

**THE REPORT
OF
THE MINISTER'S ADVISORY COMMITTEE
ON
STATUS OF THE ARTIST**

**Presented to the Minister
The Honourable Carol Carson
Department of Municipal Government
Saskatchewan**

September 30, 1993

Minister's Advisory Committee on
STATUS OF THE ARTIST

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September 30, 1993

Honourable Carol Carson
Minister
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Dear Madam Minister:

We are pleased to present to you the report of the Advisory Committee on Status of the Artist. The report outlines the problems and issues which the artistic community encounter as they attempt to earn a living. It identifies actions that the federal, provincial and municipal levels of government could take which would provide social and economic equity for artists. The recommendations contained in this report are the result of a year long debate and thorough review of the issues affecting the artist. That is, issues of the artist as a valued status position in our society and how government action can enhance the lives of individuals in these various positions.

It is at this time that we would like to thank all those people involved in the process. Their consultation and collaboration, through attendance at forums and meetings and their written and verbal responses to questionnaires and papers, identified particular concerns in our province and informed the direction of the recommendations in the attached document. Further, both the review of relevant literature and documents and the exchanges with federal and provincial counterparts dealing with this matter, provided a global view of the relevant issues. The Department of Municipal Government, Arts and Multiculturalism Branch, provided essential guidance, assistance and support during the entire process. Finally, the support and work of the Interdepartmental Committee was invaluable to the formation of this report.

Honourable Carol Carson
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Your continued commitment to establish provincial committees on the arts is clear evidence of the government's support of this valuable cultural segment of our society. It is especially gratifying to know that you have permitted consultations with the individuals in the arts community. We encourage you to seriously consider the recommendations in the report and initiate appropriate legislation, programs, and policies.

We thank you for the opportunity to serve on the Advisory Committee on Status of the Artist. We are pleased to present to you the recommendations of the arts community.

Respectfully submitted,

A handwritten signature in cursive script, reading "Ann Kipling Brown". The signature is fluid and elegant, with a large initial "A".

Ann Kipling Brown, Ph.D.
Chair
Minister's Advisory Committee on
Status of the Artist

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INTRODUCTION

STATUS OF THE ARTIST - NOW

The artist in Saskatchewan, as elsewhere, is the building block upon which rests a huge cultural enterprise.

On his or her own, the artist is the single most important player in the enormous cultural sector encompassing what is referred to as both "the arts" and "entertainment," which virtually everyone in society benefits from, whether they realize it or not.

If that world is visualized as an inverted pyramid, the artist - whether writer, musician, visual artist or performer - can be seen at the bottom, supporting the combined weight of layer upon layer of people employed in magazine and book publishing, book stores, and libraries; art galleries and museums; concert halls, recording studios, record stores and radio stations; theatres, cinemas, television stations and the growing video and movie production industry - not to mention the cultural bureaucracies that exist to service these industries. An estimated 7,000 to 10,000 people are employed in this sector in Saskatchewan¹ - more than in the mining and forestry industries combined² - though not all of them are artists; the combined efforts of all these people inject over \$400 million into the provincial economy. Nationally, about 350,000 Canadians work in the

cultural industries, with an economic contribution of \$14.7 billion - that's 2.4 per cent of the Gross Domestic Product!³

Yet without the artist, whose vision, imagination, talent and work go into the creation of art, the cultural industries could not exist and the pyramid of "the arts" would collapse. It is a bitter irony, then, that almost all of these people - from a secretary at a radio station to the top DJ, a janitor at an art gallery to the curator - make more money and enjoy more benefits, job security and protection provided by a variety of labour laws, from minimum wage to labour standards and health and occupational safety, than do many of the artists who make their jobs possible. Yet it is these artists who allow all members of our society - Saskatchewan, Canada, the world at large - to reap the fruits of "art": to read books, listen to music, go to the movies, all the activities which, in one way or another, make up "culture," both high and low, popular and avant garde.

It often erroneously appears to the public that artists of all stripe are parasitic, seeking government subsidy and offering little or nothing of value in return. In fact, what is returned is of immeasurable value.

It's true that artists need help - if only because in this country, with its small population and the overwhelming competition of our giant neighbour to the south, it's almost impossible for more than a handful of the most popular artists in any discipline to make a good living on their own. But what is harder for the public to see is the tremendous amount of subsidization artists themselves provide - for their associated industries and for the public at large - by their cheap labour, unreturned investment in equipment and supplies, and long hours of volunteer work.

Most artists, as part of the most poorly paid group of workers in the country, must rely on work other than production of their art for the largest chunk of their income - the "day job." (In this respect, they have much in common with Saskatchewan farmers, many of whom must have a job off the farm to subsidize their real work.) In addition to the low financial rewards, insecurity and lack of benefits, artists suffer also from poor status in the social sense: a low level of prestige inextricably linked to the

erroneous public perception that the creation of art somehow isn't "real work," that artists don't do anything of value.

But the payoff to support of artists can be measured in two important ways: economic and cultural. The investment of public funds in art and cultural industries produces a whopping - and measurable - return in terms of jobs, economic activity and taxes: it's been demonstrated that 86 cents are recouped through taxes for every \$1 government invests in the arts.⁴ Less tangible but just as important is the creation of a living, homegrown culture - rather than a "borrowed" one from the U.S., a unique Saskatchewan culture distinct from the homogenized mass market culture of the "global village."

The public investment in art is very similar to the way using public funds to build roads creates a transportation system, and using public funds to operate universities creates an educated, skilled populace. All of these are socially desirable goals, and must be part of the public agenda.

STATUS OF THE ARTIST - THE FUTURE

Government, of course, has no legal obligation to invest in artists or art, although, from the earliest recorded history, art has been recognized as an essential in any society and worthy of public support. Government does have a responsibility, however, to

provide parity for artists, to ensure that they have the rights and privileges available to other workers. Parity is a vital component in the artist's quest for self-sufficiency.

Subsidization, therefore, is only part of what the arts

need, and is seen by most artists as a tool to help achieve self-sufficiency. In fact, most artists would prefer not to be subsidized. Most artists would much rather be able to make a living on their own through the creation and marketing of their art.

Government has a large role in helping make that happen: through development of cultural industries; the recognition of artists as people pursuing an

occupation like any other; and the assurance, through legal and policy measures, that artists and their related businesses are treated like any other occupational and industrial group.

The guiding vision contained in this report's examination of the status of the artist, and the overriding vision of the Committee, can be summarized this way:

- that Saskatchewan artists in all disciplines will be able to earn a living from the making of their art;
- that artists will be treated fairly, by government and society as a whole;
- that the economic and social benefits available to other workers will be available to Saskatchewan artists;
- that resources for education and training will be widely available to Saskatchewan artists;
- and that the creations of Saskatchewan artists will be available to the public to the maximum extent possible.

Only when this vision is achieved will the "status" of the artist in Saskatchewan have true meaning.

STATE OF THE ART, STATUS OF THE ARTIST

When Saskatchewan artists look at themselves in the mirror, what they likely see is a person in a precarious financial state. Unlike many of their classmates and friends, they have been shut out of opportunity after opportunity simply by having chosen to pursue art: employment security, good pay, pensions, insurance and other benefits - even the protection

under the law most other people are entitled to as they ply their trades, like health and safety codes and minimum wage.

Brenda Baker, the popular Saskatchewan singer/songwriter and writer, notes with irony that, despite her high profile, friends she grew up and went to school with, people who've pursued careers

in nursing, pharmacy, teaching and business, earn three to four times as much in an average year as she does.

Like Baker, most Saskatchewan artists are self-employed, the timing of their next sale or engagement or royalty cheque uncertain. Many of those who are employed work for low wages, intermittently. Together, artists constitute the lowest paid occupational group in the province.

Howard Leyton-Brown, a member of the Advisory Committee which prepared this report and a respected elder statesman in the Saskatchewan music scene, was asked not long ago to lead a string quartet in a concert at a neighbourhood celebration. He chuckles ruefully as he reports being paid \$100 for the hour-long performance - not bad, except that, what with organizing the group, selecting the music, rehearsing, even setting up the chairs, he put in some 20 hours of work!

This is the "status of the artist," Saskatchewan style, circa 1993.

What about the "state of the art" itself?

In a word, superb.

The province's two major cities both enjoy first-class art galleries, symphony orchestras and professional theatres and a wide range of other musical, theatrical, dance and literary activities.

Smaller centres and rural areas also benefit from this artistic ferment, through touring performances and exhibits, festivals and artist residencies. The Government, through the Saskatchewan Arts Board, an aggressive Arts and Multicultural Branch and the dedication of lottery proceeds to cultural activities, deserves much credit for creating the climate in which this blossoming is occurring.

Saskatchewan painters and sculptors have work displayed in galleries and museums throughout North America and Europe. Its musicians, both popular and classical, are developing an international reputation. Saskatchewan writers, who are providing a contemporary mirror for the province's people to see themselves in, have been gathering awards and accolades for their novels, short stories, poetry and dramas. Saskatchewan's cultural industries - publishing, film and video-making, recording and others, industries in which many artists find their largest economic opportunities - are also flourishing.

Yet Saskatchewan artists, with a small number of exceptions, are still faced with their own bleak reflection. Gazing in the mirror, they can't help but notice that, while their work contributes to the enrichment of their society, they themselves often wind up more impoverished than enriched, that their reward is economic disadvantage.

WHY ART, WHY ARTISTS?

Still, why should anyone other than the artists themselves care? Yes, art enriches our lives - everything from the music we hear on the radio and the shows we see on TV, as well as the paintings hanging on gallery and livingroom walls, the books and magazines we read - but why should we care whether Saskatchewan artists make a living wage? If they don't like it here, some would argue, they can leave - there are plenty of other artists in Canada. And if Canadian artists can't make a living, let them get a real job; there's plenty of other art in the world. Art, after all, knows no borders, and there's no shortage of movies,

TV shows, records, Broadway shows, books, magazines, comic strips - art and entertainment of all types from the U.S., England, France and elsewhere to fill the vacuum.

But does anyone really want a society in which its art is provided by strangers?

Art, as Nehru observed, "is a faithful mirror of the life and civilization of a period. ...The art of a people is a true mirror of their minds." Art is universal, of course, but when most of a society's art must be imported, the mirror in which we search for a reflection of our lives would truly be distorted.

ART AND BREAD

In response to this reality, the government of Saskatchewan has decided it's time to begin bringing economic and social justice to the province's artists. And Saskatchewan artists, who have long urged the government to act, are helping to guide the process.

Artists are primarily interested in making art, of course. But they're also concerned with putting bread on the table. The focus of the Minister's Advisory Committee on the Status of the Artist is just that: not art itself, but the bread and butter issues that surround the making of art, that allow art to happen.

This Report will be the precursor to policy, legislative and program changes affecting artists and their organizations within Saskatchewan. It will also empower and guide the Saskatchewan Government in its representations on behalf of artists and their organizations in negotiations with the Federal Government. Further, it will set an example that, in the words of Carol Carson, minister responsible for the arts, will send out a signal to the people of the province and the rest of the country "that we consider our artists to be valuable contributors to the economic, industrial and social well being of Saskatchewan."

A BIT OF HISTORY

In response to growing demands from the arts community, the Government announced its intention to take action on Status of the Artist issues in September 1992 and asked professional arts groups to nominate individual artists willing to advise the Government. Members of the Minister's Advisory Committee on the Status of the Artist, drawn from those nominations, began work in October of that year. The Committee's mandate was to recommend policy, legislative and program reforms that would provide equity for professional artists.

Saskatchewan has long been a pioneer in support for the arts - the Saskatchewan Arts Board, created in 1948, was the first provincial agency of its type in Canada. It's fitting, then, that Saskatchewan should be among the first provinces to initiate Status of the Artist legislation.

The call for improvements in the status of the artist in Canada was first raised in the cultural community over a decade ago and has slowly been building momentum. In 1988, a national counterpart to this Committee recommended a series of legislative and policy changes at the federal level. In Saskatchewan, the 1990 Arts Strategy Task Force made Status of the Artist the number one priority of its report, recommending that the Provincial Government support adoption of the Canadian

Artists Code and enact "comprehensive legislation on the status of the artist as it relates to areas under provincial jurisdiction."

At the time this Committee's formation was announced, Ms. Carson pledged that legislation would follow from its recommendations, legislation that, in her words, would "finally give (Saskatchewan) artists the social and economic recognition they deserve."

The Status of the Artist initiative in Saskatchewan "will, in effect, give the rights generally available now to other workers in the province to artists," the Minister went on to say. Noting that artists constitute "one of the poorest paid and least protected groups" in the Saskatchewan work force, she said the objective of the initiative was to provide legal recognition to artists and their organizations and, as a result, improve their standard of living. The work of the Advisory Committee, she said, marked the beginning of the formal process toward correcting those inequities.

The Advisory Committee has sought as wide a range of consultations as possible. In its intensive year of reading briefs, conducting research, meeting with the arts community and consulting with interested parties in government, the Committee has directed itself to three key questions:

- What are the problems?
- What are the possible solutions?
- When can they be achieved?

Artists face a variety of problems, of course, and not all of the solutions can be found provincially - the Committee certainly doesn't expect the Minister or her Government to solve them all. This Report contains 115 recommendations: the majority of them do fall under provincial jurisdiction and require action by the Minister or other Saskatchewan departments or agencies; a few apply to municipalities, where it is hoped the Provincial Government's influence will hold sway; the rest fall under federal jurisdiction and the Committee trusts Saskatchewan ministers and officials will champion these recommendations in consultations and negotiations with their counterparts in other provinces and in Ottawa.

The recommendations represent - to the best ability of the Committee members - a distillation of the issues and concerns expressed by the Saskatchewan arts community. The Report constitutes a blueprint - an action plan for the Minister to bring economic justice to Saskatchewan's artists.

It is not a definitive blueprint, however. The Committee interprets its mandate and terms of reference (see Appendix II) as requiring it to identify problems and suggest solutions in principle. The practical mechanics of how these solutions are implemented do not fall under the Committee's purview and must come later, from Government itself and with the guidance of a proposed Status of the Artist Advisory Commission (see Recommendation A.2). To that end, an interdepartmental committee within Government has been struck and is already examining the Committee's recommendations - the first step in the process leading to their acceptance.

Finally, the Committee does not feel that it has solutions to every problem faced by the Saskatchewan cultural sector. More research and study needs to be done in a number of areas; those identified by the Committee are pointed out in the Report.

This Report, therefore, is a first step in the process, not the final one.

NOTE: Because many of the Committee's recommendations dovetail with those of the Arts Strategy Task Force Implementation Management Committee, references to the ASTPIMC Report's Implementation Grid are made after each chapter where appropriate. (See Appendix IV)

COURSES OF ACTION

The Advisory Committee has identified four courses of action open to the Saskatchewan Government: policy, programs, legislation and providing example.

Policy: The Government can establish policy that will directly affect Status of the Artist issues and the actual status of individual artists. Policy will guide and inform governmental actions relating to improvement of status of artists within provincial jurisdiction; at the same time, policy will guide Saskatchewan Government representation for reform within federal jurisdiction.

Programs: The Government can reform its existing programs or establish new ones to meet Status of the Artist objectives.

Legislation: The Government can enact or amend legislation to enforce policy and legitimize programs relating to Status of the Artist and provide legal recognition for the professional status of artists.

Example: The Government can set an example for other jurisdictions and the rest of society by how it treats artists and accords artists recognition.

A. GENERAL RECOMMENDATIONS

As the Committee prepared its recommendations, it soon became clear that the concerns of artists, regardless of discipline, are remarkably similar. The Committee has identified a handful of very broad categories. Examination of the most salient of the principles behind these concerns reveals a pattern that, in the view of the Committee, can best be expressed as a Code, a sort of "charter of rights" for artists.

As the work of the Committee deepened, it also became clear that it would not be possible for members merely to distil the views of the cultural community into trenchant recommendations and go home, feeling satisfied that they had done their part. There is a need for an ongoing mechanism to monitor progress of recommendations once in the hands of the Minister; to conduct research on the feasibility of implementation strategies; and to provide advice to the Minister and other government officials charged with turning recommendations - some of them idealistic - into reality. Many of the recommendations can be turned into practice quickly; others may take some time to implement. Still others, concerning provincial policy affecting federal

legislation and programs, will form part of ongoing intergovernmental negotiations and discussions.

In short, the work of the Committee is far from complete.

On the other hand, it is not the Committee's intent to duplicate work being done by other advisory bodies, such as the Arts Strategy Task Force Implementation Management Committee, or permanent bodies, such as the Saskatchewan Arts Board or the Arts Branch of the Municipal Government Department itself.

The Committee sees the mandate of the ASTF Implementation Management Committee to be related to structure; that of the Arts Board to art itself and to artists insofar as they are producers of art.

Only the Department has a jurisdictional interest in the labour/income/benefits issues related to artists as workers - and the permanent advisory commission which the Committee envisions succeeding it will play an invaluable role in helping the Department steer its way through this complex territory and serving the interests of artists through ongoing advocacy.

Solution: Legislation

STATUS OF THE ARTIST - GENERAL PRINCIPLES

The key recommendation of the Advisory Committee is enactment by the Legislature of a Saskatchewan Artists Code. The Committee has drawn on a variety of national and international sources for principles and definitions to be embodied in the Saskatchewan Code.

The Canadian Artists Code, proposed by the Canadian

Advisory Committee on the Status of the Artist in 1988, provides a set of principles for the concept of "status of the artist." It calls on government and society to "recognize the professional status of the artist contributing to the enrichment and continued development of the cultural, political and social and economic fabric of Canada as a nation."

The principles articulated by the Canadian Code and endorsed by the Saskatchewan Advisory Committee are:

1. "The treatment of the artist by society reflects its appreciation of the value of creativity, the right to self-expression, and the respect it holds for its cultural heritage and development."
2. "The contribution of the artist to society is manifest in economic, labour market, social and industrial terms, true value being evidenced in the quality of life and the maturity of the nation."
3. "The fundamental role of the artist as the creative force behind all cultural industries warrants that artists enjoy an equitable share of the profits and decisions in the sector."

To these principles, the Saskatchewan Committee adds a fourth:

4. All people should have the broadest access to artists and their work through distribution, exhibition, and education. In particular, we believe Saskatchewan people must have full access to Saskatchewan arts and artists, including the work of indigenous artists, whose cultural and aesthetic traditions predate European contact and must be nurtured and encouraged.

THE PROFESSIONAL ARTIST

The concept of "Status of the Artist" centres on rights of and economic and social equity for professional artists.

For the text of the proposed Saskatchewan Artists Code, the Committee found the UNESCO definition of a professional artist, approved in Belgrade in 1980, was useful. The following is an adaptation:

1. "Artist" is taken to mean any person who creates or gives creative expression to, or recreates works of art; who considers her/his artistic creation to be an essential part of her/his life; who contributes in this way to the development of art and culture; and who is or asks to be recognized as an artist, whether or not she/he is bound by any relations of employment or association. The word "artist" also signifies any person who devotes a qualitatively important part of her/his life to expressing and communicating an aesthetic vision of the world.
2. The word "status" signifies, on the one hand, the regard accorded by society to artists, defined as above, on the basis of the importance attributed to the part they are called upon to play in that society; and, on the other hand, recognition of the liberties and rights which artists should enjoy, including moral, economic and social rights, with particular reference to income and social security.

For the Saskatchewan Artists Code, a more specific definition, as adapted from the Canadian Artists Code, should be:

A person may be determined to be an artist through a combination of four of the following criteria, one of which must be (a), (b), or (c):

- a) an artist receives or has received, compensation from her/his work including, but not limited to, sales, fees, commissions, salaries, royalties, residuals, grants and awards, any of which may reasonably be included as professional or business income;
- b) an artist has a record of income or loss relevant to the history of her/his work and appropriate to the span of her/his artistic career;

- c) an artist has received public or peer recognition in the form of honours, awards, professional prizes, scholarships, honourable mention, an appointment to an adjudication committee or an invitation to participate in a group exhibition or performance or by publicly disseminated critical appraisal or by any other similar means;
- d) an artist has presented her/his work to the public by means of exhibitions, publications, performances, readings, screenings, or by any other means appropriate to the nature of her/his work;
- e) an artist is represented by a dealer, publisher, agent, or similar representative appropriate to the nature of her/his work;
- f) an artist devotes a reasonable proportion of her/his professional time to promoting or marketing her/his work, including, but not limited to, attending auditions, seeking sponsorship, agents, or engagements, and similar activities appropriate to the nature of her/his work;
- g) an artist has received professional training either in an educational institution or from a practitioner or teacher recognized within her/his profession;
- (h) an artist has membership in a professional association appropriate to her/his artistic activity whose membership or categories of membership, is or are, limited under standards established by the association; or which is a trade union or its equivalent appropriate to her/his artistic activity;
- (i) an artist holds copyright in her/his own work and has received royalty or residual payment based on that copyright.

Action: Provincial

A.1 RECOMMENDATION: Enactment of the *Saskatchewan Artists Code*, recognizing the artist's economic and cultural contribution to society, containing an artists' bill of rights, and incorporating the fundamental principles and definition of a professional artist cited above.

As well as rights guaranteed by the *Canadian Charter of Rights* and the *Saskatchewan Human Rights Code*, including freedom of expression, freedom from discrimination and the right of association, the bill of rights would guarantee for artists:

- full ownership of their creations, including artistic interpretation and or arrangements
- freedom of artistic expression
- fair and reasonable compensation
- safe working environment
- creativity continuously supported in education and training

The Code would also include the following provisions:

- Recognition of collective bargaining rights for cultural labour organizations such as the Canadian Actors Equity Association (CAEA), Alliance of Canadian Cinema, Television and Radio Artists (ACTRA) and the American Federation of Musicians (AFM) and other representative professional artists' collectives, and protection from action under the *Competition Act*.
- Recognition of national/regional collective agreements and application of such agreements in Saskatchewan.
- Provision of minimum labour standards specific to artists; or, amendment of the *Labour Standards Act* to cover artists where possible, with cross reference with the Code. (See Recommendation C.2.1. under Minimum Labour Standards)
- Recognition for professional artists not represented by labour organizations, such as writers and visual artists. This could be accomplished through amendment to existing labour legislation. (See Section C.1. Collective Bargaining Rights)
- Guarantees of contract protection through establishment of basic conditions, terms of cancellation and ownership of artists' work in the event of bankruptcy or default.

- Provisions for contracting of artists to provide protection and payment guarantees.
- Enunciation of guarantees of minority rights.
- Establishment of the Saskatchewan Status of the Artist Commission. (See Recommendation A.2)

A.2 RECOMMENDATION: Establishment of a continuing Status of the Artist Advisory Commission under the Saskatchewan Artists Code.

The mandate of the Commission will be:

- a) to propose measures to improve the professional working condition of artists by providing information and advice to the government and the Minister responsible for the arts on issues related to status of the artist;
- b) to play an advocacy and ombudsman role, assisting individual artists by defending and promoting the professional status of artists;
- c) to maintain close contacts with artists and organizations in all disciplines of the arts;
- d) to monitor progress of the Advisory Committee's recommendations and to advise the Minister;
- e) to ensure adoption and administration of measures for the protection of professional artists;
- f) to act as a resource for artists not within collective bargaining organizations;
- g) to work in cooperation with government departments, agencies and interdepartmental committees, when necessary, to apply Commission recommendations;
- h) to propose research and study as may be appropriate to the needs of the arts community and government in the achievement of economic and social equity for professional artists;
- i) to maintain contacts with its federal and provincial counterparts;
- j) to table an annual report with the Saskatchewan Legislature through the Minister responsible for the arts;
- k) to work for establishment of a resource library and centre serving artists in all disciplines, arts organizations and the cultural sector in general. The role of such a centre would be:

- to provide arts-related information on topics such as cultural labour agreements, industry rates, government programs, and health and safety;
- to serve as a reference point for all arts organizations, to supplement, not supplant, their roles;
- to serve as a focal point and catalyst for professional development needs of artists.

The Advisory Commission will be an independent body whose primary function is to advise the Minister on issues related to the status of the artist.

It is suggested the Commission be composed of five members serving overlapping two-year terms, and meeting a minimum of twice a year. One member could be the vice-chair of the Saskatchewan Arts Board, with

nominations for other members sought from Saskatchewan organizations representing professional artists, appointments selected from these nominations to be made by order-in-council at the discretion of the Minister.

The Commission is envisioned as a low-cost body, its staff functions to be carried out by department employees.

(See ASTFIMC Implementation Grid Actions 16, 26-27, 85, 93, 100)

ECONOMIC AND SOCIAL EQUITY

Issues relating to Status of the Artist - and possibilities for improvement - fall into the broad general categories of economic and social equity.

ECONOMIC EQUITY:

In recognition of their contribution to society, artists should be able to expect a reasonable income and an equitable share of profits from their work. The Committee sees this as a right.

- Most artists are poorly paid, their incomes at or below the poverty level.
- Artists do not enjoy the income protection that many other workers are afforded in our society. Artists typically experience short employment periods, fluctuating income, and self-employed "contracted" status, and often work in isolation.

SOCIAL EQUITY:

As equal members of society, artists should have the same access to social benefits that other workers in Canada enjoy. Again, the Committee sees this as a right.

- Many artists, particularly those who are self-employed, are excluded from normal protections in the labour market, including health and safety protection, workers compensation and collective bargaining rights.
- Artists are woefully behind other workers in areas of "fringe benefits" such as pensions and insurance.

As a result of these deficiencies, many artists whose energies are devoted to enriching the lives of others through art can look forward to a working life and an old age marked by minimum living standards.

How are these economic and social equity problems to be corrected?

What role does the Saskatchewan Government have in solving these problems?

(See ASTFIMC Implementation Grid Action 100)

B. ECONOMIC EQUITY

INCOME SECURITY ISSUES:

INDUSTRY STANDARD RATES
 PAYMENT GUARANTEES AND BANKRUPTCY
 COPYRIGHT
 DEVELOPMENT SUPPORT
 PENSIONS
 GRANTS
 TAXATION - FEDERAL, PROVINCIAL, MUNICIPAL
 UNEMPLOYMENT INSURANCE
 SOCIAL ASSISTANCE
 BASIC INCOME

THE SERVICES I PROVIDE TO THE COMMUNITY ARE IN DEMAND. STILL, SO MANY WANT YOU TO BE THERE WHEN THEY NEED JUST THE RIGHT SONG TO PROMOTE A CAUSE, BUT THEY CAN'T PAY YOU TO WRITE IT. THEY WANT YOU TO BE THERE TO SING AT FOUR SCHOOLS IN ONE DAY AT THE SAME PRICE YOU CHARGE FOR TWO SCHOOLS, SO THEY CAN GET MORE "BANG FOR THEIR BUCK." THEY WANT TO BE ABLE TO BUY YOUR MUSIC ON TAPE, BUT THEY WANT YOU TO COME UP WITH THE FIFTEEN GRAND IT'S GOING TO COST TO MAKE THE TAPE, ALL BY YOURSELF. THEY WANT YOU TO GO AROUND THE COUNTRY PROUDLY WAVING THE SASKATCHEWAN FLAG, BUT THEY WANT YOU TO BUY YOUR OWN FLAG.

- BRENDA BAKER, SASKATOON WRITER/SINGER

B.1 INDUSTRY STANDARD RATES/FEEES

Artists' organizations such as ACTRA, the AFM and the CAEA have established industry standard minimum rates and fees. These are not recognized or applied by public policy, however, creating a negative impact on the income-earning ability of artists. The ability of artists to enforce or insist on fair contracting is undermined by the vulnerability of the isolated artist in negotiation or

collection of payments.

Artists are also vulnerable in terms of contract enforcement. Some jurisdictions have enacted protection for artists; for example, Quebec's "status of the artist" laws, known as Bill 78 and Bill 90 (see Appendices IV and V), govern artist-promoter contracts and protects artists' interests through establishment of basic conditions, terms of

cancellation and ownership of artists' work in the event of bankruptcy or default. In Saskatchewan, precedents exist for contract protection for specific groups in the Land Contracts Actions Act and debtor credit legislation. The Saskatchewan Artists Code will also guarantee contract protection through the establishment of basic conditions for artist-engager relationships.

Another problem for artists is the frequent lack of

recognition of the time and cost involved in donating products or performances for fund-raising or charitable causes. In Saskatchewan, local artists are often asked to work for free, on the presumption they will be grateful for "the benefit of exposure," while out-of-province performers are engaged for payment.

Solutions: Policy action, legislation, example

Action: Provincial

B.1. RECOMMENDATION: Establishment of Saskatchewan Government policy that professional artists engaged by agents of the Crown and all employers receiving public funds (including contractors, subcontractors, professional arts companies and other presenters) be paid for services or product at not less than industry standard rates and under industry standard conditions or better, with payment to be received within 60 days. The Government should encourage Saskatchewan municipalities to take similar action.

Action: Federal

B.1.2 RECOMMENDATION: Establishment of Federal Government policy that professional artists engaged by agents of the Crown and all employers receiving public funds be paid for services or product at not less than industry standard rates and under industry standard conditions or better, with payment to be received within 60 days. (See Recommendation B.1.1 above)

B.1.3 RECOMMENDATION: Establishment of Federal Government policy that charitable organizations receiving donations of services or product from artists provide tax receipts for the fair market value of the donation; and amendment of the *Income Tax Act* to allow artists making such donations to either waive declaring income in these circumstances or be granted a business deduction. (See related recommendations under Federal Taxation. B.8)

(See ASTFIMC Implementation Grid Actions 34, 35, 85)

B.2 PAYMENT GUARANTEE AND BANKRUPTCY

Like other self-employed contractors, artists occasionally have difficulty getting promised payments; in cases of default or bankruptcy, they can easily wind up as unpaid creditors. With their income often low to begin with, the loss of a fee is always painful; a series of them can be devastating.

Artists who are not paid for services in circumstances where the engager/contractor defaults normally must pursue claims through the civil courts, or, as is often the case, absorb the loss. However, deliberately defaulting on payment for services, while rarely prosecuted, is a criminal offence. The threat of prosecution might well deter engagers from default.

Although bonding mechanisms exist, through ACTRA and other artists' organizations, there is a need for further protection, particularly for touring companies, occasional performances and artists whose work is being sold at craft fairs and other temporary events. The power of the Liquor Control Board, for

example, could provide such protection against default for artists performing at regularly licensed venues and, in the case of temporary licences, where dissolution of the sponsoring group takes place immediately following the event and prevents prosecution for default of payment.

In cases of bankruptcy, artists find themselves at the end of the line, along with other unsecured creditors. All artists are vulnerable, but performers and writers particularly so. For example, the Federal Government has identified considerable payments due to performers in the film/video industry, and writers are sometimes left in the lurch in the demise of magazines and publishing houses. While bankruptcy is covered by the federal Bankruptcy Act, the Saskatchewan Government can influence potential action and has a subsidiary role under its Personal Property Security Act.

Solution: Legislation, program, policy action, example

Action: Provincial

B.2.1 RECOMMENDATION: Establishment of an agency or mechanism for the pursuit of artists' fees (see Recommendation A.2.e); or enactment of a requirement, potentially through amendment to the Corporations Act, for contractors/engagers to post bonds when engaging professional artists.

B.2.2 RECOMMENDATION: Amendment of the *Liquor Licensing Act* and/or its regulations requiring a licensee to post a bond for the wages and benefits of engaged artists for protection against default of payment. Further, in the case of temporary licences for social functions, allocation of part of the licence fee to a fund to guarantee wages to artists hired by the temporary outlet. Empowerment of the Liquor Board to pursue individuals granted temporary outlet licences for recovery of the fund balance.

B.2.3 RECOMMENDATION: Establishment of Government policy to vigorously pursue engagers who default in payment to artists for contracted services. Such a policy could be modeled on that employed by the Labour Standards Branch.

B.2.4 RECOMMENDATION: Establishment of Government policy that all grants and loans to, and contracts with, engagers be dependent on the due payment of royalties, copyright fees and artists' professional fees, and provision for protection of such royalties and fees in the event of insolvency or cancellation.

B.2.5 RECOMMENDATION: Recognition, in this instance, of an employer/employee relationship in the event a contractor becomes insolvent, leaving monies due and owing to an artist, and recognition of such monies as wages, allowing artists to be secured creditors.

B.2.6 RECOMMENDATION: Ensuring that the *Personal Property Security Act* covers consignment interests, including art galleries and shops; the Government should play a role in educating artists as to this protection.

B.2.7 RECOMMENDATION: Action, in cooperation with the Federal Government and other provinces, to protect creators, in particular through establishment of a public collection agency or a wage protection fund to support creators owed fees in bankruptcy situations.

Action: Federal

B.2.8 RECOMMENDATION: Adoption of changes to the *Bankruptcy Act* providing for a more secure creditor status for creators.

B.2.9 RECOMMENDATION: Establishment of a special fund for wage claimants in cases of bankruptcy, and recognition, in this instance, of artists in contractual relationships as wage earners. (See Recommendation B.2.7 above)

(See ASTFIMC Implementation Grid Action 34, 35, 85)

B.3 COPYRIGHT

Copyright is the ownership of intellectual property, and the right to reproduce it. It establishes the legal right under which artists and other creators control when, where and how their creations are used, and what they may charge for their use. Copyright requires public recognition and understanding of the creator's rights in works of art in all disciplines. That means creators must be compensated for the use of their work by someone else, regardless of the circumstances and the technology employed.

Not all artists receive recognition and payment for use of their works, however. In 1988, Parliament passed a set of amendments to the Copyright Act designed to correct inequities and stop infringements; a promised second set of amendments has been stalled since then, largely the result of a dispute over possible exemptions. The Saskatchewan Government can take policy action to influence federal

directions and specific action on its own.

The development of copyright collectives, as called for in the initial Copyright Act amendments, has been slow. Provincial and Federal governments can speed the process by providing financial support to assist the establishment of collectives for disciplines not already served by existing ones. The Committee sees distinct advantages in the eventual amalgamation of collectives in an umbrella organization.

The use of audio and video tapes to infringe on artists' copyright is another troubling matter. The Committee sees an opportunity to dampen the abuse of this technology while at the same time raising funds for the benefits of creators through the application of a tax on blank tapes and related technology. (See Recommendation B.7.3 under Provincial Taxation)

Solutions: Program, policy action, legislation, example

Action: Provincial

B.3.1 RECOMMENDATION: Saskatchewan and its agents must comply with both the letter and the spirit of the *Copyright Act*. The Government itself, Crown corporations, agencies, universities and school systems throughout the province regularly infringe, sometimes unknowingly, on copyright. The Government should demonstrate leadership by signing copying agreements with national copyright collectives, such as the Canadian Reprography Collective (Cancopy), for its own use and on behalf of publicly funded institutions, and set an example by insisting on scrupulous adherence to procedure by all public sector employees. Further, Saskatchewan should develop guidelines for all departments and agencies to use when involved in contracts or services that have a copyright implication.

B.3.2 RECOMMENDATION: Establishment of policy ensuring that copyright for artistic work commissioned by the Crown or its agents remains with the creator.

B.3.3 RECOMMENDATION: Establishment of policy requiring annual disclosure to the arts community of the state of agreements which effect the collection of copyright payments owed to artists, such as the one currently being negotiated with Cancopy.

B.3.4 RECOMMENDATION: The Saskatchewan Government should support passage of the second set of amendments to the *Copyright Act* when they have been resolved to the satisfaction of the arts community, including full protection for performers' rights to use of their work.

B.3.5 RECOMMENDATION: Provision of financial support at the developmental stage to assist copyright collectives to reach an effective operating level. (See Recommendation B.3.8 below)

Action: Federal

B.3.6 RECOMMENDATION: Information programs concerning copyright should be made available to artists, the business community and the general public.

B.3.7 RECOMMENDATION: Speedy adoption of the second set of amendments to the *Copyright Act* satisfactory to the arts community, including full protection for performers' rights to use of their work.

B.3.8 RECOMMENDATION: With the cooperation of the provinces, provision of financial support to copyright collectives at the developmental stage, to be administered through an arms' length body, to assist new collectives in reaching an effective operating level. (See Recommendation B.3.6 above)

B.3.9 RECOMMENDATION: Enshrinement in the Copyright Act or other legislation of the concept of Public Lending Right - payment to authors as compensation for use of their works in libraries.

B.3.10 RECOMMENDATION: Further consideration of, and eventual action on, copyright issues related to choreography, performance, directing, stage lighting, set and costume design and new and evolving arts-related technology.

THE PRIMARY PROBLEM FOR ARTISTS IN SASKATCHEWAN IS SHORTAGE OF MONEY....THE PREFERRED SOLUTION IS TO INCREASE ARTISTS' INCOME BY "DEVELOPING THE ARTS SECTOR OF THE ECONOMY." IN SASKATCHEWAN, THIS WOULD MEAN WAKING SOCIETY UP TO THE FACT THAT, EVEN THOUGH THE ARTS ARE NOT CONTROLLED BY BIG CORPORATIONS OR TORN OUT OF THE GROUND WITH HUGE MACHINES, THEY CONSTITUTE A REAL, VERIFIABLE ECONOMIC ACTIVITY THAT DESERVES SERIOUS CONSIDERATION AND INVESTMENT.

- CANDACE SAVAGE, SASKATOON WRITER

B.4 DEVELOPMENT SUPPORT

Artists form an important element within the economy. Cultural industries are labour intensive, providing a variety of jobs, not just for artists. Yet it's more difficult to secure economic assistance from government for cultural activities than for other industries. Access to Canadian markets is restricted; Canadian films and books, for example, have limited distribution, their natural marketplace dominated by competition from the U.S. Government has demonstrated interest in helping to solve this critical problem but much more remains to be done.

The Committee supports the decision of the Government to reinstate direct budgetary funding of the Saskatchewan Arts Board. Continued support

of the work of individual artists and organizations through a strong, financially secure Arts Board is vital for improvement to the status of artists in Saskatchewan. But considerably more needs to be done. Changes in tax laws beneficial to artists and providing encouragement to private sector investment in cultural industries and the arts in general are sorely needed. And the most effective way of supporting individual artists is by developing the arts and cultural sector of the economy.

(Related issues are discussed under Taxation Reform, B.7, B.8 and B.9)

Solutions: Program, policy action

Action: Provincial

B.4.1 RECOMMENDATION: Establishment of a liaison working group involving representatives of the arts sector and the Department of Economic Development, as per the department's suggestion. This group could work cooperatively to implement the following recommendations concerning economic development and development recommendations under Section F.

B.4.2 RECOMMENDATION: Provision, in cooperation with the Federal Government, of industry support programs for marketing, research, training and attempts to reach international audiences. (See Recommendation B.6.4 under Grants)

B.4.3 RECOMMENDATION: Provision of grant and loan systems for artists to support development initiatives such as those available to other industries. Programs similar to those already under way for sound recording, film and publishing - the established "cultural industries" - should be initiated for other elements of the arts. Saskatchewan should cooperate with the Federal Government in creation of policy and programs to encourage access to markets for Canadian cultural products.

B.4.4 RECOMMENDATION: Research tax credits should be available for artists, as they are federally for industries related to science.

B.4.5 RECOMMENDATION: Establishment of a marketing board for Saskatchewan cultural products for purposes of marketing and promotion, and development of incentive programs.

B.4.6 RECOMMENDATION: Encouragement of businesses and event organizers, through a program of incentives including tourism tie-ins and promotion, to support Saskatchewan cultural products and services.

B.4.7 RECOMMENDATION: Establishment of a policy for the purchase of art works and the commissioning of literary and performance art for government and Crown agency buildings, with Saskatchewan work given priority. (See Recommendation F.2 under Visibility)

B.4.8 RECOMMENDATION: Adoption of a "Saskatchewan First" policy for the purchase or procurement of artistic works or services by the Government, all its agencies, Crown corporations, contractors and subcontractors.

B.4.9 RECOMMENDATION: Creation of an Arts Foundation, to accept donations from private sources, as proposed by the Saskatchewan Arts Board. Priority should be given to assistance to individual artists in allocation of foundation funds.

Action: Federal

B.4.10 RECOMMENDATION: Adoption of research tax credits for artists such as are available in industries related to science.
(See Recommendation B.4.4 above)

(See ASTFIMC Implementation Grid Actions 33, 56)

B.5 PENSIONS

Some artists' organizations, such as ACTRA and the AFM, are able to provide pension and insurance benefits for their members. These are normally provided on the basis of income which, for most members, is low and fluctuates from year to year. More typically, artists, who, if they are self-employed, must bear the burden of both employer and employee contributions to the Canada Pension Plan, enjoy no benefits at all. This situation becomes increasingly critical as artists grow older, faced with the prospects of an old age cushioned by only the barest pension protection.

Social benefit issues, including those relating to pensions, require further investigation. Benefits such as insurance are discussed elsewhere in this report. Pensions are considered here and also under Taxation recommendations concerning RRSP measures and under Social Benefits - Insurance.

For many artists, whether employed or self-employed, RRSPs form the principal means of saving for retirement. The income fluctuation problems discussed previously seriously hinder the artist's ability to begin saving early and in a regular pattern. Reforms in taxation already cited could

provide income stabilization for artists. Similarly, revisions to RRSP regulations could provide artists better access to these self-financed pension programs. Allowing artists to contribute larger amounts when they have available income or to contribute on the basis of gross income are possible means of assisting accumulation of pension income.

It should be noted new revisions to the RRSP contribution rules, allowing saving of RRSP "room" from one year to the next, are claimed to be a form of income averaging. Given the low and fluctuating income levels for artists, the value of these provisions is doubtful.

Recommendations under Taxation, both Federal and Provincial, address the above issues. (See Recommendations B.7.3 and B.8.5)

RRSPs, of course, fall under federal jurisdiction. But the Saskatchewan Government has considerable powers and influence in regard to pensions and has played a leadership role in establishing pensions for other groups. Artists' time is now.

Solutions: Programs, policy action, legislation

Action: Provincial

B.5.1 RECOMMENDATION: Provision, in cooperation with arts organizations and the Canadian Council on the Status of the Artist, of support for pension schemes for professional artists. Options to be chosen from include:

- A. Provision for artists in a provincial pension/benefits program. A government contribution plan similar to the original Saskatchewan Pension Plan might be considered as a model.
- B. Provision for artists under an umbrella scheme with public support. (See Recommendations D.1 under Insurance)
- C. Multi-employer pension plans or pooled RRSP plans. Portability for pension plans must be a consideration.
- D. Funding artist pensions partially through surcharges on imported cultural products. (See Recommendation B.7.3 under Provincial Taxation)
- E. Deductions-matched contributions for artist pensions from exhibition fees, book royalties and other fees paid to artists unprotected by collective agreements providing pension measures.

Action: Federal

B.5.2 RECOMMENDATION: Enactment of an amendment to the Income Tax Act requiring Canada Pension Plan contributions where there is a contractual relationship between producers/presenters (i.e. art galleries, publishers, etc.) and artists.

B.5.3 RECOMMENDATION: Further liberalization of RRSP contribution rules to allow more flexibility of annual ceilings, taking artists' fluctuating income levels into consideration.

B.6 GRANTS

Individual creative and performing artists are the foundation of both that intangible something called "art" and the very tangible cultural structure built around it. Their work is supported by the payments they receive from producers for their products and performances, and from individual consumers. But, for most artists, those payments do not adequately support the creation of new work, study, or the development and maintenance of skills.

Hence, the need for grants. They are a form of subsidy or investment awarded for merit, often through a jury system, that allows artists to produce art - the books, music, paintings - and develop skills - as actors, dancers, musicians, visual artists - upon which all the business of "culture" is based. Without the work of individual artists, cultural industries (publishing, music recording, the movies, theatres, art galleries and so on) and infrastructure (arts organizations and agencies, including those that give grants) could not exist.

And there would be no art.

Grants provide time: for creation, for nurturing skills. And without time, of course, there can be no new work - no new concertos, paintings, novels. Without grants, many artists are unable to find the time. Not

enough of it, at any rate. Arts grants, then, can be seen as "seed money," investments designed to stimulate production. Pending adoption of basic wage supports (see Recommendation B.12.2), grants remain a vital "safety net" for artists and need to be improved. The Committee strongly endorses the continued administration of grants, at the provincial and federal levels, through agencies operating at arms' length from government and employing peer jury adjudication.

The amount of money (in constant dollars) available to most grant-awarding agencies for grants to individual artists has diminished in recent years, both in Saskatchewan and other provinces and at the national level. The 10 per cent cut to the Canada Council contained in the 1993 federal budget is only the latest example of this contraction, and this in the face of a report from Parliament's Standing Committee on Communications and Culture urging increases.

The Government is to be commended for its recent change to the way members are appointed to the Saskatchewan Arts Board, allowing for nominations from the arts community. The community's interest in the operation of the Arts Board and other granting agencies remains unabated, however. There is an ongoing concern that there

should be a sufficient base of support for individual artists to insure the continuance of a healthy art, and that grants indicate the work of

individual artists is highly valued.

Solution: Policy action

Action: Provincial

B.6.1 RECOMMENDATION: Examination by the Status of the Artist Advisory Commission of the "status" of arts grants at provincial, federal and municipal levels, with particular attention to what percentage of overall funding should be applied to grants to individual artists, and the number and size of grants.

B.6.2 RECOMMENDATION: An increase in funding to the Saskatchewan Arts Board to a level more appropriate to the need, as determined by the study commissioned by Recommendation B.6.1.

B.6.3 RECOMMENDATION: Consideration by the Saskatchewan Arts Board of establishing a new category of multi-year grants for professional artists.

Action: Federal

B.6.4 RECOMMENDATION: An increase in Canada Council funding to a level more appropriate to the need of individual artists. (See Recommendation B.6.2)

(See ASTFIMC Implementation Grid Actions 3, 50, 51, 53, 55, 84, 85, 88, 89)

TAXATION REFORM

Tax reform is a critical - and nagging - issue for artists. The tax system as it is currently constituted does not fit the circumstances of artists' living and earning conditions. Artists' incomes are not only low but fluctuate from year to year. The rigidity of the tax system, however, often works against artists, as in the case of RRSP ceilings, and presents obstacles, such as charitable donation rules that bar artists from making the most of "working for free." Nor does the system appear to recognize the revenue and job-creation potential of a financially healthy cultural sector, a sector which represents some 2.4 per cent of the Gross National Product - almost \$15 billion annually.⁵ Short-sighted policies on the federal and provincial levels serve to stifle rather than stimulate that sector and its economic potential.

Artists and their organizations face a range of irritants of long duration in the tax system. There has been some progress, but many problems - such as the lack of cultural tax incentives and the tax inequities associated with fluctuating income - have been addressed by a number of studies sponsored by both arts organizations and government itself over the years, with little or no effect.

Artists neither seek nor want exemption or shelter from the

responsibility of paying taxes, although the Irish and French systems, under which many artists are exempt from paying income tax on sale of their work, have a lot of appeal (see Appendix VII). What Saskatchewan artists do want - and realistically expect - is a recognition of and sensitivity to the nature of their work and income levels by lawmakers and bureaucrats. There are a variety of ways to assist artists through changes to taxation policy, regulations and legislation, at federal, provincial and municipal levels. For example, artists spend a great deal of time in preparation to earn income: rehearsals, research and study, the creation of product. This preparation time, without which there would be no income, should be treated the same way that research is in high tech industries and exploration is in the mining and energy industries - as legitimate deductible business expenses. Tax reform should be designed to allow low-income artists to retain greater income, redress inequities, provide means for income stabilization, and encourage artists to reserve pension funds.

In addition, incentives for the private sector to support Saskatchewan and Canadian artistic product are needed and should be created.

Solutions: Policy, legislation

B.7 PROVINCIAL TAXATION

Artists and arts service organizations need tax fairness and the adoption of tax measures which encourage revenue generation for the cultural sector.

While the majority of the artist's tax burden lies in the federal Income Tax Act, positive changes could be made in the way artists are treated by the Saskatchewan tax system, such as the introduction of income averaging provisions. As another example, artists pay sales tax on all materials, even though only a small portion may be used in the final produced work of art; a more equitable approach would be to tax only supplies used

in the finished product.

The Committee commends the Government for its removal of the damaging sales tax from books in October 1991. Further relief can be achieved in a number of ways, including through changes to the way the sales tax and income taxes are applied to artists, and through the establishment of a levy on recording media, such as audio and video tapes, with proceeds to benefit creators. Such levies exist in many European countries, with allocation generally split between individual artists and artist organizations for collective purposes. (See Appendix VII).

Action: Provincial

B.7.1 RECOMMENDATION: Sales Tax - Exemption of artists' materials from provincial sales tax (perhaps administered through rebates for artists); and exemption from the sales tax in general for artists' service organizations (again, perhaps through eligibility for rebates). Further, revisions to the way the sales tax is applied to cultural industries; travelling exhibitions and donations, for example, should be exempt.

B.7.2 RECOMMENDATION: Income tax - Within the powers of the Saskatchewan Government, tax changes, in the form of exemptions, deductions or rebates, should be afforded professional artists on a sliding scale commensurate with income level.

B.7.3 RECOMMENDATION: - Income tax - Pending a return to it on the federal level, pursuit of a course of income averaging to assist artists, as well as other workers, in coping with fluctuations in income. (See Recommendation B.8.4 under Federal Taxation)

B.7.4 RECOMMENDATION: Establishment of tax incentives to encourage investment in the work of individual artists and in cultural industries, such as publishing and film production, and elsewhere in the arts.

B.7.5 RECOMMENDATION: Imposition of a levy on products used in duplication of artistic work, such as audio and video tapes, as a means of compensation for the financial losses creators suffer; with proceeds to be allocated to programs benefiting artists, such as pensions or disability insurance. Artists using such products for creation should be eligible for rebates to exempt them from this levy. (See related recommendations under Copyright, B.3)

(See ASTFIMC Implementation Grid Action 56)

SINCE THE CULTURE INDUSTRY IS SO CRUCIAL TO THE CANADIAN ECONOMY, COULDN'T THERE BE RESEARCH TAX CREDITS FOR ARTISTS AS THERE ARE IN INDUSTRY, SCIENCE AND TECHNOLOGY? ARTISTS SPEND AN INCREDIBLE PERCENTAGE OF OUR INCOME IN R&D. SUBSIDIES TO OTHER INDUSTRIES ARE SO OFTEN HIDDEN WHILE ARTISTS ARE SEEN TO BE WAITING FOR HANDOUTS.

- SUSAN ANDREWS GRACE,

SASKATOON POET/FABRIC ARTIST

B.8 FEDERAL TAXATION

On the federal level, reforms are needed in taxation regulations, applications of regulations and in the Income Tax Act itself. The focus of opposition to the Goods and Service Tax in the cultural community has been directed to its removal from books and

other reading material, but writers are far from the only artists hurt by this tax.

An endorsement of taxation reform, as a matter of policy, by Saskatchewan can have influence with the Federal Government.

Action: Provincial

B.8.1 RECOMMENDATION: That Saskatchewan take a leadership role in seeking collaboration with other provinces to pressure the Federal Government for the following reforms.

GOODS AND SERVICES TAX (GST)

The GST has created problems for artists, in terms of both reduced income and increased paperwork. Artists must charge tax on their services and product, keep extensive

records, and file for refunds. Like other self-employed workers, artists have been affected by the uneven application of GST rules and regulations.

Action: Federal

B.8.2 RECOMMENDATION: Removal of the Goods and Services Tax.

INCOME TAX

A number of solutions to artists' income problems could be met through changes to the federal Income Tax Act and many of its regulations and interpretations. Changes enacted in 1991 were of assistance to artists, but

further action has been slow to come despite numerous recommendations of federal reports, the Canadian Advisory Committee on the Status of the Artist and representations from various artists' organizations.

Action: Federal

B.8.3 RECOMMENDATION: In recognition of artists' unique working circumstances, changes in the *Income Tax Act* and regulations to grant artists "dual status" so they are allowed to apply tax benefit options of both "self-employed" and "employed" status.

B.8.4. RECOMMENDATION: Revision of the *Income Tax Act* to provide for a return to income averaging provisions to assist artists in coping with fluctuations in income.

B.8.5 RECOMMENDATION: Revision of the *Income Tax Act* to provide income stabilization through a tax deferral instrument by transferring income from a high-income year to a low-income year.

B.8.6 RECOMMENDATION: Revision of Revenue Canada and Finance regulations to clearly indicate that membership by artists in cultural union/labour organizations does not imply "employed" status.

B.8.7 RECOMMENDATION: In recognition of the artist's need for preparation time, during which no income is earned, prior to earning income, revision of regulations to allow deductions for forgone income. An alternative solution to this problem might be reached through introduction of a standard tax credit for professional artists.

B.8.8 RECOMMENDATION: Revision of Revenue Canada regulations concerning grants to resolve the "reasonable expectation of profit" business income issue in favour of artists' unique income situation. Further, those provisions of Revenue Canada's Interpretation Bulletin IT-504R which are advantageous to artists should be codified as amendments to the *Income Tax Act* in order to eliminate the current unevenness of application experienced by many artists.

B.8.9 RECOMMENDATION: Amendment of the *Income Tax Act* and/or its regulations to allow expenses incurred through operation of a home workspace as a regular business expense, not subject to profit-loss restrictions.

B.8.10 RECOMMENDATION: Provision of tax audit information manuals, now available on other occupational groups, about artists. Further, provision of information programs and publications to assist artists with tax issues.

B.8.11 RECOMMENDATION: An artist's donation of product or service, other than to a charitable organization, should be treated as a business promotion expense (as outlined in Revenue Canada's Interpretation Bulletin IT-110R2), deductible from income at fair market value. (See related recommendations under Industry Standard Rates/Fees, B.1)

B.8.12 RECOMMENDATION: Easing of access to charitable status designation for arts service organizations.

B.8.13 RECOMMENDATION: Elimination, in favour of artists, of contradictions in *Income Tax Act* stipulations regarding artists claiming grants as business income (as outlined in Revenue Canada's Interpretation Bulletins IT-257 and IT-75R2).

B.8.14 RECOMMENDATION: Enhancement of existing tax incentives encouraging private sector investment in the arts and cultural industries, and creation of new ones. (See Recommendation C.5.6 under Housing/Workplace)

B.9 MUNICIPAL TAXATION

While most of their problems with taxes lie in the federal and provincial areas, artists are also affected by municipal taxation policy. Individual artists pay property tax, either directly or indirectly through rent, on both homes and studios; many also pay business taxes. Professional arts companies are vulnerable to business taxes and amusement taxes, though many municipalities waive both of these burdens.

Municipalities can reap a rich reward for a small investment

in the form of tax relief for artists and support of the arts. Revitalization of communities as a result of activities of artists and arts companies benefit the entire municipality, boosting tourism, attracting new industry and strengthening its tax base. (See Recommendations C.5.3, C.5.4 and C.5.5)

Municipal taxes can be influenced by the Saskatchewan Government, through the *Urban Municipality Act* and other laws as well as through policy and example.

Action: Provincial

B.9.1 RECOMMENDATION: Encouragement of municipalities to offer tax relief for professional artists and organizations to foster the growth of the arts. Among areas to be considered are:

- reduction of property tax for artists working out of their homes;
- elimination of business tax, for both individual artists and professional arts companies, where appropriate;
- elimination of amusement tax at performances of all Saskatchewan-based professional arts companies.

(See ASTFIMC Implementation Grid Action 87)

B.10 UNEMPLOYMENT INSURANCE

Most artists are self-employed or employed for short periods of time. They generally do not have access to unemployment insurance, which serves as an income replacement "safety net" for other workers. Pending provision of a basic minimum income program, artists should have access to this social benefit wherever the work employment situation makes it feasible.

Precedents exist. The fishing industry in Canada enjoys special industrial consideration, providing self-employed workers access to unemployment insurance. Several European countries provide insurance for performing artists. The

Federal Government has already begun to explore this possibility; support from the provinces could speed action.

Options to be examined include extension of the time span to allow for accumulation of non-consecutive time (weeks/hours) of insurable employment, perhaps to over a two-year period or longer.

Artists' organizations, while supporting unemployment insurance availability, are anxious to maintain self-employed benefits for their members under income tax regulations. (See other options under Taxation.)

Solution: Policy action

Action: Federal

B.10.1 RECOMMENDATION: Extension of unemployment insurance benefits to artists where the dependent contract nature of employment would allow this possibility, without the loss of self-employed tax status.

B.10.2 RECOMMENDATION: Establishment of policies to adjust regulations and manuals to reflect the value of artists' training and experience, and the reality of artists' work and work opportunities.

(See ASTFIMC Implementation Grid Actions 34, 35)

B.11 SOCIAL ASSISTANCE

Artists are not barred from social assistance programs, but many of them feel their occupation is not recognized by the Social Services Department and may work against them as clients of the system. Since a determination that clients are not viably self-employed can lead to an insistence that they seek other work, artists are concerned a lack of appreciation of art as an occupation on the part of some assistance workers could stand in the way of their receiving benefits and retraining. In addition, artists' equipment, inventory and accounts receivable may be used, in some cases, as obstacles to their receiving aid. To deal with these problems, a program of education and sensitization to arts issues for assistance workers is required.

The Committee recognizes the inherent contradiction within the philosophy behind social

assistance programs which, like Unemployment Insurance, measure productivity by level of income, rather than by contribution to society. This societal discrepancy - the failure of North American society to fully recognize and provide adequate support for its working artists - is a major thrust of this Report. While insisting that access to social assistance be facilitated for artists, we concede the inappropriateness of such programs for working artists, who may be without income for long periods of time while working toward the completion of an artistic goal. A universal basic income concept may far better satisfy these needs and could be the preferred method of delivering such services, when necessary, to artists, as well as to the populace at large.

Solution: Policy action, program

Action: Provincial

B.11.1 RECOMMENDATION: Establishment of policies to adjust regulations and manuals to reflect the reality of artists' work, life patterns and income fluctuations.

B.11.2 RECOMMENDATION: Review of policy to ensure that exemptions from evaluated assets exist for artists' inventory, equipment and accounts receivable for eligibility for the Saskatchewan Assistance Plan, Family Income Plan, child care subsidy program and other income-related social programs.

B.12 BASIC INCOME

Artists often live at or below the poverty line. The economics of culture, especially in a country like Canada, whose cultural life exists in the shadow of the much larger United States, dictate that many artists receive only the barest of remuneration for their work while, ironically, society as a whole benefits from the collective body of art created by individual artists. Consequently, many artists are forced to subsidize their work through their unpaid or poorly paid labour, or through working at other occupations, thereby limiting available time for their art. Some artists, particularly those working in mass market media and genres, "hit the jackpot" of popular acceptance and are richly rewarded; but even artists who reach the highest level of critical acclaim often miss the brass ring of financial security.

A critical factor for all artists, including those with popular appeal, is the instability of income. A writer, for example, may do well financially with a novel or play after spending several low-income years creating it; an actor's or dancer's income may evaporate after an accident or during an illness; a painter's popularity may wane with the vagaries of popular taste or a change of style.

Some countries provide an income base for many artists,

through a variety of programs, that is far more generous than what is available in Canada. Northern European countries such as Austria, Switzerland and the Scandinavian nations have extensive systems of grants, awards and other compensations - Denmark, for example, gives lifetime grants to a limited number of artists. (See Appendix VII)

In Canada, a universal basic income program has been discussed as a means of providing economic stability for working artists. But artists do not ask for special treatment. Basic income programs should apply to all people equally. While a "guaranteed wage" remains a controversial idea in a society dominated by a free enterprise economy, it's not a new idea. In Saskatchewan, the Family Income Plan provides a guaranteed minimum income through subsidizing poor working families with children - a basic income plan covering all people in Saskatchewan would be a logical extension of the FIP. In the national arena, the Royal Commission headed by former Liberal cabinet member Donald Macdonald, which examined the state of the Canadian economy in the mid-'80s, recommended some form of a minimum income plan. Further study of Canadian and international models and a public debate is necessary prior to enactment of such a plan.

Solution: Program, legislation

Action: Provincial

B.12.1 RECOMMENDATION: Pending federal action, the Saskatchewan Government should launch its own study of income security issues, as outlined in Recommendation B.12.3 below.

B.12.2 RECOMMENDATION: Pending federal action, enactment on the provincial level of adequate universal basic income programs as outlined in Recommendation B.12.4 below. The Saskatchewan Government should provide such a program directly or through federal/provincial cooperation.

Action: Federal

B.12.3 RECOMMENDATION: Mounting of a study of income security issues incorporating a basic income pilot project for several occupational groups, including artists. Special consideration should be given to artists' working situations and intermittent incomes in determining eligibility.

B.12.4 RECOMMENDATION: Enactment of adequate universal basic income programs or other form of income security as a substitute for the existing patchwork of social assistance, wage insurance, disability and pension programs.

C. SOCIAL EQUITY

LABOUR AND WORKPLACE ISSUES:

COLLECTIVE BARGAINING RIGHTS
 MINIMUM LABOUR STANDARDS
 WORKERS' COMPENSATION
 OCCUPATIONAL HEALTH AND SAFETY
 HOUSING/WORKPLACE

THE ARTIST IS FREQUENTLY SEEN AS "ODD PERSON OUT," WHOSE WORK OFTEN FITS INTO FEW (IF ANY) OF THE OFFICIALLY RECOGNIZED CATEGORIES, AND WHOSE EMPOWERMENT (IF ANY) COMES VIS-A-VIS THE PROCESS OF BANDING TOGETHER WITH OTHER ARTISTS IN PROFESSIONAL ORGANIZATIONS.

- ALISON LOHANS, REGINA WRITER

C.1 COLLECTIVE BARGAINING RIGHTS

Artists' organizations, such as ACTRA, the AFM and the CAEA, representing "self-employed" or "individual artistic contractors" are not recognized through traditional trade union legislative formulas. They must bargain collectively through their strength of numbers. This means voluntary recognition from employers/engagers. These labour organizations and other cultural groups have been and continue to be vulnerable under the federal Competition Act for restraint of trade charges should they take action to enforce fees and conditions bargained for collectively.

The structure of present cultural labour organizations requires a unique legislative

approach to provide protection for artists. An attempt to amend the Trade Union Act might prove incompatible with the interests of the public, employees, employers and artists.

Federal Status of the Artist legislation will provide legal protection for cultural labour organizations that come under federal jurisdiction, principally in broadcasting. The Saskatchewan Artists Code (see Recommendation A.1) will provide similar and complementary protection to other artists' organizations while also providing contract protection for unorganized artists.

Solution: Legislation, policy action

Action: Provincial

C.1.1 RECOMMENDATION: Provision for cultural sector appointees, to adjudicate on cultural matters, on the Saskatchewan Labour Relations Board.

(See ASTFIMC Implementation Grid Actions 34, 35)

C.2 MINIMUM LABOUR STANDARDS

Given the nature of their work, artists frequently find themselves in nontraditional employment relationships. Their employment fluctuates and is often spread across a series of employers. As a result, labour standards are not universally applied to artists as workers. In addition, artists often do not understand their rights. Labour standards must be

expanded to include coverage of artists and efforts need to be made to ensure artists fully understand their rights. This latter responsibility could fall under the mandate of the Status of the Artist Advisory Commission (See Recommendation A.2)

Solutions: Policy action, legislation

Action: Provincial

C.2.1 RECOMMENDATION: Incorporation of labour standards conditions specific to artists as part of the Saskatchewan Artists Code; or, if this approach is deemed more effective, amendment of the *Labour Standards Act* to cover artists where possible.

(See ASTFIMC Implementation Grid Actions 34, 35, 85)

C.3 WORKERS' COMPENSATION

Artists are explicitly excluded from the provisions of the *Workers' Compensation Act* under its regulations, although the Workers' Compensation Board has made an exception for some visual artists, allowing them coverage as self-employed workers when requested. But artists are just as prone to work-related injury as any other workers and workers' compensation is the least expensive form of disability

insurance available. Furthermore, much art is physical in nature: the long-term income potential of musicians, craftspeople, dancers and many other artists are particularly vulnerable to career-damaging injury, meaning they may require retraining as well as compensation.

Solutions: Policy action, program

Action: Provincial

C.3.1 RECOMMENDATION: Amendment of *Workers' Compensation Act* regulations to delete exclusion of artists, and provision for self-employed artists to have the option of seeking voluntary protection under the act. Further, establishment of appropriate rates for arts and cultural industries with the Workers' Compensation Board in consultation with the arts community. Saskatchewan-based presenters/engagers should also be provided the option of seeking protection under the act for touring companies.

C.3.2 RECOMMENDATION: Examination by the Status of the Artist Advisory Commission of programs that artists could access for affordable disability/income replacement.

(See related recommendations under Insurance, D.1)

(See ASTFIMC Implementation Grid Actions 34, 35, 85)

C.4 OCCUPATIONAL HEALTH AND SAFETY

Health and safety problems related to artists' work have received greater attention and research in recent years. It is now recognized and appreciated as a critical problem requiring attention of the cultural sector and government. In Saskatchewan, however, there has been little contact, if any, between artists and arts organizations and the Department of Labour's Occupational Health and Safety Division.

to provide the benefits of the *Occupational Health and Safety Act* to artists. The Committee recognizes that this is a complicated area requiring detailed examination in cooperation with the Occupational Health and Safety Division. While "self-employed workers" do come under the Act, application to artists' workplaces and work situations is difficult.

Greater efforts are required

Solution: Policy action, program

Action: Provincial

C.4.1 RECOMMENDATION: Establishment of an advisory committee within Occupational Health and Safety, similar to the Farm Safety Advisory Committee, to examine the needs and problems of the cultural sector, develop guidelines where appropriate and initiate suitable action. In particular, this committee, suggested by the Labour Department, should address the following:

1. Access to information and advice.
 - a) Material and information related to health and safety in the arts should be available in the Department of Labour Resource Centre;
 - b) Information concerning resources should be made available to arts service organizations;
 - c) Information programs that specifically address health and safety issues for artists and are based on prevention should be established.
2. Consideration of application of the *Occupational Health and Safety Act* to the cultural sector, with amendments where regulations or provisions could assist artists and arts presenters.
3. Programs to help artists improve conditions in workspaces and presentation venues to appropriate health and safety standards.

(See ASTFIMC Implementation Grid Actions 33, 85)

C.5 HOUSING/WORKPLACE

For artists, their income characteristically low and intermittent, the affordability, availability and appropriateness of housing and workspace is a fundamental concern. The circumstances and nature of the artist's work often lead to combined housing and workspace. The costs of acquiring and maintaining this housing/workspace is a significant financial burden to artists. Often the living-workspace demands renovation or upgrading specific to the needs of the artists' creative medium.

Professional arts organizations - theatres, dance troupes, art galleries and so on - also face the difficulty of low income and high costs for facilities. Lack of availability of affordable, suitable facilities for creation, production and exhibition of art often hampers the ability of arts organizations to provide the public with continuous, resourceful and quality programming.

While housing issues are usually faced by artists at the local level, where municipal governments have jurisdiction over zoning, property taxes and other pertinent matters, the Saskatchewan and Federal governments are significant participants through the planning and funding of public housing, urban renewal schemes and government buildings.

Moreover, the Saskatchewan Government, through policy and example, can exert a strong influence on municipalities. The issue of public housing for artists has been creatively dealt with in a number of jurisdictions, including Toronto, where a recently opened Performing Arts Lodge can serve as a model. (See Appendix VIII)

It has been demonstrated that establishment of artist living/workspaces, arts facilities and multi-use centres play a pivotal role in the revitalization of a community. Rejuvenation of business activity, development of business confidence and attraction of residents to formerly depopulated areas are all directly related to the existence of cultural facilities, performance centres and artistic presence within a community. Conversion of existing out-of-use real estate, refurbishing and enhancement of historical buildings, encouragement of publicly owned multi-use facilities as artist housing/workspaces or workplaces has proven to be advantageous to revitalization strategies elsewhere.

Often, artists discover - sometimes too late - that programs exist from which they might have benefited. Housing, in which there are a multitude of programs under different jurisdictions, is a case in point. It shouldn't have to be a struggle for artists to find

out what's available to them. The Committee envisions a continuing dialogue between the proposed Status of the Artist Advisory Commission and Saskatchewan Housing to foster recognition that professional artists, arts organizations, and collectives/cooperatives of artists are among the "groups" requiring assistance.

(See Commission Mandate, A.2.g) To further those ends, consideration might be given to development of an artists housing authority, a subsidized unit for artists taking into consideration the special "services" required.

Solutions: Programs, policy action, legislation, example

Action: Provincial

C.5.1 RECOMMENDATION: The Saskatchewan Government, in cooperation with municipalities, should take a leadership role in providing affordable living/workspace for creators through development of housing support programs geared to the specific needs and requirements of artists.

C.5.2 RECOMMENDATION: Provision of information to artists and arts organizations on public housing and incentive programs, such as "Innovative Housing," which might foster formation of workspace collectives or cooperatives; the proposed Status of the Artist Advisory Commission might be an appropriate vehicle for this information.

C.5.3 RECOMMENDATION: Inclusion of artist housing and workspaces in programs of revitalization and renewal. Initiation of consultation with urban and rural municipalities in regards to their revitalization and renewal planning.

C.5.4 RECOMMENDATION: Encouragement of municipalities to revise zoning bylaws and regulations to allow, encourage and assist the establishment of Cultural Improvement Districts, based on the Business Improvement District model, including artist living/workspaces and cultural facilities.

C.5.5 RECOMMENDATION: Provision of tax incentives - and encouragement of municipalities to do the same - for private sector contributions to building, upgrading, renovation and maintenance of facilities used as artists' living/workspace and workplace.

C.5.6 RECOMMENDATION: Saskatchewan Government Insurance should develop and make available insurance designed for the specific needs of artists, to protect their person, assets, equipment, supplies and materials in owned or rented living space, workspace, office, studio, storage area, rehearsal space or presentation venue.

Action: Federal

C.5.7 RECOMMENDATION: Provision of tax incentives to encourage development of facilities used as artists' living/workspace and workplace. (See Recommendation C.5.6 above)

(See related recommendations under Taxation, B.7-9)

(See ASTFIMC Implementation Grid Action 87)

ARTISTS SHOULD HAVE AS MUCH ATTENTION FROM GOVERNMENT AS ANYONE ELSE...THEY SHOULD BE ON A PAR WITH EVERYONE ELSE, NO MORE, NO LESS. PARITY IS REALLY THE KEY TO WHAT ARTISTS NEED. WE SHOULD HAVE THE SAME CHANCES, THE SAME OPPORTUNITIES, THE SAME ASPIRATIONS AS OTHER WORKING PEOPLE.

- ANNE SZUMIGALSKI, BASKATOON POET

D. SOCIAL BENEFITS

Many artists are unable to afford, and their organizations unable to provide, benefits such as dependent care and medical, dental, life and disability insurance. Artists are often self-employed, or underemployed, or unemployed, with little or no bargaining or economic power. Their organizations are without

financial means to provide significant benefits and the low-income, irregular-employment situation of most artists prevents significant accumulation of pension or insurance benefits.

(Related issues are also discussed under Economic Rights, Section B.10, Pensions.)

D.1 INSURANCE

Through collective agreements, organizations such as ACTRA and the AFM are able to provide insurance benefits for their members, although they fluctuate, since they are linked to income, which, for most artists, varies from year to year. Other artists, however, are on their own. Significant benefits such as income replacement, long-term disability and dental insurance are expensive to purchase and not available through most insurance programs with artists' lifestyle and income-earning capacity considered.

Income security is critical

for artists; provision of some form of income replacement insurance to cover both short-term and long-term disability is a priority. Changes to the Workers' Compensation Act and regulations (see Recommendation C.3.1) could provide a form of short-term support in disability cases.

(The related area of pension reform is discussed in Sections B.5, Pensions; B.7, Provincial Taxation; and B.8, Federal Taxation.)

Solutions: Policy action, program, legislation

Action: Provincial

D.1.1 RECOMMENDATION: Development, in cooperation with the Status of the Artist Advisory Commission and arts organizations, of insurance schemes suitable for artists. Options to be considered include:

- A. A provincial program designed for artists, perhaps under the aegis of Saskatchewan Government Insurance.
- B. A combination of federal and provincial support for an umbrella scheme covering the cultural sector, provided by a private company/society, such as the one being proposed by the Canadian Conference of the Arts/ACTRA Fraternal. Provincial assistance could take the form of support for start-up costs of covering Saskatchewan artists.

(It should be noted that ACTRA Fraternal is also negotiating with other cultural organizations, including the Directors Guild and the CAEA. The benefits of combining organizations under an umbrella scheme are considerable, providing increased coverage for artists presently unable to afford such insurance. The Status of the Artist Advisory Commission should encourage this development and seek cooperation with the Canadian Council on Status of the Artist in furthering this aim.)

- C. Group plans to cover artists' inventory and equipment, including musical instruments.

D.2 DEPENDENT CARE

Artists, like other workers, have children, partners and parents and all the accompanying responsibilities. Issues relating to maternity and paternity benefits (provided for artists in a number of European countries) and day care for children and other dependents are of particular interest to the Committee. Many artists work odd hours, including evenings and weekends, and spend much of their time travelling away from home. The limited

availability of dependent care suitable to their special needs narrows opportunities for artists to work or gain access to training, particularly when income is low. Artists need dependent care of a type and quality equal to that available to other workers, but designed to accommodate their special needs.

Solutions: program, policy action

Action: Provincial

D.2.1 RECOMMENDATION: Action to ensure that dependent care appropriate to artists' worklife be available, with particular regard to accessibility, income and potential shifts in eligibility.

D.2.2 RECOMMENDATION: Adoption of dependent care as an eligible expense for artists and other self-employed workers serving on provincial boards, commissions, advisory committees and other bodies.

(See related recommendations under Social Assistance. B.11)

CULTURE NEEDS TO BE AN INTEGRAL PART OF OUR EDUCATION, NOT AN EMBELLISHMENT. ARTS EDUCATION SHOULD START EARLY, AND ARTISTS SHOULD HAVE AN OPPORTUNITY TO TEACH IT, GIVING STUDENTS THE WORD RIGHT FROM THE HORSE'S MOUTH, AND, AT THE SAME TIME, PROVIDING JOBS FOR ARTISTS. IT'S ONE OF THE FEW OPPORTUNITIES FOR ARTISTS TO MAKE A LIVING.

- LEESA STREIFLER, REGINA VISUAL ARTIST

E. EDUCATION, TRAINING AND PROFESSIONAL DEVELOPMENT

Accessibility to training, education and professional development is an important issue for artists. There are currently very few programs geared toward artists' unique needs in job training and skill and professional development. Excluding those found in secondary school and university, public training programs are primarily aimed for "employer/employee" circumstances and rarely satisfy the needs of artists. The cultural sector is not even represented on the new federal Canadian Labour Force Development Boards.

In Saskatchewan, availability of postgraduate education in some of the arts is limited, and education in some disciplines is unavailable even at the undergraduate level. Professional development in most disciplines is almost always provided by artists themselves through their organizations. Moreover, there is no centralized source of information on what education and training is available.

Solution: Program, policy action

Action: Provincial

E.1 RECOMMENDATION: Compilation and distribution to the arts community of an inventory of programs, providing an overview of cultural training available in Saskatchewan, from community programs to postgraduate, in all disciplines and at all levels.

E.2 RECOMMENDATION: Availability in Saskatchewan of training programs in all arts disciplines and at all levels. Availability of assistance to access such training, in Saskatchewan and elsewhere.

E.3 RECOMMENDATION: Following consultation with cultural organizations, establishment of training and education programs and policies specifically geared to cultural sector needs and applicable to artists and other cultural workers. Representation from the arts and cultural sector on boards and agencies dealing with training, retraining and education.

E.4 RECOMMENDATION: Inclusion of arts sector interests on the Canadian Labour Force Development Boards and/or their provincial and regional counterparts through labour representation.

E.5 RECOMMENDATION: Establishment of apprenticeship and mentor training programs where appropriate. There should be recognition and/or accreditation by educational institutions for this type of training, as well as for work experience and nontraditional forms of training.

E.6 RECOMMENDATION: Availability of centres for study for all arts disciplines, with emphasis on residency programs. Enhancement of existing centres, such as the one at Emma Lake, and creation of new ones. Restoration of the Saskatchewan School of the Arts, with a curriculum focusing on programs geared toward professional artists.

E.7 RECOMMENDATION: Urging of Saskatchewan's two universities to require a minimum of one fine arts component for entrance.

E.8 RECOMMENDATION: Urging of Saskatchewan's two universities to take specific steps to improve undergraduate and graduate arts education, specifically:

1. Establishment of B.A. and M.A. English major degrees in creative writing, including editing, on both campuses;
2. Establishment of a B.F.A. dance program at both universities;
3. Re-establishment of a ceramics program at the University of Saskatchewan;
4. Establishment of professional development courses in the "business of art" available to all artists.

E.9 RECOMMENDATION: Writing and implementation of a mandatory high school arts curriculum and specialized arts programs to augment the K-to-9 arts education initiatives, which the Committee endorses. Further, provision of funding for appropriate in-service training to ensure that teachers and/or artists are qualified to teach the program. Some teacher aide positions within schools should be filled with professional artists to augment the work of arts teachers and artists in residence. (See Recommendation E.11)

E.10 RECOMMENDATION: Expansion and promotion of school programs involving visiting writers/artists, paid standard minimum rates or better.

E.11 RECOMMENDATION: Establishment of programs to provide short- and long-term residencies for artists in schools, universities and other institutions, such as jails and hospitals; expansion of the existing, highly successful community residency program.

E.12 RECOMMENDATION: Establishment of courses and programs dealing with advanced technology as applied to the arts. (See Appendix IX)

Action: Federal

E.13 RECOMMENDATION: Establishment of training and education programs and policies specifically geared to cultural sector needs and applicable to artists and other cultural workers. (See Recommendation E.3 above)

E.14 RECOMMENDATION: In consultation with the arts community, career, job and occupational profiles as circulated in publications such as *Canadian Career Information Partnerships* from Employment and Immigration Canada should be developed and periodically updated for all arts disciplines.

(See ASTFIMC Implementation Grid Actions 57-74, 80, 91, 98)

ARTISTS OFTEN ENCOUNTER A RELUCTANCE TO ACCEPT WHAT WE DO AS LEGITIMATE. APPLYING TO SGI FOR COMPENSATION FOR LOST WORK AFTER AN ACCIDENT WHILE I WAS ON A GRANT, I DEALT WITH A PERSON WHO HAD NEVER HEARD OF THE ARTS BOARD, WAS UNAWARE OF THE GRANTING SYSTEM AND WAS DISDAINFUL OF IT. SHE MADE IT CLEAR SHE THOUGHT MY CLAIM WAS RIDICULOUS, FRIVOLOUS. I FELT MY CONTRIBUTION AS A WRITER WAS BEING DENIED AND DISPARAGED...SHE MADE ME FEEL LIKE WHAT I DO FOR A LIVING WAS NOT VALID IN ANY WAY, SHAPE OR FORM, HAD ABSOLUTELY NO VALUE. I TOLD HER I JUST WANTED TO BE TREATED LIKE A BRICKLAYER, LIKE EVERYONE ELSE.

- BONNIE BURNARD, REGINA WRITER

F. VISIBILITY, LEGITIMIZING ARTISTS' WORK, ACCESS TO ART

Cultural awareness, visibility and access to audience are crucial issues for artists. Artists know full well that the best way to solve their economic problems is to increase the income they earn through their art. This can only come through increased access to and acceptance by audiences. But Saskatchewan artists are not asking for acceptance "just because" they're from Saskatchewan. Artists here know their work can compete with that produced anywhere. As audiences become more familiar with it, they'll know that too. The best promotion for artists and art, then, is for as much work as possible to be available in as many places as possible.

But artists have an image problem. Except for those operating at the highest level of critical and popular acceptance, they often suffer from a lack of respect or

understanding. Artists are not commonly viewed as workers. Many government employees are unfamiliar with the form and situation of their work. Often, the work of an artist may not be viewed as real work, but rather as peripheral activity or hobby. Artists themselves are sometimes not recognized as a legitimate part of society. Government programs and agencies are not well equipped, therefore, to deal with artists' needs or claims. Artists perceive the need to encourage more enlightened attitudes in government, and society as a whole - a development which will inevitably follow as the public's access to art and art education increases - and revitalization of government policy to the arts.

The lack of appreciation of Saskatchewan artists and their work is a general one, not restricted to government. That

the cultural sector constitutes a large part of the economy is no better understood by the general public than by some civil servants. And art generated by "home grown" artists is often snubbed by a public seduced by the allure of mass produced, sleekly packaged American cultural product.

Ironically, these issues are critical not only to artists but to society as a whole. The Committee believes - and has included in its text for the proposed Saskatchewan Artists' Code as a fundamental principle - that all residents of Saskatchewan should have the broadest possible access to the province's artists and their work. The arts play a vital role in nourishing the intellectual and emotional

life of people everywhere, and locally produced art is capable of speaking to people in a language they are best able to understand.

Government has a special role as patron of the arts and a special responsibility to develop public policy for fostering appreciation of the arts - for the benefit of society as a whole, not just the arts community and cultural sector. There's a real need for a plan, developed in cooperation with the arts community and funding agencies, to create long-term attitudinal change and broad-based public acceptance - and celebration - of the arts.

Solutions: Program, policy action, example

Action: Provincial

F.1 RECOMMENDATION: Establishment of programs and policy to support commissioning of visual art, music, performance, poetry and other writing for provincial and municipal public buildings, events and publications, and the development of international venues and audiences for Saskatchewan art.

F.2 RECOMMENDATION: Establishment of policy that at least one per cent of capital construction costs of all new or refurbished government buildings be spent on art of all forms. (See Recommendation B.4.7 under Development Support)

F.3 RECOMMENDATION: Establishment of programs and policy to promote Saskatchewan arts products and artists. Saskatchewan art, crafts, music, and books should be on sale at all provincially funded museums, parks, heritage sites and other tourist attractions.

F.4 RECOMMENDATION: Declaration of an annual Saskatchewan Arts Week, involving all Government departments in a cooperative effort with the cultural community to support arts awareness.

F.5 RECOMMENDATION: Development of information programs and regulations to assist Government departments and agencies and Crown corporations to respond to artists, including a publication to assist administrators to understand artists, the irregular nature of their income and the circumstances of their work patterns.

F.6 RECOMMENDATION: In consultation with arts organizations, production of a publication for institutional and general use providing information and advice on engagement/contracting of professional artists.

F.7 RECOMMENDATION: An increase in provincial library support through a special fund provided for purchase of Saskatchewan books.

F.8 RECOMMENDATION: Mounting of a promotional campaign through a series of television vignettes on Saskatchewan arts.

F.9 RECOMMENDATION: Saskatchewan should actively compete to be host of the proposed UNESCO Conference on the Status of the Artist.

F.10 RECOMMENDATION: The Saskatchewan Arts Board should take steps to encourage improvement in arts coverage by the press and broadcasters in the province.

F.11 RECOMMENDATION: An increase in funding to support international tours, shows, performances and other opportunities for Saskatchewan artists. (See Recommendation B.4.2 under Development Support)

Action: Federal

F.12 RECOMMENDATION: The Canadian Radio-television and Telecommunications Commission (CRTC) should take steps to ensure an improvement in broadcast coverage of the arts, particularly by the Canadian Broadcasting Corporation (CBC).

F.13 RECOMMENDATION: Adoption of regulations by the CRTC to ensure Saskatchewan and regional content on provincially originated broadcasting and narrowcasting.

F.14 RECOMMENDATION: An increase in international funding for Canadian artists. (See Recommendation F.11)

(See related recommendations under Development Support, B.4)

(See ASTFIMC Implementation Grid Actions 29, 39, 45-45, 81-82, 86-87, 92-98)

G. MINORITY RIGHTS AND NON-DISCRIMINATION

Discrimination is a fact of our society: against racial and religious minorities, women, homosexuals, the disabled - the list goes on. Artists are just as vulnerable as any other segment of our population. Minority rights are recognized by the Committee as an important Status of the Artist issue.

The potential for discriminatory practices in artists' dealings with government agencies is an area where some concerns have been raised and scrupulous

adherence to principles of fairness continues to be required. Guarantees of minority rights will be clearly enunciated in the Saskatchewan Artists Code.

Saskatchewan is a multiracial, multicultural society. Its artists - and its art - are a reflection of that reality. This is a matter not for consternation, but celebration.

Solutions: Policy action, programs, example

Action: Provincial

G.1 RECOMMENDATION: Establishment of policy, supported by programs if necessary, to prevent discrimination in Government dealings with artists, particularly against such groups as indigenous and female artists. The Committee considers the mere banning of "discrimination" inadequate. Government should take an aggressive leadership role in projecting positive portrayals of all groups within society in all publications, advertising and productions.

G.2 RECOMMENDATION: Saskatchewan should ensure that programs, facilities, educational and training opportunities and other activities for artists are equally available to disabled artists.

(See ASTFIMC Implementation Grid Actions 11, 19, 21, 23, 99)

WE NEED TO CELEBRATE AND RECOGNIZE WHAT'S ALREADY BEING DONE WITH THE ARTS IN SASKATCHEWAN. THERE'S ROOM FOR IMPROVEMENT, OF COURSE, BUT THERE'S NOT NEARLY ENOUGH CELEBRATION OF WHAT'S ALREADY HERE.

- ROBIN POITRAS, REGINA DANCER/CHOREOGRAPHER

H. COLLECTIVE VOICE

Artists often work in isolation, but share common interests and concerns. They often feel a need for a "collective voice" for individual artists, beyond arts services organizations and agencies. The Status of the Artist Advisory Commission could serve as a vehicle for creating such a voice.

Further, cultural organizations and individual artists require

a central location for information and advocacy. Information for artists, organizations and government is currently dispersed through discipline-related organizations, or is not available at all. Again, the Commission could serve as focal point for such a venture.

Solutions: Policy action, programs

Action: Provincial

H.1 RECOMMENDATION: Holding of professional artists' forums on a regular basis - annually or semi-annually - under the auspices of the Status of the Artist Advisory Commission or the Saskatchewan Arts Board.

ENDNOTES

1. Statistics Canada, Canadian Conference of the Arts, Saskatchewan Municipal Government.
2. Government of Saskatchewan: 2,700 people are employed in mining; 2,500 in forestry.
3. Statistics Canada, Canadian Conference of the Arts.
4. Canadian Conference of the Arts
5. See Endnote 1

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APPENDIX I

PRIORIZED SUMMARY OF RECOMMENDATIONS

STATUS OF THE ARTIST ADVISORY COMMITTEE

PRIORIZED SUMMARY OF RECOMMENDATIONS

I. RECOMMENDATIONS REQUIRING PROVINCIAL GOVERNMENT ACTION

FIRST PRIORITY

These recommendations are for measures the Committee feels require immediate action or for measures deemed quickly achievable, at minimal cost.

A. GENERAL RECOMMENDATIONS

A.1 RECOMMENDATION: Enactment of the *Saskatchewan Artists Code*, recognizing the artist's economic and cultural contribution to society, containing an artists' bill of rights, and incorporating fundamental principles relating to the contribution, treatment and equity of artists and the public's access to art, and a definition of a professional artist.

A.2. RECOMMENDATION: Establishment of a continuing Status of the Artist Advisory Commission under the *Saskatchewan Artists Code*.

B. ECONOMIC EQUITY

B.1. INDUSTRY STANDARD RATES/FEEES

B.1.1 RECOMMENDATION: Establishment of Saskatchewan Government policy that professional artists engaged by agents of the Crown and all employers receiving public funds (including contractors, subcontractors, professional arts companies and other presenters) be paid for services or product at not less than industry standard rates and under industry standard conditions or better, with payment to be received within 60 days. The Government should encourage Saskatchewan municipalities to take similar action.

B.2 PAYMENT GUARANTEE AND BANKRUPTCY

B.2.3 RECOMMENDATION: Establishment of Government policy to vigorously pursue engagers who default in payment to artists for contracted services. Such a policy could be modeled on that employed by the Labour Standards Branch.

B.2.4 RECOMMENDATION: Establishment of Government policy that all grants and loans to, and contracts with, engagers be dependent on the due payment of royalties, copyright fees and artists' professional fees, and provision for protection of such royalties and fees in the event of insolvency or cancellation.

B.2.5 RECOMMENDATION: Recognition, in this instance, of an employer/employee relationship in the event a contractor becomes insolvent, leaving monies due and owing to an artist, and recognition of such monies as wages, allowing artists to be secured creditors.

B.3 COPYRIGHT

B.3.2 RECOMMENDATION: Establishment of policy ensuring that copyright for artistic work commissioned by the Crown or its agents remains with the creator.

B.4 DEVELOPMENT SUPPORT

B.4.1 RECOMMENDATION: Establishment of a liaison working group involving representatives of the arts sector and the Department of Economic Development, as suggested by the department. This group could work cooperatively to implement recommendations concerning economic development in this section and development recommendations under Section F.

B.4.2 RECOMMENDATION: Provision, in cooperation with the Federal Government, of industry support programs for marketing, research, training and attempts to reach international audiences.

B.4.3 RECOMMENDATION: Provision of grant and loan systems for artists to support development initiatives such as those available to other industries. Programs similar to those already under way for sound recording, film and publishing - the established "cultural industries" - should be initiated for other elements of the arts. Saskatchewan should cooperate with the Federal Government in creation of policy and programs to encourage access to markets for Canadian cultural products.

B.4.7 RECOMMENDATION: Establishment of a policy for the purchase of art works and the commissioning of literary and performance art for government and Crown agency buildings, with Saskatchewan work given priority.

B.4.8 RECOMMENDATION: Adoption of a "Saskatchewan First" policy for the purchase or procurement of artistic works or services by the Government, all its agencies, Crown corporations, contractors and subcontractors.

B.4.9 RECOMMENDATION: Creation of an Arts Foundation, to accept donations from private sources, as proposed by the Saskatchewan Arts Board. Priority should be given to assistance to individual artists in allocation of foundation funds.

B.6 GRANTS

B.6.3 RECOMMENDATION: Consideration by the Saskatchewan Arts Board of establishing a new category of multi-year grants for professional artists.

B.8 FEDERAL TAXATION

B.8.1 RECOMMENDATION: That Saskatchewan take a leadership role in seeking collaboration with other provinces to pressure the Federal Government for the following reforms.

B.9 MUNICIPAL TAXATION

B.9.1 RECOMMENDATION: Encouragement of municipalities to offer tax relief for professional artists and organizations to foster the growth of the arts.

B.11 SOCIAL ASSISTANCE

B.11.1 RECOMMENDATION: Establishment of policies to adjust regulations and manuals to reflect the reality of artists' work, life patterns and income fluctuations.

B.11.2 RECOMMENDATION: Review of policy to ensure that exemptions from evaluated assets exist for artists' inventory, equipment and accounts receivable for eligibility for the Saskatchewan Assistance Plan, Family Income Plan, child care subsidy program and other income-related social programs.

C. SOCIAL EQUITY

C.1. COLLECTIVE BARGAINING RIGHTS

C.1.1 RECOMMENDATION: Provision for cultural sector appointees, to adjudicate on cultural matters, on the Saskatchewan Labour Relations Board.

C.2. MINIMUM LABOUR STANDARDS

C.2.1 RECOMMENDATION: Incorporation of labour standards conditions specific to artists as part of the Saskatchewan Artists Code; or, if this approach is deemed more effective, amendment of the Labour Standards Act to cover artists where possible.

C.3. WORKERS' COMPENSATION

C.3.1 RECOMMENDATION: Amendment of Workers' Compensation Act regulations to delete exclusion of artists, and provision for self-employed artists to have the option of seeking voluntary protection under the act. Further, establishment of appropriate rates for arts and cultural industries with the Workers' Compensation Board in consultation with the arts community. Saskatchewan-based presenters/engagers should also be provided the option of seeking protection under the act for touring companies.

C.4. OCCUPATIONAL HEALTH AND SAFETY

C.4.1 RECOMMENDATION: Establishment of an advisory committee, as suggested by the Department of Labour, within Occupational Health and Safety, similar to the Farm Safety Advisory Committee, to examine the needs and problems of the cultural sector, develop guidelines where appropriate and initiate suitable action.

E. EDUCATION, TRAINING AND PROFESSIONAL DEVELOPMENT

E.6 RECOMMENDATION: Availability of centres for study for all arts disciplines, with emphasis on residency programs. Enhancement of existing centres, such as the one at Emma Lake, and creation of new ones. Restoration of the Saskatchewan School of the Arts, with a curriculum focusing on programs geared toward professional artists.

E.8 RECOMMENDATION: Urging of Saskatchewan's two universities to take specific steps to improve undergraduate and graduate arts education.

E.10 RECOMMENDATION: Expansion and promotion of school programs involving visiting writers/artists, paid standard minimum rates or better.

F. VISIBILITY, LEGITIMIZING ARTISTS' WORK, ACCESS TO ART

F.3 RECOMMENDATION: Establishment of programs and policy to promote Saskatchewan arts products and artists. Saskatchewan art, crafts, music, and books should be on sale at all provincially funded museums, parks, heritage sites and other tourist attractions.

F.5 RECOMMENDATION: Development of information programs and regulations to assist Government departments and agencies and Crown corporations to respond to artists, including a publication to assist administrators to understand artists, the irregular nature of their income and the circumstances of their work patterns.

F.9 RECOMMENDATION: Saskatchewan should actively compete to be host of the proposed UNESCO Conference on the Status of the Artist.

G. MINORITY RIGHTS AND NON-DISCRIMINATION

G.1 RECOMMENDATION: Establishment of policy, supported by programs if necessary, to prevent discrimination in Government dealings with artists, particularly against such groups as indigenous and female artists. The Committee considers the mere banning of "discrimination" inadequate. Government should take an aggressive leadership role in projecting positive portrayals of all groups within society in all publications, advertising and productions.

G.2 RECOMMENDATION: Saskatchewan should ensure that programs, facilities, educational and training opportunities and other activities for artists are equally available to disabled artists.

SECOND PRIORITY

These short-term recommendations are for measures the Committee feels can be dealt with within the next one to three years.

B. ECONOMIC EQUITY

B.2 PAYMENT GUARANTEE AND BANKRUPTCY

B.2.1 RECOMMENDATION: Establishment of an agency or mechanism for the pursuit of artists' fees or enactment of a requirement, potentially through amendment to the Corporations Act, for contractors/engagers to post bonds when engaging professional artists.

B.2.2 RECOMMENDATION: Amendment of the *Liquor Licensing Act* and/or its regulations requiring a licensee to post a bond for the wages and benefits of engaged artists for protection against default of payment. Further, in the case of temporary licences for social functions, allocation of part of the licence fee to a fund to guarantee wages to artists hired by the temporary outlet. Empowerment of the Liquor Board to pursue individuals granted temporary outlet licences for recovery of the fund balance.

B.2.6 RECOMMENDATION: Ensuring that the *Personal Property Security Act* covers consignment interests, including art galleries and shops; the Government should play a role in educating artists as to this protection.

B.3 COPYRIGHT

B.3.1 RECOMMENDATION: Saskatchewan and its agents must comply with both the letter and the spirit of the *Copyright Act*. The Government itself, Crown corporations, agencies, universities and school systems throughout the province regularly infringe, sometimes unknowingly, on copyright. The Government should demonstrate leadership by signing copying agreements with national copyright collectives, such as the Canadian Reprography Collective (Cancopy), for its own use and on behalf of publicly funded institutions, and set an example by insisting on scrupulous adherence to procedure by all public sector employees. Further, Saskatchewan should develop guidelines for all departments and agencies to use when involved in contracts or services that have a copyright component.

B.3.4 RECOMMENDATION: Establishment of policy requiring annual disclosure to the arts community of the state of agreements which effect the collection of copyright payments owed to artists, such as the one currently being negotiated with Cancopy.

B.3.4 RECOMMENDATION: The Saskatchewan Government should support passage of the second set of amendments to the Copyright Act when they have been resolved to the satisfaction of the arts community, including full protection for performers' rights to use of their work.

B.3.5 RECOMMENDATION: Provision of financial support at the developmental stage to assist copyright collectives to reach an effective operating level.

B.4 DEVELOPMENT SUPPORT

B.4.6 RECOMMENDATION: Encouragement of businesses and event organizers, through a program of incentives including tourism tie-ins and promotion, to support Saskatchewan cultural products and services.

B.5 PENSIONS

B.5.1 RECOMMENDATION: Provision, in cooperation with arts organizations and the Canadian Council on the Status of the Artist, of support for pension schemes for professional artists.

B.6 GRANTS

B.6.1 RECOMMENDATION: Examination by the Status of the Artist Advisory Commission of the "status" of arts grants at provincial, federal and municipal levels, with particular attention to what percentage of overall funding should be applied to grants to individual artists, and the number and size of grants.

B.6.2 RECOMMENDATION: An increase in funding to the Saskatchewan Arts Board to a level more appropriate to the need, as determined by the study commissioned by Recommendation B.6.1.

B.7 PROVINCIAL TAXATION

B.7.1 RECOMMENDATION: Sales Tax - Exemption of artists' materials from provincial sales tax (perhaps administered through rebates for artists); and exemption from the sales tax in general for artists' service organizations (again, perhaps through eligibility for rebates). Further, revisions to the way the sales tax is applied to cultural industries; travelling exhibitions and donations, for example, should be exempt.

B.7.4 RECOMMENDATION: Establishment of tax incentives to encourage investment in the work of individual artists and in cultural industries, such as publishing and film production, and elsewhere in the arts.

B.7.5 RECOMMENDATION: Imposition of a levy on products used in duplication of artistic work, such as audio and video tapes, as a means of compensation for the financial losses creators suffer; with proceeds to be allocated to programs benefiting artists, such as pensions or disability insurance. Artists using such products for creation should be eligible for rebates to exempt them from this levy.

B.12 BASIC INCOME

B.12.1 RECOMMENDATION: Pending federal action, the Saskatchewan Government should launch its own study of income security issues.

C. SOCIAL EQUITY

C.5 HOUSING/WORKPLACE

C.5.2 RECOMMENDATION: Provision of information to artists and arts organizations on public housing and incentive programs, such as "Innovative Housing," which might foster formation of workspace collectives or cooperatives; the proposed Status of the Artist Advisory Commission might be an appropriate vehicle for this information.

C.5.6 RECOMMENDATION: Saskatchewan Government Insurance should develop and make available insurance designed for the specific needs of artists, to protect their person, assets, equipment, supplies and materials in owned or rented living space, workspace, office, studio, storage area, rehearsal space or presentation venue.

D. SOCIAL BENEFITS

D.1 INSURANCE

D.1.1 RECOMMENDATION: Development, in cooperation with the Status of the Artist Advisory Commission and arts organizations, of insurance schemes suitable for artists.

D.2 DEPENDENT CARE

D.2.1 RECOMMENDATION: Action to ensure that dependent care appropriate to artists' worklife be available, with particular regard to accessibility, income and potential shifts in eligibility.

D.2.2 RECOMMENDATION: Adoption of dependent care as an eligible expense for artists and other self-employed workers serving on provincial boards, commissions, advisory committees and other bodies.

E. EDUCATION, TRAINING AND PROFESSIONAL DEVELOPMENT

E.1 RECOMMENDATION: Compilation and distribution to the arts community of an inventory of programs, providing an overview of cultural training available in Saskatchewan, from community programs to postgraduate, in all disciplines and at all levels.

E.2 RECOMMENDATION: Availability in Saskatchewan of training programs in all arts disciplines and at all levels. Availability of assistance to access such training, in Saskatchewan and elsewhere.

E.3 RECOMMENDATION: Following consultation with cultural organizations, establishment of training and education programs and policies specifically geared to cultural sector needs and applicable to artists and other cultural workers. Representation from the arts and cultural sector on boards and agencies dealing with training, retraining and education.

E.4 RECOMMENDATION: Inclusion of arts sector interests on the Canadian Labour Force Development Boards and/or their provincial and regional counterparts through labour representation.

E.5 RECOMMENDATION: Establishment of apprenticeship and mentor training programs where appropriate. There should be recognition and/or accreditation by educational institutions for this type of training, as well as for work experience and nontraditional forms of training.

E.7 RECOMMENDATION: Urging of Saskatchewan's two universities to require a minimum of one fine arts component for entrance.

E.9 RECOMMENDATION: Writing and implementation of a mandatory high school arts curriculum and specialized arts programs to augment the K-to-9 arts education initiatives, which the Committee endorses. Further, provision of funding for appropriate in-service training to ensure that teachers and/or artists are qualified to teach the program. Some teacher aide positions within schools should be filled with professional artists to augment the work of arts teachers and artists in residence.

E.11 RECOMMENDATION: Establishment of programs to provide short- and long-term residencies for artists in schools, universities and other institutions, such as jails and hospitals; expansion of the existing, highly successful community residency program.

F. VISIBILITY, LEGITIMISING ARTISTS' WORK, ACCESS TO ART

F.1 RECOMMENDATION: Establishment of programs and policy to support commissioning of visual art, music, performance, poetry and other writing for provincial and municipal public buildings, events and publications, and the development of international venues and audiences for Saskatchewan art.

F.2 RECOMMENDATION: Establishment of policy that at least one per cent of capital construction costs of all new or refurbished government buildings be spent on art of all forms.

F.4 RECOMMENDATION: Declaration of an annual Saskatchewan Arts Week, involving all Government departments in a cooperative effort with the cultural community to support arts awareness.

F.6 RECOMMENDATION: In consultation with arts organizations, production of a publication for institutional and general use providing information and advice on engagement/contracting of professional artists.

F.7 RECOMMENDATION: An increase in provincial library support through a special fund provided for purchase of Saskatchewan books.

F.8 RECOMMENDATION: Mounting of a promotional campaign through a series of television vignettes on Saskatchewan arts.

F.10 RECOMMENDATION: The Saskatchewan Arts Board should take steps to encourage improvement in arts coverage by the press and broadcasters in the province.

F.11 RECOMMENDATION: An increase in funding to support international tours, shows, performances and other opportunities for Saskatchewan artists.

G. COLLECTIVE VOICE

G.1 RECOMMENDATION: Holding of professional artists' forums on a regular basis - annually or semi-annually - under the auspices of the Status of the Artist Advisory Commission or the Saskatchewan Arts Board.

THIRD PRIORITY

These longer-term recommendations are for measures the Committee feels can be dealt with within the next three to five years.

B. ECONOMIC EQUITY

B.2. PAYMENT GUARANTEES AND BANKRUPTCY

B.2.7 RECOMMENDATION: Action, in cooperation with the Federal Government and other provinces, to protect creators, in particular through establishment of a public collection agency or a wage protection fund to support creators owed fees in bankruptcy situations.

B.4. DEVELOPMENT SUPPORT

B.4.4 RECOMMENDATION: Research tax credits should be available for artists, as they are federally for industries related to science.

B.4.5 RECOMMENDATION: Establishment of a marketing board for Saskatchewan cultural products for purposes of marketing and promotion, and development of incentive programs.

B.7. PROVINCIAL TAXATION

B.7.2 RECOMMENDATION: Income tax - Within the powers of the Saskatchewan Government, tax changes, in the form of exemptions, deductions or rebates, should be afforded professional artists on a sliding scale commensurate with income level.

B.7.3 RECOMMENDATION: - Income tax - Pending a return to it on the federal level, pursuit of a course of income averaging to assist artists, as well as other workers, in coping with fluctuations in income.

B.12. BASIC INCOME

B.12.2 RECOMMENDATION: Pending federal action, enactment on the provincial level of adequate universal basic income programs. The Saskatchewan Government should provide such a program directly or through federal/provincial cooperation.

C. SOCIAL EQUITY

C.3 WORKERS' COMPENSATION

C.3.2 RECOMMENDATION: Examination by the Status of the Artist Advisory Commission of programs that artists could access for affordable disability/income replacement.

C.5 HOUSING/WORKPLACE

C.5.1 RECOMMENDATION: The Saskatchewan Government, in cooperation with municipalities, should take a leadership role in providing affordable living/workspace for creators through development of housing support programs geared to the specific needs and requirements of artists.

C.5.3 RECOMMENDATION: Inclusion of artist housing and workspaces in programs of revitalization and renewal. Initiation of consultation with urban and rural municipalities in regards to their revitalization and renewal planning.

C.5.4 RECOMMENDATION: Encouragement of municipalities to revise zoning bylaws and regulations to allow, encourage and assist the establishment of Cultural Improvement Districts based on the Business Improvement District model and including artist living/workspaces and cultural facilities.

C.5.5 RECOMMENDATION: Provision of tax incentives - and encouragement of municipalities to do the same - for private sector contributions to building, upgrading, renovation and maintenance of facilities used as artists' living/workspace and workplace.

E. EDUCATION, TRAINING AND PROFESSIONAL DEVELOPMENT

E.12 RECOMMENDATION: Establishment of courses and programs dealing with advanced technology as applied to the arts.

II. RECOMMENDATIONS REQUIRING FEDERAL GOVERNMENT ACTION

B. ECONOMIC EQUITY

B.1. INDUSTRY STANDARD RATES/FEES

B.1.2 RECOMMENDATION: Establishment of Federal Government policy that professional artists engaged by agents of the Crown and all employers receiving public funds be paid for services or product at not less than industry standard rates and under industry standard conditions or better, with payment to be received within 60 days.

B.1.3 RECOMMENDATION: Establishment of Federal Government policy that charitable organizations receiving donations of services or product from artists provide tax receipts for the fair market value of the donation; and amendment of the Income Tax Act to allow artists making such donations to either waive declaring income in these circumstances or be granted a business deduction.

B.2. PAYMENT GUARANTEE AND BANKRUPTCY

B.2.8 RECOMMENDATION: Adoption of changes to the Bankruptcy Act providing for a more secure creditor status for creators.

B.2.9 RECOMMENDATION: Establishment of a special fund for wage claimants in cases of bankruptcy, and recognition, in this instance, of artists in contractual relationships as wage earners.

B.3. COPYRIGHT

B.3.6 RECOMMENDATION: Information programs concerning copyright should be made available to artists, the business community and the general public.

B.3.7 RECOMMENDATION: Speedy adoption of the second set of amendments to the Copyright Act satisfactory to the arts community, including full protection for performers' rights to use of their work.

B.3.8 RECOMMENDATION: With the cooperation of the provinces, provision of financial support to copyright collectives at the developmental stage, to be administered through an arms' length body, to assist new collectives in reaching an effective operating level.

B.3.9 RECOMMENDATION: Enshrinement in the *Copyright Act* or other legislation of the concept of Public Lending Right - payment to authors as compensation for use of their works in libraries.

B.3.10 RECOMMENDATION: Further consideration of, and eventual action on, copyright issues related to choreography, performance, directing, stage lighting, set and costume design and new and evolving arts-related technology.

B.4 DEVELOPMENT SUPPORT

B.4.10 RECOMMENDATION: Adoption of research tax credits for artists such as are available in industries related to science.

B.5 PENSIONS

B.5.2 RECOMMENDATION: Enactment of an amendment to the *Income Tax Act* requiring Canada Pension Plan contributions where there is a contractual relationship between producers/presenters (i.e. art galleries, publishers, etc.) and artists.

B.5.3 RECOMMENDATION: Further liberalization of RRSP contribution rules to allow more flexibility of annual ceilings, taking artists' fluctuating income levels into consideration.

B.6 GRANTS

B.6.4 RECOMMENDATION: An increase in Canada Council funding to a level more appropriate to the need of individual artists.

B.8 FEDERAL TAXATION

B.8.2 RECOMMENDATION: Removal of the Goods and Services Tax.

B.8.3 RECOMMENDATION: In recognition of artists' unique working circumstances, changes in the *Income Tax Act* and regulations to grant artists "dual status" so they are allowed to apply tax benefit options of both "self-employed" and "employed" status.

B.8.4. RECOMMENDATION: Revision of the *Income Tax Act* to provide for a return to income averaging provisions to assist artists in coping with fluctuations in income.

B.8.5 RECOMMENDATION: Revision of the *Income Tax Act* to provide income stabilization through a tax deferral instrument by transferring income from a high-income year to a low-income year.

B.8.6 RECOMMENDATION: Revision of Revenue Canada and Finance regulations to clearly indicate that membership by artists in cultural union/labour organizations does not imply "employed" status.

B.8.7 RECOMMENDATION: In recognition of the artist's need for preparation time, during which no income is earned, prior to earning income, revision of regulations to allow deductions for forgone income. An alternative solution to this problem might be reached through introduction of a standard tax credit for professional artists.

B.8.8 RECOMMENDATION: Revision of Revenue Canada regulations concerning grants to resolve the "reasonable expectation of profit" business income issue in favour of artists' unique income situation. Further, those provisions of Revenue Canada's Interpretation Bulletin IT-504R which are advantageous to artists should be codified as amendments to the Income Tax Act in order to eliminate the current unevenness of application experienced by many artists.

B.8.9 RECOMMENDATION: Amendment of the Income Tax Act and/or its regulations to allow expenses incurred through operation of a home workspace as a regular business expense, not subject to profit-loss restrictions.

B.8.10 RECOMMENDATION: Provision of tax audit information manuals, now available on other occupational groups, about artists. Further, provision of information programs and publications to assist artists with tax issues.

B.8.11 RECOMMENDATION: An artist's donation of product or service, other than to a charitable organization, should be treated as a business promotion expense, deductible from income at fair market value.

B.8.12 RECOMMENDATION: Easing of access to charitable status designation for arts service organizations.

B.8.13 RECOMMENDATION: Elimination of contradictions, in favour of artists, in Income Tax Act stipulations regarding artists claiming grants as business income.

B.8.14 RECOMMENDATION: Enhancement of existing tax incentives encouraging private sector investment in the arts and cultural industries, and creation of new ones.

B.10 UNEMPLOYMENT INSURANCE

B.10.1 RECOMMENDATION: Extension of unemployment insurance benefits to artists where the dependent contract nature of employment would allow this possibility, without the loss of self-employed tax status.

B.10.2 RECOMMENDATION: Establishment of policies to adjust regulations and manuals to reflect the value of artists' training and experience, and the reality of artists' work and work opportunities.

B.12 BASIC INCOME

B.12.3 RECOMMENDATION: Mounting of a study of income security issues incorporating a basic income pilot project for several occupational groups, including artists. Special consideration should be given to artists' working situations and intermittent incomes in determining eligibility.

B.12.4 RECOMMENDATION: Enactment of an adequate universal basic income programs or other form of income security as a substitute for the existing patchwork of social assistance, wage insurance, disability and pension programs.

C. SOCIAL EQUITY**C.5 HOUSING/WORKPLACE**

C.5.7 RECOMMENDATION: Provision of tax incentives to encourage development of facilities used as artists' living/workspace and workplace.

E. EDUCATION, TRAINING AND PROFESSIONAL DEVELOPMENT

E.13 RECOMMENDATION: Establishment of training and education programs and policies specifically geared to cultural sector needs and applicable to artists and other cultural workers.

E.14 RECOMMENDATION: In consultation with the arts community, career, job and occupational profiles as circulated in publications such as Canadian Career Information Partnerships from Employment and Immigration Canada should be developed and periodically updated for all arts disciplines.

F. VISIBILITY, LEGITIMIZING ARTISTS' WORK, ACCESS TO ART

F.12 RECOMMENDATION: The Canadian Radio-television and Telecommunications Commission (CRTC) should take steps to ensure an improvement in broadcast coverage of the arts, particularly by the Canadian Broadcasting Corporation (CBC).

F.13 RECOMMENDATION: Adoption of regulations by the CRTC to ensure Saskatchewan and regional content on provincially originated broadcasting and narrowcasting.

F.14 RECOMMENDATION: An increase in international funding for Canadian artists.

APPENDIX II

TERMS OF REFERENCE

MINISTER'S ADVISORY COMMITTEE ON THE STATUS OF THE ARTIST
DEPARTMENT OF MUNICIPAL GOVERNMENT

TERMS OF REFERENCE OF THE COMMITTEE:

- A. To provide advice and guidance to the Minister of Community Services and other government departments regarding measures proposed to promote and strengthen the artistic profession, in particular social and economic policy, programs and legislation concerning status of the artist.
- B. To maintain contact with individual artists and artistic organizations to ensure that the principal concerns of the artistic profession are understood, acknowledged and reflected in government policies, programs and legislation.
- C. To act as a consultative forum for provincial government officials, to provide advice as requested or as deemed necessary by the members of the Committee.
- D. To propose research, or other measures appropriate to develop an enhanced understanding of problems or issues facing the artistic profession which will expedite the process of reform.
- E. To issue interim progress reports as the Committee determines necessary to the Minister of Community Services.
- F. To consult with the artistic community concerning measures recommended to enhance the status of the artist.
- G. To submit a final report recommending policy, programs and legislative measures related to the status of the artist to the Minister by June 30, 1993 or at such time as may be extended by the Minister.

The duration of appointment is from September 29, 1992 to June 30, 1993 or until such time as the Minister and the Committee deem appropriate.

Upon the Committee's request and taking into consideration the heavy workload, the Minister extended the Committee's mandate to September 30, 1993.

APPENDIX III

NEWS RELEASE



Government of
Saskatchewan

Information
Services

Legislative Building
Regina, Canada
S4S 0B3

(306) 787-6281

News Release

IMMEDIATE RELEASE

Jan. 25, 1993

Community Services 93-034

STATUS OF THE ARTIST INITIATIVE ANNOUNCED

Community Services Minister Carol Carson today announced an initiative to enhance the status of artists working in Saskatchewan.

The Status of the Artist Advisory Committee, established last October, will hold a series of public meetings, accept briefs and submissions, and prepare recommendations on status of the artist policy and programs. Dates for the public meetings will be announced in the coming weeks.

The committee will also review existing policies and legislation on the status of the artist from other provinces and the federal government, and will receive input from departments within the provincial government.

"We want to provide recognition to artists and arts organizations which would result in the development of practical measures to improve the standard of living of artists working in Saskatchewan," Carson said.

A detailed report of the committee's recommendations is expected to be released in the spring.

Saskatchewan

The advisory committee is composed of members nominated by various arts organizations across Saskatchewan. Dr. Ann Kipling Brown, a dancer and associate professor at the University of Regina's faculty of education, chairs the committee. Other members include: Brenda Niskala, writer, Regina; Sharon Bakker, actor, Saskatoon; Michael Millar, musician, Saskatoon; Geoffrey Ursell, writer, Saskatoon; Patrick Close, visual artist, Regina; Mel Bolen, visual artist, Humboldt; Dr. Howard Leyton Brown, musician, Regina; Bob Boyer, visual artist, Regina; and Archibald Crail, writer, Regina.

"Saskatchewan has a commitment to its artists," Carson said. "By developing status of the artist policy and programs we are sending out an important signal to our communities and to the rest of the country that we consider our artists to be valuable contributors to the economic, industrial and social well-being of Saskatchewan."

APPENDIX IV

ARTS STRATEGY TASK FORCE
IMPLEMENTATION MANAGEMENT COMMITTEE (ASTFIMC) REPORT
IMPLEMENTATION GRID

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
I. STATUS OF THE ARTIST					
001	That the Gov't of SK support the adoption of the Canadian Artists' Code, and using it as a basis, enact comprehensive legislation on the status of the artist as it relates to areas under provincial jurisdiction.	A strategy to act on this recommendation was developed separately from the ASIFINC initiative.	Support the process of developing Status of the Artist legislation per the timeline in Appendix 'B'.	* Minister	October/92
II. STRUCTURE - A: The Arts Agency					
002	That a single arms-length agency (AA) be created	Operating parameters of the AA vary considerably in this report than in the original.	Establish AA via legislation according to identified guidelines and principles.	* Gov't	April 1/94
003	That the AA administer a consolidated fund comprising tax and lottery \$, including \$ currently allocated to the arts components of TIP and the Minister's Discretionary Fund, and \$ from the private sector.	See Recommendation #89 for alternative action affecting the TIP.	Enable AA to receive, administer & disburse funds from Lotteries, the tax base, & the private sector through the Legislation.	* Gov't	April 1/94
004	That the AA be legally constituted to create an endowment for the arts to accept donations from the private sector and to help stabilize its funding base.	See also Recommendation #56.	Include as a clause in draft legislation.	* Gov't	April 1/94
II. STRUCTURE - B. Arms-Length Principle					
005	That the AA be responsible for hiring its staff, including its Executive Director.	This is articulated as an AA Operating Principle. AA staff should include a position filled by an aboriginal person.	Empower the AA to be responsible for staff hiring through the draft legislation.	* Gov't	April 1/94
006	That the AA make a joint budget presentation to Treasury Board with the Minister of Culture, Multiculturalism and Recreation to secure tax-based dollars.	Refers to the placement of the AA within the overall structure of government.	Establish the AA as an independent sub-vote in the government structure.	* Minister	Jan./94
007	That the AA consist of 17 elected members representative of the arts community in the following proportions: 5 professional, 3 amateur, 3 Aboriginal, 3 educational, 3 from the general public.	Changed to 12 elected members without specific representational basis, subsequently appointed via Order-in-Council.	Organize initial elections using the roster established for the AD BOC Restructuring Committee.	* Dep't of Community Services	Fall/93

Arts Strategy Task Force Implementation Management Committee
Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
008	That legislation be enacted to permit the election of 17 AA members by the arts community and the appointment of 2 members at the Minister's discretion, for a total of 19 AA members.	Changed to 12 elected, 3 appointed, with assurance of Aboriginal representation.	Direct inclusion as part of draft legislation.	* Gov't	Fall/93
009	That the members of the AA serve a minimum of 2 years and may serve 2 consecutive terms.	Chair & Vice-Chair appointed from the 12 annually.	Reflect in draft legislation	* Gov't	Fall/93
010	That the AA determine appropriate conflict-of-interest guidelines and regulations to govern its processes.	Articulated as an AA Operating Principle.	Incorporate similar provisions from Non-Profit Act in AA Legislation.	* Gov't	Fall/93
011	That the AA establish mechanisms for peer judgment through its committees and jury processes and that juries include adequate Aboriginal representation.	This highlights the need for a directory of Aboriginal artists.	Complete a directory of Aboriginal artists from which jury members could be drawn.	* Agency * Ironbow	April/94
012	That for granting purposes, all arts activities, no matter what their cultural origin, be evaluated in terms of their artistic merit.	This helps to pinpoint critical issues relating to jury selection.		* Agency	Ongoing
013	That the Minister's Discretionary Fund be eliminated.	Eliminated as of April 1/91.			N/A
014	That the AA administer all lottery funds directed to the arts, including those funds which were directed through the Minister's Discretionary Fund.	Excluding funding support through the Trust Initiatives Program (TIP) - see #89.	Ensure that the AA is able to receive and disburse funds from the Lotteries.	* Minister	Fall/93
II. STRUCTURE - C: Roles					
015	That the AA be responsible for carrying out its mandate to encourage and develop the arts in Saskatchewan in the professional, amateur and educational sectors and that this mandate include budgeting, strategic planning, lobbying, fund-raising, facilities planning, marketing and promotion, touring, and education in the area of the arts. That it also be responsible for working with the Department and other provincial or municipal government bodies for the development of the arts in Saskatchewan.	Add 'research' as a function. ASTFMC recommends the following mandate for the AA: "The support, encouragement and development of the arts and artists in Saskatchewan".	Incorporate in legislated AA mandate.	* Gov't	Fall/93

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
016	That the AA establish a permanent policy committee to evaluate, update and revise current arts policies in order to make recommendations to the Minister of Culture, Multiculturalism and Recreation.	ASTFIMC recommends a Policy Division for the AA as embodied through the Action for Recommendation #2. Action proposed here arose from ASTFIMC's discussion of the specific needs of aboriginal artists within the AA structure.	Consider the needs or concerns of aboriginal arts communities for each AA Policy Statement.	* Agency	Ongoing
017	That the Department of Culture, Multiculturalism and Recreation be responsible for provincial policy development, lobbying for the arts and promoting the arts within government both provincially and federally, inter-departmental and inter-provincial communication, statistics and research, and legislation.	The current Department Branch mandate is "to improve the quality of life in Saskatchewan through leadership in the arts, the cultural industries and multiculturalism".	Endorse the current mission statement of the Department Branch, & commit to developing a cooperative and beneficial relationship with the Department.	* Agency	Ongoing
018	That an inter-departmental committee be established with representation from the AA and the appropriate government departments including: the Department of Culture, Multiculturalism and Recreation, the Department of Education, the Department of Economic Development and Tourism, and the Department of Trade and Investment.	Should tie into the initiative undertaken as part of Status of the Artist review.	Establish the Status of the Artist Interdepartmental Committee as an ongoing resource to advise Government on the implementation process.	* Minister	April/94
II. STRUCTURE - D: Funding Responsibilities					
019	That the Agency structure include discipline committees (Performing, Literary, Visual, Media) each consisting of at least 3 Agency members.	Structurally replaced by Advisory Committees, including the Aboriginal Advisory Committee spoken to by the Action proposed, with funding decisions managed separately as per the comments for Recommendation #20.	Create an Aboriginal Advisory Committee responsible for needs assessment, advice on policy formation, communications and cooperative planning, assisting staff in encouraging and facilitating applications from aboriginal artists.	* Agency	April 1/94
020	That the literary, performing, visual and media discipline committees award operating and project grants to professional organizations, and that they establish juries to award individual assistance grants.	Organizational funding to be driven by a single funding committee, project and individual assistance through discipline juries.	Create AA on the basis of the proposed modified structure.	* Gov't	April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
021	That the Agency structure include an Aboriginal Committee consisting of 3 Aboriginal Agency members and that the Agency hire support staff of Aboriginal ancestry.	Aboriginal Advisory Committee to be one of the team of Advisory Committees.	Make the AA's Aboriginal Advisory Committee responsible for needs assessment, advice on policy formation, communications & cooperative planning, assisting in encouraging applications from aboriginal artists. Include a staff position to be filled by an Aboriginal person. Ensure aboriginal involvement in the implementation process for establishing the AA.	* Agency * Agency * Minister	April 1/94 After April 1/94 Immediate
022	That the Aboriginal Committee award community and educational grants and establish juries to award individual assistance grants to Aboriginal artists when required.	Deleted as it was not supported by the Aboriginal community.	No Action Required.		N/A
023	That a discipline board in each of the areas of literary, visual, dance, theatre, music and media arts and with equal representation from the professional, amateur and educational sectors be formed.	Discipline Board concept abandoned in favour of Advisory Committee approach.	Include Aboriginal representation on all AA Advisory Committees.	* Agency	April 1/94
024	That the AA delegate funds to the discipline boards and that these boards finance provincial programs for the three sectors (professional, amateur and educational) and award grants for regional and local level amateur and educational activities.	Deleted in favour of Funding Committee and Jury model.	Create AA on the basis of the proposed Funding model.	* Gov't	April 1/94
II. STRUCTURE - E: Other responsibilities					
025	That the AA structure include a facilities planning and management branch funded by and reporting to the Agency.	Deleted in favour of the AA participating on a Steering Committee bringing together Government & relevant NGOs.	Form an Interagency Committee to develop policy & program recommendations for future facility dev't initiatives.	* Minister	After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
026	That the Facilities Branch conduct an arts feasibility review for all recreational, educational and cultural capital projects dependent on provincial funds to determine if a public need and a means exist for the inclusion of arts space within the new facility or renovation plan.	Studies to be commissioned through the proposed Interagency Committee.	Oversee policy development to ensure consideration for appropriate arts activity space in Gov't supported facility projects.	* Minister * Interagency Committee	After April 1/94
027	That the provincial financial contribution to the capital construction or renovation not be granted until the arts feasibility review has been completed and the recommendation received by the government.	Deleted in favour of establishing an incentive program based on the advice of the Interagency Committee.			
028	That the Facilities Branch in cooperation with other agencies, the three levels of government, and the arts community develop a strategy for arts facility planning and management, including regional rationalization and operational funding.	Assign this responsibility to the proposed Interagency Committee.	Refer this issue to the Interagency Committee formed under Recommendation #25.	* Minister	After April 1/94
029	That 1% of the total capital construction costs of provincial government facilities be allocated for the purchase or commission of Saskatchewan artwork.	Precedent set with the construction of the Sturdy Stone Centre in Saskatoon.	Direct the Interagency Committee to study this issue & develop a proposal to be taken to Cabinet.	* Minister	Immediate
030	That the Facilities Branch of the AA promote the construction of medium-sized facilities where a need is identified.	Well documented need exists for mid-sized facilities of 500 to 800 seats.	Develop policy & program initiatives addressing the need for more medium sized performing arts facilities.	* Interagency Committee	After April 1/94
031	That school boards across the province adopt policies that encourage the use of school buildings for arts activities and organizations at an affordable rental rate.	AA action would reflect Interagency Committee discussions.	Lobby Sask School Trustees Ass'n & coordinate lobbying of school boards.	* Agency * Local Arts Groups	After April 1/94
032	That the boards of the Saskatchewan Centre of the Arts and the Saskatoon Centennial Auditorium adopt policies that encourage the use of their facilities by SK arts organizations at affordable rental rates.	Implementation needs to focus on importance of consistency in rental rates.	Organize a meeting with the City of Saskatoon to establish lower rental rates for non-profit arts groups using Centennial Auditorium.	* Agency	After April 1/94
033	That the AA: 1) develop a provincial marketing plan; 2) assist arts groups with their marketing plans; 3) work with the Dep't to promote the arts; & 4) promote the role of the AA	See AA mandate.	Assign to AA's Communications Section.	* Agency	After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
034	That OSAC expand its mandate to fulfill the responsibilities of a touring office funded by the AA.	Deleted in favour of establishing an AA Touring Advisory Committee.	Establish a Touring Advisory Committee responsible for needs assessment, advice on policy formation, communications & cooperative planning.	* Agency	After April 1/94
035	That incentives for SK content in touring and programs be developed by the Touring Office in formulating its guidelines for grants.	This is to be developed by the AA on the basis of input from the Touring Advisory Committee.	Establish touring as a priority in response to the issues of access to the arts. Set up a Touring Fund & develop a program subsidizing costs of Sask artists incurred by Sask presenters.	* Agency * Agency	After April 1/94 After April 1/94
036	That the Touring Office establish an Advisory Committee consisting of representatives from the literary, visual and performing arts and from the Aboriginal communities.	Superseded by Touring Advisory Committee approach.	No action required.		N/A
037	That the Touring Office and the Aboriginal Committee of the AA cooperate in cross-cultural touring.	Special needs of North-South Exchange are to be considered.	Develop touring opportunities involving the north & the Aboriginal arts communities, consulting with Aboriginal Advisory Committee.	* AA Touring Advisory Committee	After April 1/94
038	That the Arts Agency establish criteria for the funding of cultural industries involved in the production and dissemination of the arts.	ASTFMC acknowledges that long-term needs of Cultural Industries may require separate structure.	Establish funding criteria for Cultural Industries for the short term, & pursue an autonomous structure in the long term, fuelled by tax-based funding.	* Agency	Ongoing After April 1/94
039	That the Gov't of SK substantially increase the number of SK artists hired and cultural industries contracted for government work.	ASTFMC acknowledges that some progress has been realized in this area.	Use the Department as a model & propose policy &/or legislation for Gov't wide initiatives.	* Department * Minister	Immediate

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
040	That the Province of SK enter into a Western Economic Partnership Agreement with the Government of Canada for the development of SK cultural industries.	ASTFIMC recognizes that an agreement has been put into place. ASTFIMC discussed other issues involving Cultural Industries.	Initiate discussions with Federal Gov't to evaluate existing agreement & explore potential new agreements. Spearhead talks on the impact of new technology on the Cultural Industries Sector, drawing on the outcome of previous Culture & Technology Conferences & talks.	* Department * Department	Ongoing Ongoing
041	That the Permanent Collection of Visual Arts, now part of the Saskatchewan Arts Board's mandate, become the responsibility of the AA and that the AA be allocated sufficient funds for the purchase, storage and exhibition of the work.	Collections functions have been articulated as a primary service function of the proposed AA structure.	House a collections section in the AA's Services Division.	* Agency	Ongoing After April 1/94
042	That the Permanent Collection be used as a high-profile, high visibility means of promotion for SK visual art and artists and the AA itself through travelling exhibitions and rentals.	AA Collections Policy to be coordinated through its Collections Advisory Committee.	Establish this as an objective of the Services Division Collections section.	* Agency	Ongoing
043	That the Agency through its Visual Arts Committee establish peer juries to make the decisions on Permanent Collection acquisitions.		Endorse use of peer juries for Permanent Collection acquisitions.	* Agency	Ongoing
044	That the Agency's Visual Arts and Aboriginal Committees work together to increase the representation of Aboriginal art in the Permanent Collection.		Develop strategies for increasing the representation of Aboriginal artists in the Permanent Collection.	* Agency & AA Collections Advisory Committee	Ongoing After April 1/94
045	That the AA, in consultation with the Saskatchewan Archives, the Saskatchewan Museums' Association, the Provincial Library and the two university libraries, develop acquisition policies for the collection and preservation of Saskatchewan's arts heritage.		Assign this as an operating objective of the Collections section of the AA.	* Agency	Ongoing After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
II. STRUCTURE - Ft. Arts Councils					
046	That OSAC determine new guidelines for structure, membership and governance of local arts councils and develop policies which identify minimum standards for local arts development and arts programming, including appropriate levels of Saskatchewan content.	ASTF/INC acknowledges this may be a new role and approach for OSAC vis-a-vis its membership.	Initiate discussions to explore how Arts Councils can best be involved in the ongoing operation of the AA.	* Agency * OSAC * Arts Councils	After April 1/94
047	That arts councils be representative of the range of arts within the community and strive to be multi-disciplinary.	ASTF/INC recognizes the importance of program self-determination to Arts Councils.	Secure input from Advisory Committees & pursue this point in discussions with OSAC.	* Agency	After April 1/94
048	That arts councils be encouraged to cooperate within the regions on programming and the sharing of facilities and resources, including volunteers.	ASTF/INC acknowledges progress made by OSAC in this vein.	Encourage & provide assistance as required to OSAC to continue regional programming development.	* Agency	After April 1/94
049	That rural and urban municipalities recognize the important role of arts councils in the community and provide the resources necessary for their operation.	Cf recommendations #89 - 90.	Develop a model for accessing municipal resources for local Arts Councils.	* OSAC * Agency	After April 1/94
III. FUNDING					
050	That by the year 2000, the arts be funded by tax-based & set at a minimum level of 1% of total Government of Saskatchewan expenditures.	ASTF/INC Recommendation based on suppositions of what is meant by 'the arts' & what is included in '1%'.	Establish policy & a long-term strategy to publicly fund the arts to at least 1% of total expenditures by 2000 AD.	* Gov't	Immediate
051	That lottery funds continue to be used to support the arts until tax-based funding reaches the recommended goal.	Current thinking suggests basing the 1% recommendation on committed public funding, including Lottery funding.			Ongoing
052	That in the interim the Lottery License be amended to allocate percentages of 50% for the arts and culture and 50% for sport and recreation.	Amended to 45% sport, 45% culture, and 10% recreation as of April 1, 1991.	Retain current percent allocation (45% sport, 45% culture, 10% recreation).	* Minister	N/A
053	That core funding for arts organizations be identified and committed on 3-year planning projections, with annual accountability reviews.	Subject to the realization of resources as anticipated.	Analyze existing models for potential application to Sask.	* Agency	After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
054	That a one-time infusion of funds be provided to establish a revenue deferral program for professional performing arts organizations.	Subject to consistent accounting treatment that meets CICA guidelines.	Initiate process to design and implement a revenue deferral program for professional performing arts organizations.	* Agency * Gov't	After April 1/94
055	That the budget of the Saskatchewan Arts Board be increased <u>immediately</u> by \$1 million to alleviate the crisis in the professional sector and that an additional <u>1.5 million</u> be allocated for the professional arts in 1991.	No action taken in FY 90/91. SAB funding upgraded by \$0.4M in FY 91/92. 1-time increment of 0.5M directed in FY 92/93.	Meet to determine 93/94 funding needs.	* Minister * Sask Arts Board	Immediate
056	That the Government of SK create incentives for corporations and individuals to invest in the arts.	Presupposes creation of AA endowment fund. <See Recommendation #6>	Initiate discussions to design incentive programs for investment in the arts, and to encourage a role for the arts sector in economic renewal.	* Minister	Immediate
IV. EDUCATION: School of the Arts					
057	That an independent board receiving funding from the AA be established to set up and manage a year-round Saskatchewan School of the Arts.				
058	That the School of the Arts offer training for artists of various ages in all disciplines at different levels of ability and that it offer programs for the training of arts critics, educators, administrators, board members, and volunteers.	ASIFINC recommends coordinating role for AA rather than an institutional management function.	Develop a strategy to foster & coordinate decentralized programs of specialized training in the arts.	* Agency's Education Advisory Committee	After April 1/94
IV. EDUCATION: Formal Educational System					
059	That creative writing become part of the Core Curriculum along with dance, drama, visual art and music, and that as new art forms are developed, they also be added.	Creative Writing may benefit more as part of language Arts Program.	Refer to Education Advisory Committee for review and discussion with relevant interests.	* Agency	After April 1/94
060	That the College of Education at the two SK universities institute a fine arts component in the training of teachers and that they coordinate this training with the appropriate university departments and the Department of Education.	ASIFINC recognizes that some progress has been made in this area.	Require at least 2 Fine Arts classes as compulsory for the Education degree program.	* Agency * U of R * U of S * Sask Ed	After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
061	That the Department of Education ensure that adequate teacher-in-service training be provided for the successful implementation of the Core Curriculum in Arts Education.	ASTFIMC acknowledges the progress that has been achieved re recommendations #61-62, but is advised of need for better awareness and increased usage.	Ensure distribution & usage of materials & programs to support in-service training of teachers implementing the Arts Ed curriculum.	* Minister of Ed.	Immediate
062	That the Department of Education in consultation with the arts communities and cultural industries, ensure that resource packages are developed for the 3 components of the Arts Core Curriculum (i.e. creative/productive, cultural/historical, critical response).		Establish better links between Dep't of Ed & Arts groups re resource development.	* AA Arts/ Education Committee	After April 1/94
063	That the Department of Education engage artists to assist teachers in the implementation of the Arts Core Curriculum in programming and in the classroom.	Community consultation suggests the need for better understanding between artists and educators generally.	Establish an Arts & Education Advisory Committee to address ongoing issues involving artists and the education system.	* Agency	After April 1/94
064	That an Artists-in-the-Schools program be developed and implemented in all schools, the program to be funded by the Department of Education and school boards with criteria to be developed in conjunction with the discipline boards of the AA.	This is a separate initiative from the Artist-in-Residence Program (see Recommendations #73-74).	Research issues surrounding implementing an Artist-in-the-Schools Program. Negotiate to establish a jointly funded grant program for school boards, administered by the AA.	* AA Arts/ Education Committee * Agency * Dep't of Education	After April 1/94 After April 1/94
065	That school boards ensure funding for the resources necessary to implement the Arts Core Curriculum, including services for teachers such as arts consultants and release time.	Information reviewed by ASTFIMC suggests that the implementation of Arts Core Curriculum is inconsistent.	Reaffirm commitment to the Arts Ed curriculum & ensure local school boards continue implementation. Monitor progress of implementation & make appropriate recommendations.	* Minister of Ed. * AA Arts/ Education Committee	Immediate After April 1/94
066	That the Department of Education give the same priority to string programs as band and choral programs and that all these programs receive the necessary funding to meet the needs expressed by the community.	Critical issue is access to skill-based learning	Explore alternate methods of delivering skill-based arts programs through existing educational structures, including facilities & student release time.	* AA Arts/ Education Committee	After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
067	That media literacy studies be instituted at schools and post-secondary institutions.	Reflects the need for members of society to enhance their critical skills as users of mass media.	Direct the Department of Ed to study the development of a media literacy curriculum for grades K-12. Develop teacher training programs facilitating its implementation. Monitor the progress of the development of this proposed media literacy curriculum.	* Minister of Education * U of S * U of R * AA Arts/ Education Committee	Immediate Ongoing After April 1/94
068	That the Department of Education provide funds to support school arts activities that are presently funded by provincial arts organizations.	The intent is not to dilute services provided by PCOs, but to retain curriculum based programming within the Dep't of Ed's jurisdiction.	Develop guidelines to distinguish between curriculum based programming & curriculum enhancement. Exclude curriculum based programming from AA's funding objectives/include curriculum enhancement.	* AA's Arts/ Education Committee * Agency	After April 1/94 After April 1/94
069	That the Department of Education establish a policy to use Canadian and, more specifically, Saskatchewan and Aboriginal resource materials created and produced in Canada and Saskatchewan.	ASTFMC acknowledges progress attained in this area & its significance vis-a-vis cultural identity.	Continue the development, commissioning & acquisition of Saskatchewan & Canadian based resources. Monitor these efforts & assist where necessary.	* Minister of Education * Dep't of Education * AA Arts/Ed Committee	Immediate After April 1/94
070	That both the Universities of Regina and Saskatchewan continue to house faculties of fine arts and that they receive the necessary resources to provide quality education in the fine arts.	The presence of a University Fine Arts faculty results in contributions to the artistic community beyond the educational role.	Recognize the role played by faculties of Fine Arts in broader community development in acting upon the recommendations of the university review report. Establish the development & maintenance of appropriate facilities for university education in fine arts as a top priority.	* Minister of Education * Minister of Education	Immediate Immediate

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
071	That Departments of Dance and Creative Writing be created within the faculties of fine arts of both universities.		Propose means of implementing Departments of Dance & Creative Writing at Saskatchewan universities	* AA Arts/Ed Committee * U of R * U of S	After April 1/94
072	That the Extension Division at the University of Saskatchewan and the Department of Extension at the University of Regina increase their arts programming in rural areas.	Rural access to arts education must be recognized as a top priority.	Develop specialized training in the arts as per action plans for recommendations 57, 58 & 66.	* Agency * University Extension Divisions	After April 1/94
IV. EDUCATION: Artist-in-Residence Programs					
073	That an expanded Artist-in-Residence Program become part of the AA mandate.	Effectively provides professional expertise in rural areas.	Implement an Artist-in-Residence Program on a province wide basis.	* Agency	After April 1/94
074	That the artist-in-residence program allow for more flexible scheduling arrangements tailored to the specific resource needs of the communities and the requirements of the artist's professional situation.	SAS & SCCO are embarking on a study to redesign the Program terms of reference.	Incorporate results of SCCO/SAS Artist-in-Residence study in provincial program.	* Agency	After April 1/94
V. VOLUNTEERS					
075	That all organizations develop and continually evaluate their policies and practices with regard to volunteer and board recruitment, training and deployment.	Suggests the need to draw consistently on a credible evaluation tool.	Research volunteer training & recruitment programs for client reference & use.	* Agency	After April 1/94
076	That the boards of arts organizations ensure that volunteer and board training is a high priority.	Effectiveness assessment must be needs driven on a client by client basis.	Evaluate Board & Staff training practices as part of funding adjudication.	* Agency	After April 1/94
077	That arts funding include adequate resources to cover staff costs for marketing and promotion, fund-raising, volunteer coordination and administration, as well as programming needs.		Consider client marketing needs in the course of designing AA funding programs & objectives.	* Agency	After April 1/94
078	That staff of the AA act as a resource for board and volunteer training.	This should be reflected in the job descriptions of AA consultants.	Investigate resources to be recommended for client use.	* Agency	After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
VI. COMMUNICATIONS					
079	That the AA investigate with its client groups the feasibility of establishing a provincial arts journal.		Refer to Communications section of AA Services Division.	* Agency	After April 1/94
080	That both Saskatchewan universities and the School of the Arts offer courses in critical writing and reviewing of the arts.	See Action Plan for Recommendation # 58.	Cf # 58	* Agency	After April 1/94
081	That representatives of the AA meet with the media to encourage the hiring of writers trained in critical writing and reviewing of the arts.	Consideration for Aboriginal Art forms must be included in this context.	Initiate discussions with the media & Schools of Journalism in SK to propose action plan.	* Agency * AA Literary Arts Advisory Committee	After April 1/94
082	That an independent media council be created to adjudicate complaints and concerns from the public about the conduct of the media in the province.	Would be advisable to consult Ontario Press Council.	Refer to Communications section of the AA Services Division.	* Agency	After April 1/94
VII. FESTIVALS					
083	That the AA adopt the definition of arts festivals presently used by the Alberta Foundation for the Performing Arts with the addition that the term 'performing arts' includes literary performances.	AFPA definition too restrictive.	Develop a definition of festivals for funding purposes in conjunction with festival organizations.	* Agency * Festival Organizations	After April 1/94
084	That the Agency, in consultation with existing arts festival organizations, develop an arts festivals policy for the funding of festivals with consideration given to professional development and funding continuity. Criteria should address artistic quality, Saskatchewan content and local participation.	Consultation advisable with Heritage & Multicultural Festivals to achieve a consistent approach.	Design a policy statement & associated funding programs for Saskatchewan based festivals.	* Agency * AA's Perf. Arts Advisory Committee	After April 1/94
085	That arts festival committees develop artistic policies for their organizations.	AA Consultants can play a key role in this process.	Help festival organizations to develop artistic policies	* Agency * AA Comm'ees	After April 1/94
VIII. TOURISM					
086	That provincial and municipal tourism officials assume greater financial responsibility for the promotion of the arts in Saskatchewan as a major tourist attraction <cf 01B>.		Initiate discussions with Heritage & Multicultural sectors to draft a proposal for discussion with tourism officials.	* Agency	After April 1/94

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
IX. MUNICIPALITIES					
087	That municipal arts policies be developed with involvement from local artists and arts organizations.	Regina Arts Commission policy can serve as a model.	Develop a program model assisting municipal governments to establish arts policy statements.	* Arts Branch * Agency	After April 1/94
088	That municipalities recognize the important role of arts councils in their communities and that they provide the resources necessary for the arts councils' operation. (cf recommendation 049).	See Recommendation #49.	Follow Action outlined for Recommendation #49.	* N/A	N/A
089	That municipal governments provide increased funding for the arts in their communities.	One avenue to accomplish this is through changes to the TIP program.	Change regulations governing the distribution of funds through TIP to provide equitable access for community arts groups.	* Minister * TIP Advisory Committee	Immediate
090	That SUPA and SARM take responsibility for informing and educating their membership in the value of the arts.		Initiate dialogue so that SUPA/SARM can educate their memberships.	* Agency	After April 1/94
091	That in-service training in the arts be provided for its membership by SPRA.		Work with SPRA so that its Leisure Education Initiatives give due consideration to the arts.	* Agency	After April 1/94
092	That recreation boards and associations include representation from the arts community and that recreation directors have training in the arts and are committed to their development.	Options to be explored in discussions per Recommendations #90-91.	Stress the role of the arts at the community level in discussions with SPRA.	* Agency	After April 1/94
		ASTFINC acknowledges progress through SIAT program.	Work with SRS to impact recreation training programs at the post-secondary level.	* Agency	After April 1/94
093	That the AA and the Department of Culture, Multiculturalism and Recreation develop a strong network among SX cities for education and exchange.	Could build on existing structures such as Arts & the Cities.	Work in cooperation to encourage a networking among SX cities for the arts.	* Minister * Arts Branch * Agency	After April 1/94

Arts Strategy Task Force Implementation Management Committee
Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
X. LIBRARIES					
094	That libraries and local and provincial arts organizations cooperate in the sharing of facilities and the delivery of arts programs.		Encourage Arts Sector to cooperate with libraries.	* Agency * AA Com'ees * AA Clients	After April 1/94
095	That programming and gallery space for the arts be included in library facilities and that funding be put in place to support this development.	See Recommendations #25, 26, 28 & 89.	Address library development & support as part of facility needs discussions.	* Agency * Interagency Committee	After April 1/94
096	That the regional libraries continue to support the provincial Artist-in-Residence Program and that the Saskatoon and Regina Public Libraries continue to co-fund the Canada Council Writer-in-Residence Program.	See Recommendations #73-74.	Include representation from the library community in discussing the future of the Artist in Residence Program.	* SCCO * SAB * Agency	Immediate After April 1/94
097	That the provincial government and urban and rural municipalities commit funds to increase the acquisition budgets for SK libraries and for collections serving the arts needs of the community.	See Recommendation #90.	Increase resources to the Provincial Library to expand its arts related collection. Include as part of discussions with SUNA/SABW.	* Minister * Agency	Immediate After April 1/94
098	That all public and school libraries include SK and Aboriginal content guidelines in their acquisition policies.	Hold discussions with those responsible for acquisitions.	Initiate discussions with the public & School library systems to establish aboriginal content guidelines.	* AA Literary Arts Advisory Committee	After April 1/94
XI. SASKATCHEWAN MUSEUM OF ABORIGINAL ARTIFACTS					
099	That the Governments of Canada and Saskatchewan financially support the construction and maintenance of a SK museum for the repatriation, collection, preservation, research, exhibition and interpretation of Aboriginal artifacts.	Aboriginal communities wish to be involved in all phases of developing this facility & its ongoing administration & operation.	Initiate discussions with the Gov't of Canada re developing a museum for the repatriation, collection, preservation, research & interpretation of aboriginal artifacts.	* Minister * Aboriginal Communities	Immediate

Arts Strategy Task Force Implementation Management Committee

Implementation Grid (Summary for reference purposes only)

No.	Recommendation	Comments	Action	Who	When
	XII. POLICY				
100	That the Government of SK use the Saskatchewan Arts Strategy Task Force Report as the basis for the development of a provincial policy for the arts and that this policy continually be evaluated and revised.	Policy role for Government requires support for an ongoing research function.	<p>Develop a comprehensive arts policy based on needs identified in the ASTF and ASTF/MC reports.</p> <p>Provide sufficient resources for the Department to increase its activity in the area of research & statistical analysis.</p> <p>Form an interagency Committee to monitor & assist the ongoing implementation process.</p>	<p>* Minister</p> <p>* Minister</p> <p>* Minister</p>	<p>Immediate</p> <p>Immediate</p> <p>Immediate</p>

APPENDIX V

BILL 90

An Act Respecting the Professional Status and Conditions
of Engagements of Performing, Recording and Film Artists,
1987, Quebec



NATIONAL ASSEMBLY

FIRST SESSION

THIRTY-THIRD LEGISLATURE

Bill 90
(1987, Chapter 72)

**An Act respecting the professional status
and conditions of engagement of
performing, recording and film artists**

Introduced 12 November 1987
Passage in principle 2 December 1987
Passage 17 December 1987
Assented to 17 December 1987

Québec Official Publisher
1987

EXPLANATORY NOTES

The object of this bill is primarily to

- recognize the professional status of performing, recording and film artists who practise their art as creators or performers on their own account;*
- establish a system for the negotiation of group agreements;*
- create a body called the "Commission de reconnaissance des associations d'artistes" with the duties and powers required for the implementation of the negotiation system.*

For the purposes of the system of negotiation, the bill establishes, with respect to the status of artists, the presumption that creators and performers act on their own account so far as they regularly bind themselves to one or several producers by way of engagement contracts pertaining to specified performances.

The bill guarantees an artist's freedom to join an artists' association. It also allows him to negotiate and agree the conditions on which he provides services to a producer. Such conditions, however, may in no case be less advantageous than those stipulated in a group agreement concluded by that producer and the recognized association representing the artist under the Act.

The proposed system of collective negotiation will allow a recognized artists' association to negotiate, with an association of producers or with a producer who does not belong to such an association, in a predetermined negotiating sector, a group agreement with a term of not over three years, that will be binding on the producers and on the artists represented by the recognized association.

The bill provides for possible recourse to mediation and arbitration. The right of the parties to resort to pressure tactics is clearly defined and made subject to certain conditions. Boycotting a third party in order to exert pressure on the opposite party is prohibited. During the term of a group agreement, neither party is permitted to use pressure tactics.

The Commission established by the bill is composed of three members. Its main duties are to define sectors for the negotiation of group agreements, to grant recognition to professional artists' associations and to appoint a mediator at the request of a party for the negotiation of a group agreement or to act as an arbitrator at the request of both parties.

In addition, the bill contains penal provisions imposing fines on offenders. Finally, it provides for the continued application of group agreements in force at the time of coming into force of the provisions of this Act which establish the Commission.

APPENDIX VI

BILL 78

**An Act Respecting the Professional Status of Artists in the
Visual Arts, Arts and Crafts and Literature,
and Their Contracts with Promoters,
1988, Quebec**



NATIONAL ASSEMBLY

SECOND SESSION

THIRTY-THIRD LEGISLATURE

Bill 78
(1988, chapter 69)

**An Act respecting the professional
status of artists in the visual arts,
arts and crafts and literature, and
their contracts with promoters**

**Introduced 10 November 1988
Passage in principle 22 November 1988
Passage 22 December 1988
Assented to 23 December 1988**

**Québec Official Publisher
1988**

Promoters will be required to keep a separate account in their books for every contract concluded with an artist. At intervals agreed upon with the artist, a promoter will report in writing to him on all transactions made and payments collected with respect to works for which monetary consideration remains owing after the contract is signed. The artist may, after informing the promoter in writing, hire an expert of his choice to examine accounting entries which concern him in the promoter's books.

Promoters will be required to keep at their principal place of business a written record of the visual art works and arts and crafts works which are in their possession, but which they do not own, so that the artist who owns each of the works may be identified. Works kept on premises leased by a promoter will be considered as being on such premises only temporarily in all cases where the promoter does not own the works.

Finally, the bill provides that a recognized association or group may negotiate and conclude an agreement, with a promoter or association of promoters, for a maximum term of three years, on the minimum conditions of circulation of the works of the artists whom it represents.

ACTS AMENDED BY THIS BILL:

— The Act respecting the Ministère des Affaires culturelles (R.S.Q., chapter M-20);

— The Act respecting the professional status and conditions of engagement of performing, recording and film artists (1987, chapter 72).

EXPLANATORY NOTES

The object of this bill is, first, to recognize the professional status of artists who practise their creative profession in the fields of visual arts, arts and crafts and literature.

The bill also establishes a legal framework for granting recognition to the artists' association or group of artists' associations which best represents the professional artists in each of these fields. The Commission de reconnaissance des associations d'artistes, established by the Act respecting the professional status and conditions of engagement of performing, recording and film artists (1987, chapter 72), will be responsible for granting such recognition. Moreover, the powers held by the Commission pursuant to the aforementioned Act are extended to the application of the rules proposed by the bill in this respect.

The bill deals with contracts concluded by promoters with artists in respect of their works and, in the case of the publication of books, contracts they conclude with any person in respect of their books. In this regard, the bill imposes certain obligations on the promoters and recognizes certain rights of the artists. Thus, such contracts must henceforth be evidenced in writing and clearly set forth the agreement between the parties on certain subjects which will have to be specified in the contract. Furthermore, any agreement which reserves a promoter's exclusive right over any future work of the artist or which recognizes his right to determine its circulation must pertain to a specific work, be terminable at the request of the artist in certain cases and provide that the exclusive right will cease to apply to a work so reserved if the promoter fails to circulate it. The bill provides as well that any disagreement over the interpretation of the contract may be submitted to arbitration at the request of the artist or the promoter, except in the event of express renunciation. Furthermore, the contract will be terminated if the promoter commits an act of bankruptcy, if a receiver order is issued against him or if his property is the object of a taking in possession.

APPENDIX VII

INTERNATIONAL RESEARCH PROJECT

**INTERNATIONAL
RESEARCH
STATUS OF THE ARTIST
INITIATIVE**

*The Department of Municipal
Government/Saskatchewan
September 22, 1993*

INTERNATIONAL RESEARCH STATUS OF THE ARTIST

Brief Overview of Various Types of Support Programs For Artists

INTRODUCTION:

The research for this initiative is an ongoing process and involves requesting direct information on support programs, policies and legislation directly from Embassies or Governments of selected countries. Information has been requested from countries including Australia, Brunei Darussalam, The Netherlands, The Federal Republic of Germany, Ukraine, Switzerland, Luxembourg, Ireland, Iceland, Italy, Sweden, Spain, Denmark, Finland, Hungary, India, and such organizations as International Cultural Affairs, Asia Pacific Foundation, and the National Endowments for the Arts, Washington. The information was requested for the area of guaranteed income programs, unemployment insurance, taxation and pension plans. From the material received, 17 countries were found to provide direct support programs and /or assistance plans to resident artists in one or more of the four areas outlined.

The following summaries identifies for you the most complete program information available to date on each of the issue categories. On issues such as taxation, more than one country may be presented to illustrate the various methods which are being used to provide assistance for artists on that issue.

The information in this appendix is not conclusive as new information and new directions for further information are continually received by the Department .

GUARANTEED INCOME ASSISTANCE PROGRAM

SWEDEN

Income Guarantee Awards for Artists

Income Guarantees or "stipends" are granted to artists whose work is considered to be of great importance to Swedish cultural life.

The maximum amount awarded is SKr 129,000 (\$21,500 CDN*). This allocation is based on index and linked to that of pensions and other social benefits. The artists annual income may reduce the amount of the award according to the index as above.

The government makes the decision on who receives the awards based on recommendations submitted from the Arts Grant Committee and the board of the Swedish Author's Fund. Both serve as the primary funding agencies for artists. Members of the boards are primarily artists represented as trade union nominees.

All artists resident of Sweden are eligible. Citizenship is not required.

1988 - Income guarantee award budget was SKr 7.3 million (\$1.2 Million CDN*). Awarded were granted to 129 artists: 44 visual artists, 30 authors, 17 stage artists, 29 composers and musicians and the remaining to ex-professors of colleges of art.

Population of Sweden (1989): 8.4 million

(*Based on September 14/93 currency ratio Swedish Kronor (SKr) Unit = 0.1675 Canadian Funds (CDN)
Globe & Mail, 9/15/93.)

UNEMPLOYMENT INSURANCE ASSISTANCE PROGRAMS

SWEDEN

Self-Employed Artists Eligible for National Program

In Sweden, the self-employed artist is regarded as a business and as such is regulated to pay national insurance contributions.

All self-employed people in Sweden are required to make contributions of 32% of net income towards national insurance benefits.

National policy places priority on job creation programs and training over benefits which are generally viewed as a last resort. Unemployment benefit payments are conditional on acceptance of the "workfare" element as is stated in policy.

The range of programs offered since 1979 to cultural workers include 50 different courses lasting from 2 to 20 weeks. 3000 artists have participated in these various work training programs.

Working under the belief that actors should keep up their skills during periods of unemployment, the Swedish Actors Equity initiated a project to provide professional training for actors under the national unemployment job creation and training policy.

Job creation programs in 1987/88 were funded to 50 million SKr (\$8.3 million CDN*) which equalled the equivalent of 6,000 monthly jobs or 500 full-year job equivalents.

The total resources committed to job creation and training schemes for 1987/88 were 190 million SKr (\$31.6 Million CDN*).

Population of Sweden (1989): 8.4 million

(*Based on September 14/93 currency ratio Swedish Kronor (SKr) Unit = 0.1675 Canadian Funds (CDN)
Globe & Mail, 9/15/93.)

TAXATION CONCESSIONS

IRELAND

Artist Exemption

The Revenue Commission of Dublin, under Section 2 of the Finance Act (1969) is empowered to determine certain artistic works to be of original and creative work with recognition of having cultural or artistic merit. This status qualifies the earnings derived from such works to be exempt from income tax.

The Revenue Commission can make determinations on artistic works in the these categories: a book or other writing; a play; a musical composition; a painting or other like picture; and a sculpture.

The Revenue Commission has the option to consult with an individual or organization in reaching a decision.

Artists, writers, composers and sculptors who want consideration of tax exemption status are required to submit a claim to the Revenue Commissioners with samples of their work and any supporting documentation. Claims should include evidence that the work has been published, produced or sold.

Artists claiming for status of exemption are required to be residents of the State. Claimants have the right to appeal the decision.

Population of Ireland (1993): 3.8 Million

FINLAND

Exhibitions, Grants, & Cultural Products Exemption

Each year the Ministry of Finance selects several art competitions to be tax exempt for that specific year. In 1991, 46 art competitions received this status involving architecture, cinema, craft and design, dance, literature, music, photography, plastic arts and theatre.

All state grants are tax exempt; a public institution grant receives tax free status to the same amount as a one year state grant. No tax on magazines and newspaper subscriptions, cinema and theatre tickets.

Population of Finland (1989): 4.9 Million

PENSION PLANS

AUSTRALIA *Association Initiative*

The Actor's Equity provides a superannuation plan to its members.

Population of Australia (1993): 16.9 Million

BRITAIN *Association Initiative*

The Arts Council/Associations provide supplementary pension plans to opera singers and dancers.

Population of Britain (1993): 57.8 Million

FINLAND *Government Initiative*

Ministry of Education provides supplementary pension plans to artists in combination with income support programs.

Population of Finland (1989): 4.9 Million

GREECE *Government Initiative*

The Ministry of Culture provides supplementary pension plans to all artists 65 years+.

Population of Greece (1988): 10 Million

ITALY *Government Initiative*

The government in Italy provides supplementary pensions plans to all artists.

Population of Italy (1988): 57.4 Million

SWEDEN *Government Initiative*

Ministry of Education and Cultural Affairs provides supplementary pension plans to artists in combination with the income guarantee support program.

Population of Sweden (1989): 8.4 Million

SWITZERLAND *Association Initiative*

The associations of artists provide supplementary pension plans to memberships.

Population of Switzerland (1988): 6.5 Million

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APPENDIX VIII

PERFORMING ARTS LODGE REPORT

Performing Arts Lodge
Report
to the
Minister's Advisory Committee
on the Status of the Artist

BACKGROUND

The initiative for the Performing Arts Lodge (PAL) of Toronto was begun in 1985.

The Performing Arts Lodge is incorporated as a charitable organization.

The original purpose of the Lodge was to construct affordable accommodation for senior citizens in the entertainment industry.

The original intent of the enterprise was to include accommodation for performers only but the purpose has since been expanded to include anyone in the entertainment world including writers, dancers, and technicians.

Fundraising across the country was initiated and a number of feasibility studies were conducted. ACTRA, NABET, IATSE and Equity were all instrumental in funding and assistance.

A board of directors was put into place.

The Board began negotiations with the Non-Profit Housing Corporation of Ontario.

Early in the process, the Board decided to not proceed with a cooperative initiative but rather pursued the establishment of a non-profit corporation.

The Board's largest challenge was to find a suitable property in a suitable location.

Seven (7) locations for the proposed lodge were not only scouted and examined but some were actually decided upon but for one reason or another had to be abandoned.

The Board felt fortunate in ending up with a downtown location in the heart of Toronto.

THE PERFORMING ARTS LODGE

The sod turning to commence construction was November 1991.

The Performing Arts Lodge of Toronto was officially opened on

January 31, 1993.

The Performing Arts Lodge is a nine story building and contains 205 suites.

There was a two year waiting list for suites in the Lodge prior to opening and there were over 600 people on the waiting list.

The waiting list for admittance to PAL is currently at 200.

PAL is not, and cannot under provincial legislation, be restricted to only entertainers but is open to anyone with need.

That being said, however, it is common understanding that PAL is a performing arts lodge and so only 10% to 15% of the public are residents.

Admission administration is handled by the Seniors Registry of Toronto. This Registry gives priority to performers.

Total rent is \$690.00

The actual rent paid by residents is 25% of total monthly income and the remainder is subsidized by Ontario in an agreement with Canada Mortgage and Housing Corporation. This arrangement with Canada Mortgage and Housing is similar to the housing programs available in Saskatchewan.

PROVINCIAL AFFILIATES

George Dyck, Executive Director of the Performing Arts Lodge, has expressed an interest in having an affiliate in another province. The original vision for PAL includes a lodge in each province.

Mr. Dyck has also offered the assistance of PAL on an ongoing basis to a Saskatchewan initiative on establishing an artists lodge.

Mr. George Dyck
Telephone: (416) 203-2645

APPENDIX IX

CULTURAL TECHNOLOGY REPORT

CULTURAL TECHNOLOGY

ISSUE: CULTURAL TECHNOLOGY AND NEW MEDIA

BACKGROUND: Cultural Technology or New Media are combinations of media, technology and content which result in a variety of new information and creative applications, products and services.

Examples of new media:

CD- ROM, literally Compact Disc - Read Only Memory. This is a high-density storage unit compatible with computers and a variety of display devices. Capacity to hold many thousand pages of text and photographs; entire encyclopedias or holdings of museums and art galleries available at our fingertips. Presents untold possibilities and challenges to publishers.

DESK-TOP VIDEO, incorporates moving images into computer memories; high applications in business and education and may include extracts from videos and films, creatively reworked and put to new uses in new contexts.

DIGITAL SOUND RECORDING, modifies text, image and sound into zeros and ones, therefore eliminates noise and interference which inevitably occurs when information is copied, transmitted or manipulated over distances. Telecommunications carriers and fibre optics recognize such messages as bits of information rather than distinct audio or visual forms. Coming on line is the Mini-Disc, a recordable version of today's compact disc and Digital Audio Tape. These new entrants onto the cultural technology stage will make it possible for consumers to record music in digital form.

Digitization will allow compression of image, sound and text for transmission in short bursts of seconds versus real-time transmission. Two hour movies may then be "shot" into your home VCR while you sleep for decompression and replay when you want it.

GEOGRAPHIC INFORMATION SERVICES (GIS), allows the combining of multi-source information for

display in useful ways, i.e. data on real estate densities and traffic patterns are combined within an integrated map.

MULTIMEDIA SOFTWARE, allows for the combination of sound, text, graphics, video and film and enables information and entertainment providers and users to re-package existing information, data and entertainment to create new categories of content, and devise a multitude of new and creative applications. Multimedia software has many direct applications to education and entertainment and, in particular, presents opportunity and challenges to publishers and film-makers.

VIRTUAL REALITY, products provide the experience of entering three-dimensional audio-visual environments. Applications range from architectural and engineering design to jet pilot training. Presents many opportunities for creators and artists.

DIGITAL VIDEO CONFERENCING, combines features of telephone communication and television transmission.

HIGH DEFINITION TELEVISION (HDTV), represents a significant improvement in the quality of sound and image over present day television.

ON-LINE DATABASE SERVICES, links information and telecommunications services, allowing users to access databases from a personal computer connected to the telephone. Archives are already available in this technology. The protection of privacy is a key issue in this area.

VIDEO-ON-DEMAND, new high-tech switching and fibre optics network allow for direct linkages to personal computers and televisions in homes. This direct video centre-to-home access provides favourite videos virtually on demand without the wait currently experienced through use of Video-on-Demand's closest cousin Pay-Per-View. SaskTel is currently researching video-on-demand and school-to-home closed circuit computer and multimedia access. SaskTel may soon be a leader in the field.

IMPACT:

Whatever the technology, whether computer or digital sound and image recording, the issues related to cultural technology for artists and creators are not primarily issues of the technology (hardware) themselves but more importantly they are issues which have tremendous economic (royalty, licensing fees), social (copyright) and cultural (creative, content) impact. The issues are policy, regulatory and legislative.

IMPLICATIONS:

Traditional media and the information industries used to have a defined role. Each of the new industries is changing itself by using new media to transform not only its business but its creative output. For example, publishers now prepare texts in electronic format for production. Once they have assumed electronic form, texts can be published on paper, online, or on compact disc. Books-on-Demand or Customised publishing for speciality markets and educational services is soon to be commonplace. This will challenge government to devise new and better methods of copyright protection and licensing of creative product in order to ensure that creators receive fair compensation for use of their work no matter what the format or which portion of their work is used or customised.

When the Newtek Video Toaster was introduced, it permitted artists to manipulate video images and computer graphics at a fraction of the cost of anything else. New Media enhance the capacity of people to appropriate information (text, image or sound) and to achieve higher levels of creativity. New media may be extensions of the author's pen, the painter's brush or the musician's instrument.

Digitization and electronic transmission allow consumers access to a multitudinous range of creative products without the creator ever being aware his/her product is being used, manipulated or customized.

For example, Mary, a film-maker in New York, accesses the recently released Saskatchewan movie, Eli's Lesson, on her home multi-media

computer. She then not only incorporates images but entire sequences from the film into her own "new" movie. Mary may also manipulate her own image(s) into Eli's Lesson thereby altering the artistic intent of the original creators. What are the economic and moral ramifications if Mary begins to market her new movie?

PRIORITY ISSUES

- COPYRIGHT:** While copyright is a federal responsibility and because federal legislation on copyright as it regards new and emerging technology is neutral, the province may consider pioneer policy directives on new media and artists' rights; moral, economic and legal. Transmission of cultural information by whatever means needs to be regulated.
- COMPENSATION:** Fair compensation for the products created by Saskatchewan's artists, collection of royalty payments and licensing fees are issues that need to be resolved as they regard the use and application of artists' works through the use of the new technologies.
- ACCESS:** Broadcast and narrow-cast frequencies, and electronic highways, like the air we breathe and the water we drink, are public resources whose cultural, creative and economic value to Saskatchewan artists must be recognized. Artists should be granted access to these resources if Canadians are, in return, to have access to regional voices, images and sounds. A Saskatchewan broadcast and telecommunications policy that recognizes the contribution of artists may be a consideration.
- R & D:** Without research and development in emerging technologies, Saskatchewan artists will never be able to explore the potential of new cultural possibilities; they will be unable to participate in this new cultural and economic force. Saskatchewan's research and development contribution may not be in the development of high-priced high-tech hardware but in the application and modification of

the new technology and in the design of new cultural software.

TRAINING: Skill development, Multi-skill development continued education and on-the-job training in the new media are critical concerns needing to be addressed.

DTH: The province may also consider consultation with the federal government on issues that need to be resolved on Direct to Home Satellites (DTH); bi-lateral treaty agreements on regional access to DTH channels, copyright protection, and fair compensation (licensing fees and royalties) are issues of provincial as well as international concern.

APPENDIX X

**LIST OF PARTICIPANTS AT PUBLIC FORUMS,
LIST OF BRIEFS/PRESENTATIONS TO THE COMMITTEE**

There was one introductory public forum held at the Hotel Saskatchewan, Regina, on January 24, 1993. Paul Siren, commonly considered the "grandfather" of Status of the Artist initiatives in Canada, was the facilitator and guest speaker.

Mary Blackstone (University of Regina, Fine Arts), Regina
Bonnie Burnard, Regina
Mary Drover (Saskatchewan Writers Guild), Regina
Angela Gelinas (Globe Theatre), Regina
Brian Gladwell (Saskatchewan Craft Council), Regina
Brian Johnson, Regina
Darryl Kessler (Saskatchewan Filmpool), Regina
Eileen Lampard (Rosemont Art Gallery), Regina
Roger Lee (University of Regina, Visual Arts), Regina
June Mayhew (Saskatchewan Arts Board), Regina
Diane Nolte (Saskatchewan Recording Industry Association), Regina
Andrew Oko (Mackenzie Art Gallery), Regina
Daniehl Porttriss (Ironbow First Nations Arts Corporation), Regina
Bruce Rice, Regina
Barbara Sapergia, Saskatoon
D.M. Thibodeau (Canadian Artists Representation Saskatchewan), Regina
Doug Townsend (Saskatchewan Arts Board), Regina

Saskatoon Forum February 5, 1993

Susan Andrews Grace (Canadian Artists Representation), Saskatoon
Brenda Baker, Saskatoon
Louise Barak, Saskatoon
Terry Billings (AKA Artists Run Centre), Saskatoon
Eveline Boudreau, Saskatoon
Dawn Brill, Saskatoon
Megan Broner, Saskatoon
A. Buchmann Gerber (Canadian Artists Representation), Saskatoon
Lil Christensen (Canadian Artists Representation), Saskatoon
Marigold Cribb, Saskatoon
Edison Del Canto (Video Verite), Saskatoon
Charley Farrero, Meacham
Rick Fisher (Video Verite), Saskatoon
Felicity Gilchrist, Saskatoon
James Hodges (Roadside Attractions), Saskatoon
Clint Hunker (Canadian Artists Representation Saskatchewan), Saskatoon
Leah Mackrak (Photographers Gallery), Saskatoon
Jason Maskell (Keystone Software), Saskatoon
Michael Master (Prairie Sculptors Association), Saskatoon
Cam McConnell (AFM), Saskatoon
Catherine McKeenan (CAEA), Saskatoon
Elizabeth McRobbie, Saskatoon
Juliette Perres-Perez (Nu-West Dance Theatre), Saskatoon
Linda Rubin (Synergy Dance), Saskatoon
Kaija Sanelma Harris, Saskatoon

February 5th - Saskatoon Forum continued:

Kelly Saxberg (Video Verite), Saskatoon
Devine Scott, Saskatoon
Carla Selzer, Saskatoon
Shirley Spidla (Video Verite), Saskatoon
Maureen Storey (Saskatchewan Writers Guild), Martensville
Libby Weir, Saskatoon
Marline Zora (Canadian Artists Representation Saskatchewan), Saskatoon

**Saskatoon Forum
25th Street Theatre
May 30, 1993**

Brenda Baker (Saskatchewan Writers Guild/ACTRA), Saskatoon
Terry Billings (AKA), Saskatoon
Marie Bolthagor (Association des Artistes de la Saskatchewan), Saskatoon
Lee Brady (Saskatchewan Craft Council), Saskatoon
Rick Fisher (Video Verite), Saskatoon
June McClintick (AKA), Saskatoon
Lynn McGuigan (25th Street Theatre), Saskatoon
Candace Savage, Saskatoon
Shirley Spidla (Video Verite), Saskatoon
Sue Stewart (Saskatchewan Writers Guild), Saskatoon
Maureen Storey (Saskatchewan Writers Guild), Martensville
Gary Young (Saskatchewan Motion Picture Association/Canadian Artists
Representation Saskatchewan), Saskatoon

**Regina Forum
Mackenzie Art Gallery
May 30, 1993**

Louise Aird Pringle, Regina
Nan Carson (Organization of Saskatchewan Arts Councils), Regina
Joyce Clark (Canadian Artists Representation Saskatchewan), Regina
Gwen Connor, Regina
Mary Drover (Saskatchewan Writers Guild), Regina
Antoinette Herivel, Regina
Chris Jordison, Regina
Al Knox, Regina
Ann Mueller (Saskatchewan Music Educators Association), Regina
Connie Mitchell, Regina
Jan Morier, Regina
Rodger Ross (Saskatchewan Motion Picture Association), Regina
Doris Roy (Canadian Artists Representation Saskatchewan), Regina
Elaine Schaefer (Saskatchewan Council of Cultural Organizations), Regina
Doug Townsend (Saskatchewan Arts Board), Regina

Submissions Received:

AKA Artists Run Centre
Dance Saskatchewan
Mendel Art Gallery
Mind's Eye Pictures
Neutral Ground
New Dance Horizons
Sage Hill Writing Experience
SaskFILM, Three Year Corporate Workplan, 1992
Saskatchewan Arts Strategy Task Force Report, 1990
Saskatchewan Arts Board
Saskatchewan Arts Alliance
Saskatchewan Book Publishing Policy Report, 1993
Saskatchewan Craft Council
Saskatchewan German Council Inc.
Saskatchewan Library Association
Saskatchewan Writers Guild
25th Street Theatre
University of Regina, Fine Arts
Video Verite Artist Centre
Susan Andrews Grace, Saskatoon
Brenda Baker, Saskatoon
Roman Bergerman, Saskatoon
Karen Cay, Prince Albert
Lily Christensen, Humboldt
Susan Ferley, Regina
Edward Gibney, Saskatoon
Antoinette Herivel, Regina
Sandra Hoffman, Regina
Alison Lohans, Regina
Dave Margoshes, Regina
Michael Martin, Saskatoon
Linda Rubin, Saskatoon
Candace Savage, Saskatoon
Brian Volke, Regina
Richard Unger, Spiritwood

Responses Received to Department Inquiry

American Federation of Musicians, A.F.M.
Canadian Actors' Equity Association (CAEA)
Dance Saskatchewan
Saskatchewan Country Music Association
Design Council of Saskatchewan, DCS
Canadian Artists Representation, CARFAC Saskatchewan
Prairie Sculptors Association
Saskatchewan Craft Council
Society of Graphic Designers of Canada, Saskatchewan Chapters
Saskatchewan Playwrights' Centre

Responses received to Department Inquiry continued:

Saskatchewan Writers' Guild, SWG
Alliance of Canadian Cinema, Television and Radio Artists, ACTRA
Association des Artistes
First Nations Arts Corporation
Saskatchewan Arts Alliance, SAA
Saskatchewan Filmpool Cooperative
Saskatchewan Motion Picture Association, SMPA
Saskatchewan Recording Industry Association, SRIA
Video Verite Artists Centre
Association of Canadian Film Craftspersons, ACFC
International Alliance of Theatrical Stage Employees and Moving Picture
Machine Operators, IATSE.