

Proposal for a Cultural Policy for Newfoundland and Labrador

Association of Cultural Industries
of Newfoundland and Labrador
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Chapter One

Introduction

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This proposal for a provincial cultural policy is the result of a two-year initiative of the Association of Cultural Industries of Newfoundland and Labrador (ACI).¹ This initiative arose from the realization that, despite rapid growth in the last decade, the arts and the cultural industries are at a crossroads. The cultural sector now contributes almost \$200 million to the provincial economy each year, employing over 7,000 people in cultural and related occupations.² The province is known abroad for its unique mixture of traditional and contemporary culture, and for its artists in every discipline. At home, there is a greater awareness of the contribution of the arts and the cultural industries. However, there are also challenges, including the decline of traditional cultures, cutbacks in arts education, the extremely low incomes of artists and the need for infrastructure and business development. An overall cultural policy, and specific strategies, are necessary in order to build on the successes of the last decade.

ACI's cultural policy initiative was launched at its first Annual Meeting in May, 1999, when members unanimously endorsed a plan to develop a cultural policy for the provincial government. The plan received full support from the Minister of Tourism, Culture and Recreation. Four Working Groups were created, with members drawn from

the cultural community and the provincial and federal governments. Each group dealt with a different aspect of policy: **(i) Support and Investment**; **(ii) Status of the Artist**; **(iii) Access to the Arts in Schools and Communities**; and **(iv) Cultural Tourism**. After a year of discussion and consultation, the Working Groups' ideas were incorporated into four discussion papers, with recommendations to the government for policy and action. The papers were circulated to ACI members and others for feedback, and compiled in this report. ACI will present its cultural policy proposal to the provincial government in the fall of 2000.

However, cultural policy development is an ongoing process. Some policy areas will need additional work, and the provincial government will need time to examine the feasibility of adopting our recommendations. In addition, while our focus is on the provincial government as the chief manager of the province's cultural resources, there are policy issues relating to other levels of government and to the private sector as well. The federal government makes a substantial contribution to the province's arts and cultural industries through the Canada Council for the Arts, the Department of Canadian Heritage, the Atlantic Canada Opportunities Agency (ACOA) and Human Resources Development Canada (HRDC). Municipalities and regional development boards are becoming more directly involved in culture through arts programs and development strategies. There is a potential for more systematic corporate support for culture, and for innovative models of public and private collaboration. All of these areas are in need of policy development.

¹ ACI is a province-wide organization open to individuals and groups in the arts and the cultural industries. The cultural policy initiative was funded by the Department of Tourism, Culture and Recreation, and Human Resources Development Canada. A parallel heritage policy is being developed by the Association of Heritage Industries of Newfoundland and Labrador.

² Statistics Canada, *The Health and Vitality of the Cultural Sector in Newfoundland and Labrador, Prototype Report*, 1999, pp. 24-28 (1994-95 data). The figures are for direct and indirect impacts of creation and creative production only. When libraries, heritage, government and arts education are included, the amounts are \$260 million and 9,000 jobs.

Why Cultural Policy?

Cultural policy can be a useful tool for governments in their role as protectors and promoters of cultural resources.³ When cultural policy is developed through public consultation, it represents a consensus between a government and its citizens about the value of culture, the need to support it and the means for doing so. Currently, the Government of Newfoundland and Labrador supports culture through a variety of means including the Newfoundland and Labrador Arts Council, the Arts and Culture Centres, an art procurement program, a film development corporation, arts education in the schools, federal-provincial economic agreements and tourism special events. A cultural policy would tie these various support mechanisms to one set of principles and goals,

strengthening government decisions and providing a basis for assessing government initiatives. A clear policy would also make it easier to harmonize the actions of different departments and levels of government that have an impact on culture. Cultural policy would also lay the groundwork for strategic, long-term planning in the cultural sector.

Cultural Policy Principles

Cultural policies usually contain a set of basic principles that express the value of culture to a society, the need for public support and the conditions necessary for a healthy culture. The basic principles of our proposed cultural policy are outlined below. These principles appear in more detail throughout this report.

The Value of Culture: Our culture defines our identity, provides economic opportunities and enriches our lives. It is a valuable asset worthy of public support and investment.

The Role of Government: The provincial government is the chief agency responsible for protecting and promoting cultural resources in the public interest. Government as a whole, not just one department, has this responsibility. Government also has a crucial role to play in co-ordinating the actions of different departments, levels of government and private interests that affect culture directly and indirectly. *Artistic Creation:* Artistic creation is the basis of cultural activity, the initial phase that results in artistic works, cultural products and content for other economic sectors. The profession of artist should have the same rights and recognition as other professions in terms of economic and social equity, freedom of expression and fair compensation for work.

Cultural Diversity: Newfoundland and Labrador has a diversity of cultural expression, reflecting the heritage of our Aboriginal, European and other ancestors, along with vibrant contemporary art forms. This diversity needs a strong voice within the province and the country.

³ Jocelyn Harvey, "Harnessing our talent and resources: Toward a provincial cultural policy," ACI, 1999.

Access to Culture: Culture should be inclusive, giving residents the widest possible access to arts education and participation, and ensuring that artists can reach their audiences.

Involving the Cultural Community: The cultural community should be included in government decision-making on policy and investment, through such means as arm's-length funding bodies, peer-advised processes and involvement in policy and program development.

Organization of this Report

The four papers of the Working Groups make up the body of this report. Chapter Two, *Supporting and Investing in Culture*, describes the social and economic benefits of culture, and the key role of artistic creation as the basis of cultural activity and products. It recommends ways to enhance public investment in culture. Chapter Three, *Recognizing our Cultural Creators: Status of the Artist in Newfoundland and Labrador*, looks at the needs of the artists who drive the cultural sector. It proposes a provincial artists' code along with other measures to help artists achieve economic and social equity. Chapter Four, *Access to the Arts in our Schools and Communities*, demonstrates the contribution of the arts to education and community life, and the need for wider access to arts opportunities in this province. It recommends ways to strengthen arts education and bring more arts into communities. Chapter Five, *Cultural Tourism Policies and Guidelines*, deals with issues arising from the role of the arts in cultural tourism, and recommends measures to build a sustainable industry and preserve cultural and artistic integrity. Each chapter recommends general policy principles, along with specific action items that might follow from the adoption of a cultural policy.

Chapter Two: Supporting and Investing in Culture

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I. Introduction

The core of *culture*⁴ is art and the artistic object, experience or activity that results from it, a creation brought into being through the imagination and craft of an artist (or artists) and disseminated and preserved by the extensive infrastructure that constitutes the cultural sector. Regardless of the degree of other supporting elements-such as patrons, institutions, economic activity, government policy-some cultural activity will

undoubtedly occur. To truly thrive, however, culture needs a supportive milieu. A significant part of such an environment is government support and investment.

The phrase "support and investment" indicates two things. First, as important as it is, funding is not the only way in which government support for culture can be expressed. There are five main avenues of government assistance: *investment, programs, legislation, leadership* and *policy*. Second, government financial support is a socially necessary *investment* of taxpayer's money, not an optional handout to one sector of society. Investment brings with it the hope of gains, of getting out more than one puts in. This certainly applies to investment in culture, in the sense of economic gains and, more importantly, of social enhancement.

The focus of our policy recommendations is the provincial government, as the chief agency responsible for culture in this province. It is understood that other levels of government support and invest significantly as well. This is especially true of the federal government, and our provincial focus should not be seen as neglect of that level. Clearly, our national government has an obligation to encourage and promote cultural activity in all parts of the Canadian nation, and it has to be acknowledged that in this province it goes a long way towards meeting that obligation. In many cases, the investment by each level is joint or complementary, and it would be artificial to refer to the provincial government's responsibility in isolation.

4 Culture is a term with several meanings, only two of which are relevant here. In the narrower sense, culture refers to the world of creative expression, the arts-the visual, literary, performing and media arts - and the many and varied activities and operations involved with these, such as publishing, gallery operation, costuming, record selling and arts education. Culture in the broader sense refers to the full range of activities, objects and ideas that make up a society - the beliefs, social practices and material characteristics that define a people, including language, folklore, technology, architecture and food. Here the word will be used almost exclusively in the narrower sense. The context should make it clear when the broader definition is intended.

II. Rationale

Many arguments can be mounted in favour of a government role in supporting and investing in culture. These can be categorized into two main groups.

A. Social

Culture, in all its glorious, mad, tame, beautiful, accepting or critical variety, is a social good. It contributes in several significant ways to the health, vigour and advancement of a society.

Culture is crucial in defining the identity of our society, our people. There are many rooms in this house we call "our social or cultural identity" language, economic activity, geography, approaches to work, housing styles, food and so on-but none plays a more critical role than those built by culture. Culture makes us visible to ourselves and to others, and highlights our originality and distinctiveness. It helps us stay in touch with our heritage and place our own day in the context of the long sweep of history.

Culture plays a major role in developing our shared identity. In the mind's eye, take away everything in Newfoundland and Labrador society that can be called a cultural creation, including the infrastructure that comes with the various artistic objects and activities. What do we have left? We would still have an identifiable society, a people, but it would be barely recognizable as what we refer to as Newfoundland and Labrador society now. And it would be infinitely less interesting and lively.

Culture contributes to an educated and fulfilled citizenry. It has been known from the time of ancient Greece, if not before, that creative expression helps develop the full person, which, by extension, helps lead to better communities and a healthier society.⁵ We are social beings and creatures of imagination, both of which elements are nurtured by cultural experiences. This is not restricted to the creative artist alone. It touches anyone who shares in the fruits of the creative experience: the adult who reads poetry, the child who watches the dance, the teen who listens to the choir.

Culture is one of the primary creators of meaning for people, individually and collectively, presenting them with symbols, new structures, challenging concepts and other elements through which they can reflect on their own lives or the human condition itself. Beyond this, cultural experiences simply give people joy, entertainment and a sense of play.

Culture is very useful in education. Research shows that participation in culture from an early age increases children's ability to learn. It sharpens the skills of problem-solving and critical thinking; develops a sense of structure, balance, rhythm and co-ordination; enhances respect for individuality and difference; develops emotional depth; exercises the imagination, challenging the mind to stretch a little further. And culture, of course, stimulates and develops creativity and aesthetic expression. Finally, cultural activities are used as a delivery medium for educational content, making learning easier and more interesting.⁶

⁵ Jocelyn Harvey, *Arts and Community: A Discussion Paper*, Canadian Conference of the Arts, 1999.

⁶ Ontario Arts Council, *Making the Case for Arts Education*, 1997.

Culture is a source of innovation and change. Through all these ways culture can be said to contribute to the cohesiveness of a society. Yet, at the same time it frequently offers a much-needed critical perspective, showing society its many follies and pushing the frontiers, thereby encouraging social and creative advancement. Many artists share with scientists that incorrigible drive to push the edge, to create wild new forms and explore challenging new concepts. Today's radical or scandalous artistic venture often becomes a widely accepted element in the society of tomorrow.

Culture, independent of its various social functions, is inherently worth supporting. The activities and experiences at the core of culture, more often than not, are pursued or appreciated by their creators, and the community who shares them, without regard to any social, economic or educational functions they may serve. In a sense, these functions, important though they may be, are secondary.

B. Economic

The recognition of culture as a significant player in our province's economy, and a potentially major one in the future, is a relatively recent development. One of the strongest expressions of this recognition was the Cooperation Agreement on Cultural Industries, and its successor, the Cultural Industries Development Initiative. These federal-provincial "invest in culture" programs, while not indifferent to the contribution of culture to the quality of life in our province, were primarily driven by economic goals, leading many in the cultural sector to be a little nervous about the fit. However, these programs were developed and delivered with the active consultation of the cultural sector itself, and by and large they have been deemed successful by the cultural community as well as the funding governments.

Many in the sector still feel a tinge of discomfort with phrases like "economic impact," "cultural industries," "marketing strategies," etc., when applied to culture. But essentially, the sector has come to realize that the economic and the cultural can co-exist, that, taken collectively, there truly *is* a big economic dimension to cultural activities, however elusive it may appear to be when one activity is viewed in isolation. The cultural sector contributes, directly and indirectly, about \$200 million to the GDP and close to 8,000 jobs. The provincial government recently emphasized this economic potential in its *Renewal Strategy for Jobs and Growth*.⁷ A corollary of this recognition is that with big economic potential comes a case for increased government investment, which in turn will bring even greater economic returns as well as more widespread social benefits.⁸

There are several ways that provincial government support of and investment in culture can be enhanced. The recommendations which follow, along with supporting evidence, point first to some basic principles, and then to specific measures that follow from these principles.

⁷ Government of Newfoundland and Labrador, *Securing Our Future Together: Interim Report on the Renewal Strategy for Jobs and Growth*, March, 2000.

⁸ We do not know *how* big this economic potential is, because the sector has been under-researched. ACI is undertaking an economic impact study of the cultural sector beginning in the fall of 2000. The study will take into consideration the fact that many of this sector's important contributions are indirect and elusive, not lending themselves to conventional economic measurement.

III. General Principles

A. Responsibility for Culture

Ultimately, all society shares responsibility for encouraging and supporting culture. Insofar as that responsibility can be said to be focussed largely in one agent, that agent is clearly government and, as was noted earlier, especially the provincial government. Serving as representative of the people as a whole, the government is entrusted to do all in its power to nurture culture, to sustain it, and preserve it for succeeding generations. This responsibility includes widening public access to cultural experiences, giving substantial support to artists and cultural workers, encouraging high standards of achievement and excellence in cultural activity, and raising the profile of our culture at home and abroad.

The Department of Tourism, Culture and Recreation needs the resources to carry out this responsibility effectively. Moreover, if culture is considered to be more than just an entertainment industry or a stimulant for tourism or other economic generators, then it should have a higher profile and priority within the provincial government as a whole.

Recommendation 1: That Government, recognizing the contribution of culture to our identity as a people and to our economic and social well-being, take on the role of primary supporter of this sector and put in place sufficient resources to fulfill the requirements of the role.

Recommendation 2: That Government, acknowledging the lead position of the Department of Tourism, Culture and Recreation in supporting and investing in culture, recognize that the responsibility also rests with Government as a whole and ensure that this responsibility is fulfilled.

B. Investments, not Handouts

Notwithstanding its often critical, innovative and "different" nature, culture is not a fringe activity on the edges of society begging for a handout from the *real* players. Investment in culture brings good economic returns and, relative to other sectors, the cultural sector is extremely economic efficient. Although the sector makes wide use of technology, it is labour-intensive, so that investment brings immediate increases in employment. It is characterized by educated, highly motivated, independent, talented and entrepreneurial individuals. Although many of its activities are not profit-making *in themselves*, they generate employment and spinoffs and are part and parcel of a rich and diverse sector that as a whole contributes substantially to our economy and our enterprise-friendly environment. In addition, the visual, literary, performing and media arts provide "content" for other growing industries such as tourism and information technology.

The record in this sector of leveraging additional investment is excellent. For example, the \$500,000 million invested by the provincial government in the Year of the Arts Program in 1997 generated almost \$4 million worth of activity, a ratio of eight to one. A small creation grant from the Arts Council giving a writer a few months to write can, down the road, lead to thousands of books sold and a multi-million-dollar film production in the province. Conversely, the unavailability of such a modest grant investment (due to the small budget of the granting agency) often means the loss of excellent cultural and economic opportunities.

Recommendation 3: That Government regard financial and other support for the cultural sector as a wise and necessary *investment* and reflect this principle through an increase in its investment

Recommendation 4: That Government work with the cultural and corporate communities to encourage more corporate investment in the cultural sector.

C. Social Investment

The cultural sector is different from most others, in that some of its most precious contributions are either not economic, or not directly measurable in conventional economic terms. Culture is a leavening agent that permeates our society and contributes in often subtle, invisible ways to our communal identity, contentment and health. If culture were not contributing a single dollar to the economy, it would still be worthy of government support because of its social importance. Economic benefits do indeed flow from investment in the cultural sector, but this should not be the only or primary reason for government investment.

Recommendation 5: That Government view investment in culture as a *social* as well as economic investment, and reflect this principle in substantially increased support for culture.

Recommendation 6: That Government recognize in its support and investment policies the need to ensure the widest possible access to culture by all residents of the province.

D. Artistic Creation

All aspects of cultural activity - creation, development, production, promotion, dissemination, sales, participation, preservation, education, organization - are equally important and ultimately intertwined and interdependent. But the starting point for cultural activity is creation. We cannot have millions of people viewing a film based on a book, which may itself have been read by hundreds of thousands of people, if there is no book (and a book worthy of all this attention). To get the book requires the skills and infrastructure of a publishing company and its related operations. But the starting point for the entire process is the writing, the creation of the artistic work out of the imagination and craft of the artist. This applies, of course, across the full range of the arts, not just the literary arts. In this sense, creation has a primary role in the complex, multi-faceted world of cultural activity.

The Department of Tourism, Culture and Recreation noted this recently when it emphasized the importance of artistic creation to the cultural sector viewed through the lens of economics:

*Content and creation are the basis of cultural industries.
Nurturing a culture of creativity in all of our people, especially
the young, is a key first step in opening access to participants*

in the sector. Support is also required for creation as the source of innovation and product development, in much the same way Research and Development support innovation in other sectors. If professionals in this sector are to participate in developing economic opportunities, they will benefit from technical, marketing, financial and infrastructure supports.⁹

What is true of the role of artistic creation in the economic dimension of culture is even more so in reference to its social dimension. Artistic creation is the starting point of all the cultural activities, objects and experiences that enhance our lives and communities, many of which have little or no *direct* economic purpose or impact. However, investment tends to be easier to find for the later, more visible stages of a cultural project, when the resulting book, song or play is ready for production, marketing, performance, etc. Hence, there is a need for increased public support of artistic creation.

Recommendation 7: That Government recognize the importance of artistic creation in all cultural activity, and substantially increase support for and investment in it.

Recommendation 8: That Government recognize the necessity of organizational infrastructure to assist artistic practice, and increase its support for arts organizations in the province.

E. Arm's Length Funding and Consultation

The principle of arm's length funding was endorsed by the provincial government with the establishment of the Newfoundland and Labrador Arts Council. Arm's length decision-making about how public funds should be disbursed preserves freedom of cultural expression, protects governments from conflict of interest accusations and ensures that decisions are based on professional knowledge. Governments also need to recognize the right of cultural professionals to have consultative and advisory input into government decisions affecting their sector.

⁹ "Cultural industries - A framework for jobs and growth," Background paper for the Cultural Industries Sectoral Forum, November, 1999, Department of Tourism, Culture and Recreation.

Recommendation 9: That Government base its decisions regarding support and investment in culture on the principles and practices of arm's-length funding, peer-review, cultural advisory bodies and inclusion of cultural professionals in policy and program development.

F. Rural Areas and Distinct Cultural Communities

Artists living in rural areas face more access barriers to investment, training and marketing than their urban counterparts. Fewer rural artists can make a full-time living from their work. Funding agencies lack field workers and travel budgets to help rural artists with information, proposal-writing and project management. Artists in Aboriginal and Francophone communities face a combination of geographic and cultural barriers. For example, Labrador has no shortage of artistic skills and creativity, and artists are held in high regard, but the lack of opportunities for marketing and promotion mean that few Labrador artists are able to attain professional status.¹⁰ The communities where these artists live face the same access barriers in trying to preserve and develop their cultural expression and present it to the province as a whole. More support for community cultural initiatives in rural, Aboriginal and Francophone communities will ensure that the province retains its distinctive cultural diversity and strength.

Recommendation 10: That Government put in place, directly or through the Newfoundland and Labrador Arts Council, support and investment programs that address barriers to access in rural, Aboriginal and Francophone communities.

IV. Specific Measures

A. Investment

1. Newfoundland and Labrador Arts Council

The Arts Council is the main arms-length investment body in the cultural sector, and the provincial source of support for artistic creation. Projects supported by the Arts Council stimulate the creation of new ideas, activities and cultural objects that form the core of

our province's acclaimed creative output. These early-phase creative efforts often grow into significant social contributors and economic generators down the road. The Arts Council plays a crucial developmental role for new artists and for arts organizations.

10 The Aboriginal Artists' Association was recently created to address these barriers in all the province's Aboriginal communities.

In recent years, the Arts Council has administered cultural components of provincial special events such as the Cabot 500 Year of the Arts and the Soiree 99 Festival of the Arts. These cultural events were a great boost to the province's artists, generating a noticeable increase in cultural activity and creation. In addition, because these special events allowed more artists to tour their exhibitions and performances around the province, an informal touring circuit has been developed through the efforts of community volunteers.

Arts Council project grants average \$1,500 per person or group. There are about 200 applicants per year, and about 150 successful ones. Most receive about half the amount they request. The Council also supports cultural infrastructure through small, but important, annual grants to non-profit arts companies and arts service organizations. The fund is too small to accommodate new applicants or to award existing applicants anywhere near enough to meet their needs. A recent budget increase from the provincial government will not go far in making up these shortfalls.

The Arts Council needs resources to strengthen existing programs and create new ones, in order to fulfill its mandate and respond to needs expressed by the cultural community. Individual artists, both new and established, are experiencing hardships in this province because of the lack of support for artistic creation, professional development and promotion. The Arts Council also needs to address access barriers faced by artists in rural areas and Aboriginal and Francophone communities. It should be better able to support community arts and the groups that are organizing arts projects, festivals and tours around the province. Finally, The Arts Council administers the successful ArtsSmarts Program in the schools, funded by the J.W. McConnell Foundation, which now needs a provincial government contribution to continue.

Recommendation 11: That Government provide funding to the Newfoundland and Labrador Arts Council at a level sufficient for it to fulfill its mandate to support and promote artists and culture in the province.

2. Federal-Provincial Agreements

Our province's culture is part of the Canadian mosaic, and a federal government role in support and investment is a positive one. The Canada Council for the Arts remains a major component of this role, through its grants to professional artists and companies. Federal departments and agencies such as Canadian Heritage, ACOA and HRDC assist the sector in areas such as training, technology and export marketing. The two federal-provincial cultural industries agreements have assisted in product development, marketing and human resource development. These agreements have also supported arts service organizations to enhance production and marketing opportunities for cultural businesses.

The federal-provincial agreements have been a major boost to the cultural sector, as one of several investment mechanisms needed in this developing sector. The agreements are also a good example of collaboration between federal and provincial officials and the cultural community. However, long gaps between one agreement and the next have caused major problems for cultural businesses, such as scaled-down or cancelled projects and missed marketing and promotional opportunities. In addition, more outreach needs to be built into the agreements to increase access for rural, Aboriginal and Francophone artists.

Recommendation 12: That Government work with the federal government and the cultural community, to:

- * facilitate the long-term continuation of federal-provincial agreements as one effective avenue for investing in culture;**
- * eliminate waiting periods between these agreements;**
- * ensure that future agreements include field staff and other resources to assist artists in rural, Aboriginal and Francophone communities;**
- * include the cultural sector in the design and delivery of federal-provincial cultural programs.**

3. Special Events

Provincial special events, such as the Cabot 500 and the Viking Millennium, have been important tourism boosters and economic contributors as well as celebrations of culture and heritage. The cultural sector has contributed to these special events, and has in turn

been enriched by being part of them. However, notwithstanding the benefits of special events, the heart of cultural activity is still the day-to-day work of cultural creation, production and dissemination. Without support for this, there would be no base on which to build special cultural and tourism events.

The cultural component of special events should be organized with direct involvement from the cultural community and established arm's length processes should be used. The Newfoundland and Labrador Arts Council has a proven track record in planning and delivering these programs, and it should continue to play a major role as administrator of cultural component funding. As well, input from the cultural community in overall government planning is needed to ensure cultural integrity and to help prevent problems such as inadequate lead time for major projects.

Recommendation 13: That Government investment in special events with major historical and social significance, such as Cabot 500 and the Viking Millennium, continue to include funding for a cultural component. This investment should:

- * supplement, not replace, regular investment in the cultural sector;**
- * include the use of the Newfoundland and Labrador Arts Council to administer a significant part of the cultural component, with additional funds for the administrative costs involved;**
- * include the cultural sector in the planning, design and delivery of the cultural component.**

4. Taxation

An extension of tax incentives in the cultural sector would be an effective means of inducing private investment, corporate sponsorship and consumer spending. Gains to government coffers from increased activity in the sector will compensate for temporary loss of tax revenue. Film productions in this province receive tax credits for using local labour. Québec has a corporate tax credit for audiovisual and multimedia productions, and Ontario has one for companies recording Canadian artists. In Nova Scotia, the music industry is calling for a corporate tax credit for sound recording, similar to one for the film industry but applying to investments in recording equipment.¹¹ A tax credit or exemption on corporate donations is another provincial option.

The province could boost local sales of cultural products through a retail sales tax exemption on magazines, visual art, crafts and performing arts tickets. It could also address the marginal incomes of artists through an income tax exemption on creative works. Québec has a tax exemption on the income that creators derive from copyright,

and a tax credit on individual artist donations of works of art. Ireland has a similar exemption on income from works of art.¹²

Recommendation 14: That Government create an interdepartmental committee or task force to examine the feasibility of using taxation measures (income tax, corporate tax, donation credits) as incentives for individual and corporate investment and spending in the cultural sector.

B. Programs

1. Department of Tourism, Culture and Recreation

There have been many changes and new developments in the cultural sector in this province over the past decade. To ensure that the Ministry primarily responsible for helping to encourage and maintain our cultural activity is in a position to take good advantage of these changes, a review of its current structure, resources and programming is in order. It seems apparent to the sector that the Ministry has been under-resourced, a situation that is bound to affect its ability to carry out its obligations fully.

Another reason a review might help relates to the exponential increase in tourism activity in the province in recent years. As a result of this development - indeed, to some extent as a cause of it - the Ministry has understandably had to focus heavily on the tourism area of its mandate. To ensure that the cultural area of its responsibility is not inadvertently neglected or pushed too deeply under the tourism banner, the Ministry should perhaps take a look at the distinctive needs of the two areas and the resources available to meet them. In particular, more resources are needed for research, field staff and program development and operation.

11 Louise Beaudoin, Minister of Culture and Communication, "A cultural policy for Québec," Edinburgh Festival Scottish Arts Council Conference, August 16, 1998; Bruce Erskine, "Music business earns its name," Halifax Herald, March 14, 2000.

12 Louise Beaudoin, op. cit.; "Ireland," Cultural Policy Database (www.culturelink.hr/culpol/ireland.html).

Recommendation 15: That the Department of Tourism, Culture and Recreation, with input from the cultural sector, review the structure, resources and programs of the Ministry with a view to evaluating their effectiveness in supporting and enhancing our cultural activity, looking especially at areas such as:

- * budgetary increases to all programs;**
- * renewal of the Departmental contribution to programs using artists in the schools (e.g., ArtsSmarts Program, a new visiting artist program, etc.);**
- * expansion of the Art Procurement Program to include other local cultural artifacts such as books, sound recordings and films;**
- * an annual provincial tour of winning entries in the Arts and Letters Competition;**
- * a provincial visual art touring program sponsored by the Art Gallery of Newfoundland and Labrador, with assistance from the Canada Council for the Arts;**
- * reinstatement of the Publishers' Assistance Program.**

2. Other Programs

The existence of a cultural policy should create a framework where programs other than those dedicated to the cultural area can be integrated into common goals and principles for cultural development. This might include measures like ensuring that provincially-supported business assistance programs and centres target *cultural* businesses as well as all others; inter- departmental collaboration to strengthen school arts programming; or collaboration among departments and agencies with programs in culture, tourism or information technology.

Recommendation 16: That Government review other cultural programs - in addition to those of the Division of Culture and Heritage - such as those in the Department of Education, to assess their effectiveness in protecting and promoting our culture.

Recommendation 17: That Government, in order to encourage mutually supportive and complementary cultural programming, employ wherever feasible a collaborative approach with federal and municipal governments.

C. Legislation

There are legislative implications to a cultural policy, and legislation can be used as a policy tool. Laws and regulations relevant to culture, ranging from taxation and copyright to zoning and design and use of public buildings, should be reviewed to ensure that they provide a supportive environment for our cultural activity.

Recommendation 18: That an inter-departmental committee or task force be struck for the purpose of investigating legislative implications of a cultural support and investment policy.

D. Leadership and Policy

1. Interdepartmental Support

Besides the lead Department of Tourism, Culture and Recreation, others with a direct role in culture include the Department of Education, the Department of Industry, Trade and Technology, the Department of Works, Services and Transportation and the Department of Development and Rural Renewal. Steps need to be taken to ensure that the actions of different departments are not at cross purposes to cultural policy, and that they complement and reinforce each other.

Recommendation 19: That the Department of Tourism, Culture and Recreation play a lead role to ensure that the actions of other Departments and agencies that affect culture be in harmony with cultural policy.

2. Public Facilities

There is already some use of provincial government facilities for permanent displays and other cultural expression, but the potential for this form of government support of culture is by no means exhausted.

Recommendation 20: That Government incorporate cultural considerations into plans for all new public buildings, including schools.

3. Purchasing

Recommendation 21: That Government improve its use of professional cultural services by:

- * using a purchasing procedure similar to that used for other services;**
- * employing artists and other cultural professionals to assist in the redesign of government websites.**

4. Marketing and Promotion

Recommendation 22: That Government, in consultation with the sector, mount a "celebrate our own" promotional campaign to highlight the presence and quality of our cultural activities and foster a sense of pride in our culture.

5. Encouraging Corporate Investment

Corporations gain tremendous advantages from a vibrant culture. Sponsorships enhance a company's profile, and they can increase sales when its products are linked to cultural activities. Corporations consider the cultural life of a community in deciding whether to locate there, and it is often a significant factor in their ability to recruit good employees. Corporations also benefit from strong arts programs in schools, which instill future employees with creative and critical thinking skills. Corporations, relative to their ability to contribute, are under-utilized as sponsors or donors in the Newfoundland and Labrador cultural sector. The government has a crucial role to play in encouraging more corporate investment.

However, the provincial government's practice of recruiting corporate dollars for special events such as the Cabot 500 Festival should be re-examined. The result of this practice has been that the cultural sector has found itself competing with the government for scarce corporate dollars. This has created hardships for artists who observe money previously directed at their projects going to the government instead. Failure to obtain a

certain percentage of private or corporate investment can make it more difficult for artistic projects to obtain funding from other public sources such as the Canada Council. Corporate investment should increase the total capital available to the cultural sector, not replace provincial public investment.

Recommendation 23: That Government view corporate investment in culture as a supplement to, not a replacement for, Government investment, and that Government not compete with the cultural sector for corporate support.

Chapter Three:

Recognizing our Cultural Creators: Status of the Artist in Newfoundland and Labrador

[Return to T.O.C.](#)

I. Introduction

A. Background

It has long been recognized in Canada that artists make an important contribution to the cultural, social, economic and political enrichment of the nation, and that the individual creator in the arts provides the foundation for the growth and prosperity of our vital and diverse cultural industries in all regions of the country. This recognition has been enshrined in legislation, at the federal level with the Status of the Artist Act (1992) and in Québec with Laws 78 and 90 (1988).¹³

Since the federal Status of the Artist Act was proclaimed in 1992, other provinces aside from Québec have, through various measures, recognized the professional status of artists and their rights to economic compensation for work, to freedom of association and expression and to participation in decisions affecting their sector. Cultural policies in Nova Scotia and British Columbia recognize the centrality of artists in the cultural life of their provinces. In Saskatchewan and British Columbia, ministerial advisory committees reported on the status of the artist and made recommendations in 1993 and 1994.¹⁴ The Canadian Conference of the Arts has undertaken an initiative to promote broader understanding of the issues and to encourage status of the artist initiatives in provinces where no policy or legislation exists.

At the first annual meeting of ACI in May, 1999, the membership endorsed the position that the cultural creator, the artist in all disciplines, is the foundation for the growth, development and sustenance of the cultural industries in this province. At that meeting, the status of the artist became part of the ACI's policy agenda, and a Working Group was struck to develop recommendations for provincial government action in this area.

¹³ Canadian Conference of the Arts, A Brief History of Status of the Artist Legislation, 1993.

¹⁴ The Report of the Minister's Advisory Committee on Status of the Artist, submitted to the Minister, Department of Municipal Government, Regina, 1993; "in spirit and in law," Report of the B.C. Advisory Committee on the Status of the Artist, Ministry of Small Business, Tourism and Culture, 1994.

Consistent with the goals and objectives of the ACI, our work on the status of the artist is guided by a vision based on the following beliefs:

- * Artists in all disciplines should be able to make a living from their professional practice.
- * Artists should be treated fairly by governments and by society as a whole.
- * Artists should have access to economic and social benefits available to other workers in the province.
- * Artists should have broad access to resources for professional training and development.
- * The works of artists in the province should be widely accessible to the people of Newfoundland and Labrador and beyond.

This discussion document reflects the initial efforts of the ACI Working Group on the Status of the Artist. It has been informed by work in other jurisdictions, and by meetings with the organizations in this province that represent professional artists. While significant work remains to be done, we hope to build a consensus within our membership and beyond about the policies that should guide provincial government decisions affecting artists in Newfoundland and Labrador.

This document addresses provincial jurisdiction, examining the areas in which the Government of Newfoundland and Labrador has both the right and the obligation to act. These include: *legislative and regulatory* powers in the areas of culture, education and labour; *policy and program development; delivery and co-ordination; investment and taxation* powers; and *leadership and advocacy* on behalf of artistic professionals concerning their treatment here and in other jurisdictions both nationally and internationally.

The Government of Newfoundland and Labrador has made substantial commitments towards recognizing the fundamental role that artists play within the cultural, social, economic and political life of the province. The creation and continued support of the province's Arts Council and Film Development Corporation, the undertaking to build a new gallery, museum and archives and the recent recognition of the cultural industries as a significant sector in future economic development—all are clear indications that the current government takes its role and responsibilities in the arts and the cultural industries seriously.

The strategic policy partnership between ACI and the Department of Tourism, Culture and Recreation offers us the opportunity to develop an environment in which serious government commitment will be a "given" for future generations of creators as well. In this context, we hope to elaborate and encourage the adoption of a *status of the artist policy* to ensure rights, freedoms and safe working environments for professional artists in Newfoundland and Labrador.

B. Current Status of the Artist in Newfoundland and Labrador

Status of the artist issues arise in a social justice context, and they are centred on rights and economic and social equity for professional artists. Most artists are part of the most highly educated but poorly paid group of workers in the country, and they must rely on work other than production of art for a substantial part of their income. Those artists who are self-employed have little or no access to the social benefits which protect employees, and little financial ability to obtain such benefits privately (e.g., disability insurance, workers' compensation, employment insurance, health and pension plans). According to Statistics Canada, the average income of the approximately 5,000 people working directly in the province's cultural sector is \$19,500. However, the range of salaries is wide, even in the arts alone, where architects have an average income of \$63,900 while *full-time* visual artists and craftspeople make an average of \$8,600.¹⁵

Professional artists in this province, while under-compensated and distant from many social benefits available to other workers, are essential to the entire enterprise of the cultural industries and to the economic benefits reaped by many others outside the sector. Without the individual writer, visual artist, actor, musician or choreographer, the jobs and economic activity that are further created-by publishers, galleries, theatres, films, sound recording and broadcasting, and even libraries and bookstores, not to mention the cultural bureaucracy-would collapse.

The public recognition and social status of professional artists are still plagued by the idea that artists contribute little of real value to their communities and societies. Outside of a relatively well-educated and literate elite, the general perception of artists remains coloured by old stereotypes of patronage, self-indulgence and irrelevance to the "real" business world. While the general public might take pride in an award-winning local film or novel, they rarely acknowledge such cultural representation as necessary and important, nor do they understand that it is subsidized by the underpaid labour of creators. Public investment and support for the arts and the cultural industries is still often roundly criticized, the immense voluntarism of the cultural sector is largely ignored, and few artists are included in the general discourse on public policy.

Most residents of the province have more access to creative work originating outside the province than they have to the work of their own artists. Whether on our broadcasting networks, on our stages, in our libraries or on the internet, the overwhelming presence of imported cultural products is a measure of the lesser status attached to our own cultural creators. Thus, it is not simply the economic and social equity of artists which needs to be addressed in considering their status as professionals, but also the manner in which artists are viewed and valued by their communities and society as a whole.

15 The Health and Vitality of the Cultural Sector in Newfoundland and Labrador, Prototype Report, Statistics Canada, 1999, p. 75 (1994-95 data). The sector contributes over \$120 million directly and \$50 million indirectly to the economy each year.

C. Who is a Professional Artist?

Any discussion of status and rights, whether moral, economic, legal or social, must address the question of defining the professional artist. This is not as difficult as it may appear. Definitions of the professional artist were adopted by UNESCO in 1980 and incorporated into the proposed Canadian Artists' Code,¹⁶ the Status of the Artist Act and the Canadian Copyright Act. Further elements of definition can be found in the eligibility criteria of the Canada Council and in the income tax treatment of artists under IT504 and other documents.

One of the characteristics of the arts and the cultural industries is the unique professional circumstances of each professional within it.¹⁷ Many artists spend all of their time self-employed, while others work as employees some of the time and free-lancers at other times. It is not uncommon to find a professional writer working at a full-time job outside her or his field, or a visual artist working in the film industry or designing for the stage part of the time. Thus, using employed or self-employed status as a measure of professionalism is inappropriate in this sector, as is any blanket definition which does not recognize the flexibility which artists have developed to sustain themselves financially.

ACI recommends the following definition of professional artist, adapted from the Canadian Artists' Code, which is an accurate and widely accepted one:

DEFINITION OF PROFESSIONAL ARTIST

A person may be determined to be a professional artist who satisfies four of the following criteria, one of which must be a), b) or c):

- a) an artist receives or has received compensation from his/her work including, but not limited to, sales, fees, royalties, commissions, salaries, residuals, grants and awards, any of which can be reasonably included in professional or business income;
- b) an artist has a record of income or loss relevant to the history of his/her work and appropriate to the span of his/her artistic career;
- c) an artist has received public or peer recognition in the form of honours, awards, professional prizes, scholarships, honourable mentions, appointments to adjudication committees or peer juries, invitations to participate in group exhibitions/performances, by publicly disseminated critical reviews or appraisals or by any similar means;
- d) an artist has presented his/her work to the public by means of exhibitions, publications, screenings, performances, readings 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 professional representative appropriate to the nature of her/his work;
- f) an artist devotes a reasonable proportion of his/her professional time to promoting or marketing his/her work including, but not limited to, attending auditions, seeking sponsorship, agents and engagements and similar activities appropriate to the nature of his/her work;
- g) an artist has received professional training either in an educational institution, from a practitioner recognized in his/her profession, or is self-taught within the established practices of his/her cultural traditions;

h) an artist has membership in a professional association appropriate to her/his artistic activity, whose membership or categories of membership is/are limited under standards of the association, or which is a trade union or equivalent appropriate to his/her artistic activity;

i) an artist holds copyright in her/his own work and has received royalty or residual payment based on that copyright.

16 A Proposed Act on the Professional Status of the Artist: "Canadian Artists' Code," Canadian Advisory Committee on the Status of the Artist, Ministry of Communications, 1988.

17 Note that the ACI Status of the Artist initiative centres on the professional artist only, and does not include other professional cultural workers, full-time and part-time, for example, in art galleries, on film crews or in other for-profit and not-for-profit organizations in the cultural sector.

II. Basic Principles and Rights

The policy framework in which the provincial government designs and delivers its programs is critically important for ensuring consistency, co-ordination, continuity and the achievement of long-term goals. Status of the artist policy must be guided by a clear, comprehensive statement of principles and rights which will inform the decision-making of politicians and public servants as well as professionals within the sector.¹⁸ This articulation of principles and rights would serve as a significant recognition of artists in the provincial environment, and it would provide an opportunity for public discourse about the role of artists and the cultural industries in this province.

Recommendation 1: That Government recognize the following principles as the foundation of a status of the artist policy:

*** The treatment of the artist by a society reflects its appreciation of the value of creativity and the right to self-expression, and the respect it has for its cultural identity and heritage.**

*** The contribution of the artist to society is manifest in economic, social and cultural terms, with its true value evidenced in the quality of life and maturity of a society.**

*** The fundamental role of the artist as the creative force behind all cultural industries requires that artists have an equitable share of revenues and decisions in**

the sector, and that they be fairly compensated for the use of their works, including public lending of them.

18 Principles and rights are included in The Status of the Artist Act (Ottawa, 1992), The Canadian Artists' Code (Ottawa, 1988) and The Report of the Ministerial Advisory Committee on Status of the Artist (Saskatchewan, 1993).

Recommendation 2: That, in addition to the rights guaranteed by the Canadian Charter of Rights and the Newfoundland and Labrador Human Rights Code (freedom of expression, freedom from discrimination, right of association), Government recognize the rights of artists to:

- * full ownership of their creations, including artistic interpretations and arrangements;**
- * freedom of artistic expression;**
- * fair and reasonable compensation for their work;**
- * a safe working environment;**
- * an environment which supports creativity through education and training;**
- * collective bargaining for self-employed or free-lance professionals;**
- * contract protection;**
- * a permanent consultative forum within Government.**

III. Strategic Recommendations for Action

If broad consensus is established on the principles and rights outlined above, the next logical step is to devise a strategic plan of action to achieve our vision for professional artists in Newfoundland and Labrador. There are several alternatives at our disposal, and one of the purposes of our current consultation has been to identify options preferred by those we represent. At a recent meeting of ACI member organizations representing professional artists across the disciplines,¹⁹ consensus was reached on the following points:

- * The improved economic status and security of artists in the province is our most important priority.
- * Artists need the protection of legal contracts which define their relations with producers, presenters, exhibitors and publishers.
- * Artists should be fairly compensated for their work at minimum or higher standard rates and fees set by national or local professional associations or unions.
- * Artists need access to social benefits such as health and pension plans, workers' compensation, disability insurance and a safe working environment.
- * Artists need access to information, training and professional development on issues associated with status of the artist (e.g., economic and social equity, business management, taxation, copyright and contract laws).
- * The public recognition and status of artists needs to be improved significantly.

Based on this consensus, the ACI Working Group on the Status of the Artist offers the following recommendations to the provincial government for initiatives in legislation, policy, planning, investment, taxation and leadership, as the means to carry out its commitment to the province's artists.

A. Legislation: Newfoundland and Labrador Artists' Code

While there is more than one legislative option, ACI recommends the enactment of a *Newfoundland and Labrador Artists' Code* as the most direct, comprehensive and effective way to recognize the professional status of artists and their economic and cultural contributions. This legislation could include the "Basic Principles and Rights" outlined above, along with the definition of professional artist. It could also contain the following provisions:²⁰

- * recognition of collective bargaining rights for self-employed artists in all disciplines;
- * recognition of national/regional collective bargaining agreements and their application and enforcement within provincial jurisdiction;
- * recognition of professional artists not represented by labour organizations, and the application of national standard rates and fees where none exist locally;
- * the assumption of contract protection, even in the absence of a written contract, with presumption of minimum standards, basic conditions, terms of cancellation and ownership of artists' work and copyrights in the event of bankruptcy;

- * recognition of the principle of payment for public use;
- * government commitment to payment of standard rates and fees, and copyrights, to artists for services it contracts, and a requirement that recipients of public funds do the same;
- * recognition of the right to consultation through the creation of a permanent mechanism such as a status of the artist advisory commission or board.

19 Attended by representatives of ACI, Directors' Guild of Canada (DGC), FilmCan (technical workers), Association of Canadian Television and Radio Actors (ACTRA), Visual Artists (VANL), Music Industry Association (MIANL), Writers' Alliance (WANL), Federation of Musicians, Craft Council and the theatre sector.

20 Adapted from the Report of the Ministerial Advisory Committee on Status of the Artist (Saskatchewan, 1993), and the proposed Canadian Artists' Code (Ottawa, 1988).

The development of legislation would take time and resources beyond those of a volunteer working group. ACI has indicated its willingness to partner with the Canadian Conference of the Arts on its status of the artist initiative, and following consultation with members and non-members on this discussion paper, ACI should be in a strong position to play a role in drafting a *Newfoundland and Labrador Artists' Code*.

Recommendation 3: That an inter-departmental Ministerial Committee be struck, led by the Minister of Tourism, Culture and Recreation and including the Departments of Justice, Education, Finance, Environment and Labour, Development and Rural Renewal, and an ACI representative, to research, draft and implement a *Newfoundland and Labrador Artists' Code*.

B. Policy, Practice and Leadership: Economic and Social Equity

The adoption of legislation recognizing the status and contribution of artists will not, in itself, immediately improve the economic and social status of artists in the province. The framing and passage of a *Newfoundland and Labrador Artists' Code* will take time, but when passed it will serve as a guide for future policy and practice in the sector. Aside from this legislation, there are significant measures which the provincial government can take in policy, practice and leadership.

1. Economic Equity: The Status Quo

Economic equity refers to the recognition that artists should be fairly compensated for their work, that they should reasonably share in its profits and should have access to the same income protection and security as other professionals and workers in the country. This recognition, as obvious and self-evident as may appear, has not led to income security for artists in Canada or Newfoundland and Labrador, most of whom are among the most poorly paid groups in the country.

For example, the maximum living expense allowance on grants from the Newfoundland and Labrador Arts Council is \$2,000 per month, although most applicants do not receive this. This is the only element of Arts Council grants which could be seen as *income for the artist* during the tenure of a project. It is intended to defray costs such as rent, heat, food and childcare to enable the artist to invest his or her time fully in the project. If one assumes this portion of the grant to be income and recognizes that most artists invest at least 50 hours a week in their work, then artists are working for about \$10.00 an hour.

Furthermore, the working careers of artists are typically marked by alternating periods of employment and self-employment, often drastically fluctuating income and a work environment featuring isolation, lack of capitalization, problems with contract or payment enforcement, minimal access to small business support, and a taxation system that undermines the public investment made in the cultural sector by other arms of government.

There is some irony in this situation, since at least two generations of professionals in the arts have worked to establish economic equity for artists in this country and have put in place some of the mechanisms for its achievement. Professional associations and unions such as ACTRA and Actors' Equity, CARFAC (visual arts), AF of M (musicians), DGC and FilmCan (film) and TWUC (writers) have established industry standard rates and fees. In federal jurisdiction, since the 1992 Status of the Artist Act, certified groups have the legal right to enforce these through collective bargaining.

While less progress has been made in the area of contract enforcement, artists in Québec since 1988 have worked in a legal environment which governs artist-promoter contracts and establishes basic conditions, terms of cancellation and ownership of work in the event of default or promoter bankruptcy. The Writer's Union of Canada (TWUC) has information available to members concerning model contracts with publishers. CARFAC holds workshops for visual artists on issues such as copyright and artists' fees. Most artists working in this province have at least *some* access to information on industry rates and standards, copyright and contract practices in Canada.

The problem does not lie in the fact that there are no mechanisms or models for the economic protection and income security of artists, but rather that these are either not broadly enforced, not applied in public policy or not applicable across jurisdictions. The

extension to Newfoundland and Labrador of what is considered "status quo" in some other jurisdictions would improve the economic status of our artists significantly. For example, if all artists worked under the conditions of a legal contract established through collective bargaining or a professional association, which applied the minimum industry standards in their discipline, along with basic conditions for payment, their economic status and income security would improve dramatically.

An equally important problem is the inability of artists to incorporate such industry standards and contract protection into their own daily practice as professionals. Consequently, in addition to focussing on the economic environment in which artists work, we need initiatives which focus on professional development of artists themselves.

The following policy recommendations, if incorporated into government practice, would achieve *basic* economic equity for artists in all disciplines. They represent the application in Newfoundland and Labrador of procedures and frameworks that exist in other jurisdictions to allow artists to work in an environment of minimum standards and protection.

Recommendation 4: That Government, in its policies and practices, create an environment for achieving economic equity for professional artists in its jurisdiction, through the following mechanisms:

- * Artists engaged in the private sector should be compensated at not less than minimum industry standard rates established by their national professional organizations or unions, and where none exist, at rates comparable to similar undertakings and creative practices, unless the artist chooses to do otherwise.**
- * Artists engaged directly by Government, its agents or employers receiving public funds (e.g., contractors, presenters, exhibitors, publishers, producers) shall be paid for services or product at not less than industry standard rates and under industry standard conditions or better, with standard industry practice for payment.**
- * Artists are presumed to be working under the protection of a legal contract with their presenter, exhibitor, producer or other promoter, and this presumption guarantees the collection of fees and other payments, the position of artists as secured creditors in the case of bankruptcy or default, the artists' ownership of their work and its copyrights and their right to negotiate less or more benefits in writing.**
- * Government will comply with the letter and spirit of the Copyright Act and will ensure that Departments, crown corporations, educational institutions and other agents adhere to provisions protecting authors of intellectual property as defined in the Act. Copyright for artistic work commissioned by Government or its agents shall remain with the creator.**

*** Government will support the concept of payment for public use, and will explore mechanisms for applying the Public Lending Right in its jurisdiction and extending it to public screenings and the internet and other new technologies.**

Recommendation 5: That, recognizing the benefits of highly trained professional artists in the cultural industries, Government invest in professional development in areas such as professional practice, industry rates and standards, income options, business management and marketing.

2. Economic Growth and Development: Enhancing the Status Quo

ACI is committed to achieving basic economic equity for professional artists by improving the status quo, but it also recognizes that economic growth and development in the cultural sector may be the best way, in the long term, to improve the status of creators within it. Continued and increased investment in the Newfoundland and Labrador Arts Council, and more access by artists to public programs of investment, business development, marketing and exporting will increase economic activity in the sector and opportunities for those working within it. The provincial government has recently recognized the importance of such measures for the cultural sector in its *Renewal Strategy for Jobs and Growth*.²¹ However, while continued and increased funding to the Arts Council will increase its ability to award grants, this will not necessarily affect the incomes of individual artists. Other measures designed to "grow the industry" may attract more players into the field, but we could easily end up with more art, more activity and more underpaid artists.

Recommendation 6: That any strategic economic plan for the cultural sector should have as a main objective the improvement of economic opportunities for individual artists in all disciplines and all parts of the province.

In addition to recognizing the central role of artists in strategic plans for the cultural sector, the provincial government can take other measures to improve the economic equity and income security of artists. These fall into *direct* and *indirect* initiatives. The government might increase its *direct* investment in the sector and encourage the federal government and the private sector to do the same. In an *indirect* initiative, it might forego tax revenues in order to stimulate investment, improve the economic well-being of artists and increase audiences and consumers for provincial cultural products.

Direct Initiatives: Investment in Innovation, Creativity and Cultural Expression

The provincial government has already recognized the critical importance of public investment in those economic sectors which can stimulate activity, increase labour market flexibility and opportunities and help develop a highly skilled and creative workforce for the next century. Its recent attention to the cultural industries in public consultations for the *Renewal Strategy for Jobs and Growth* was based on a recognition of the sector's innovative potential. Direct initiatives will build on this recognition, improve the economic status of artists and increase public access to provincial cultural products.

Recommendation 7: That Government take the following direct measures to improve the economic status of artists, stimulate the cultural industries and increase public access to provincial cultural products:

- * increased support to the Newfoundland and Labrador Arts Council so that the number and dollar amount of grants to artists can be increased;**
- * increased support to the Art Procurement Program, expanding it to include works in all disciplines; creation of an Arts Bank to house and disseminate works from all disciplines to public libraries, schools, hospitals and other public buildings; digital documentation of the existing visual art collection to increase public access to the work of artists purchased with public funds; copyright payments to artists for the public use of their work on the web, CD-ROM, etc.;**
- * continued and increased hiring, commissioning and contracting of provincial artists to provide artistic products and services to Government and its agents for entertainment, gifts, protocol, marketing and promotion;**
- * establishment of an Artists-in-the-Air Program, administered through the Newfoundland and Labrador Arts Council, allocating a portion of frequent flyer points of Government and corporate employees for artists to travel for the purposes of their work.**

21 Government of Newfoundland and Labrador, *Securing Our Future Together: Interim Report on the Renewal Strategy for Jobs and Growth*, March, 2000.

Recommendation 8: That Government play a lead role in the creation of a working group or committee to recommend initiatives for partnerships with the corporate

sector focussed on individual artists. These might include matching funds programs, artist-in-residency programs and non-financial or in-kind contributions.

Indirect Initiatives: Taxation

Governments in Canada and elsewhere have used their taxation powers as instruments of public policy to stimulate production by scientists, artists and innovative entrepreneurs. The Government of Newfoundland and Labrador offers incentives for businesses to locate and hire in this province. Several provincial governments, including Newfoundland and Labrador, offer tax credits for local hiring in the film industry, and federal tax credits are available for film production in Canada. Ontario and Québec give business tax credits for sound recording investment as well. The federal government used to allow income averaging for self-employed artists. Artists' incomes are subsidized selectively in Ireland and Sweden, and many jurisdictions including Ireland, Québec and Sweden have exemptions on income tax or tax on government grants to artists. Retail tax exemptions were in place in the crafts industry in Newfoundland and Labrador; they exist on cultural products in Ontario, Finland and elsewhere. A tax on blank tapes is being introduced in Canada, and the revenue will go to production funds to offset the cost of piracy to artists and producers.

There are many models and possibilities that would benefit the arts and the cultural industries in Newfoundland and Labrador, and the artists who live and work here. We recognize that in the area of income tax and retail sales tax, the provincial government does not have sole jurisdiction to undertake unilateral reform. However, leadership and advocacy, and strong action in areas of provincial jurisdiction, might begin a process of taxation reform that would recognize the unique professional circumstances of artists and encourage the growth and development of the cultural industries. Provincial initiatives are possible in the areas of retail sales tax, tax incentives and income tax treatment of professional artists.

HST: Taxing cultural production and the cultural experience

Sales tax not only affects the direct costs to artists, arts-based businesses and arts organizations, it also increases the paperwork of many individuals and understaffed organizations. While professional artists may be able to recover their HST inputs if they are registered and have not taken the small traders exemption, they are still burdened with the front-end costs of paying 15 percent on all goods and services used in the production of their work, as well as the onerous paperwork associated with rebates. The HST currently collected on these goods and services is viewed as input tax credits and is thus rebated to registered artists and arts-based businesses anyway. The removal of the tax would thus not affect revenues, but would simply relieve artists of the considerable paperwork associated with tax collection, accounting and recovery.

Sales tax also affects the costs incurred by audiences and consumers of cultural products and services, who have no opportunity (apart from limited GST rebates) to recover the 15 percent HST they pay for buying a painting or print by a local artist, a CD by local musicians, or for going to see live theatre or a locally produced film. If we recognize the value of the cultural creations of Newfoundland and Labrador artists, then we have an obligation to increase the accessibility of these products to residents of the province. Just as we have decided as a society that all citizens should be able to buy food without the burden of taxation, there are reasonable arguments to remove retail sales tax from other forms of goods or services that we deem essential for the health and sustenance of our people.

Recommendation 9: That retail sales tax be removed from locally produced cultural products and from production inputs purchased by artists and arts businesses operating in the province, including:

*** Sound recordings, crafts, visual art, film and video products, and ticket prices of locally produced theatre, dance, musical concerts and other performance-based arts;**

*** goods and services purchased by artists or arts-based businesses towards the production of their work.**

At the same time, we are proposing that there be a piracy/production tax on blank videotapes, audiotapes and other reproductive media such as CDs. This would help to ameliorate the revenue lost to artists, and other authors of intellectual property, through unauthorized copying and piracy of copyright material.

Recommendation 10: That a piracy/production tax be levied on the sale of blank videotapes, audiotapes and other reproductive media (cd-ROMS, other digital media) to offset the cost of piracy to provincial artists. The revenue from the tax should go to the grants budget of the Newfoundland and Labrador Arts Council, and/or to provincial artists' copyright collectives.

Tax incentives: Encouraging investment in the sector

There are strong precedents for the use of tax credits and incentives to encourage corporate and private investment in sectors identified as priorities for growth and development. The provincial government has recognized the strategic importance of

attracting investment, and it has used various forms of tax incentives in this way, including tax credits to the film industry for hiring locally. Tax incentives should be extended to other cultural industries, including sound recording, publishing, theatrical production and visual arts presentation (through any medium). Incentives could also be provided for scholarship funds, university chairs in the arts, artist residencies, donations of artistic works to public institutions and provision of non-financial services or donations to artists or to events such as tours and exhibitions.

Recommendation 11: That tax incentives in the film industry be applied to other cultural industries (sound recording, publishing, theatrical production, visual arts presentation), and that incentives be applied to new areas such as scholarship funds, residencies and in-kind donations.

Recommendation 12: That a research tax credit be introduced in the arts similar to federal tax credits for investment in scientific research, to encourage corporate and cultural sector investment in creative research and innovation. The credit should be available to artists, organizations, corporations and institutions.

Income tax treatment of artists

This is a complex area, in which opinion varies between the poles of *equal status* for artists and *special status* for artists. There are convincing arguments at both ends of the continuum. While ACI supported in principle the recent Private Member's Motion M259 proposing a tax exemption on artistic income up to \$30,000, we did so in order to bring these issues into debate on the floor of the House of Commons. Any final position we adopt on this issue will be formed by the debate and discussion of our membership during the current process of policy evolution. Until ACI has a clear indication of the consensus of our membership, we are working from a commitment to *equal* status for artists in the context of their income tax treatment.

The issues are also complex because the provincial government alone cannot alter the federal tax treatment of artists' incomes. Our recommendations address what it can do in its own jurisdiction, and what it might encourage the federal government to do on behalf of artists in Canada. It should be noted that the Québec government has passed a law relating to the income tax treatment of artists within its own jurisdiction (Law 108).

There are two major factors that create problems for professional artists and their income tax treatment. The first is simply not enough income, and the second is the fluctuating nature of that income. The adoption of the economic equity measures recommended earlier should have a positive effect on the problem of inadequate income. But

professional artists earn income from a variety of sources, including grants and awards, commissions, artists' fees, royalties, residuals, advances, sales and employment. Employment income is usually the only kind that is averaged over a period of time, while the remaining sources are more often lump sums of varying amounts. Thus, we must also address the problem of fluctuating income of self-employed artists and the taxation consequences associated with it.

Recommendation 13: That Government introduce income-averaging for professional artists and encourage the federal government to re-introduce it on the national level.

Further work on taxation

Detailed work needs to be done to assess the most efficient and appropriate mechanisms to improve the taxation situation of artists, along the lines suggested above. ACI recognizes the complexity of tax reform in all jurisdictions. However, there are precedents and models for taxation measures, both in the way that other jurisdictions have dealt with artists, and in the way that the Government of Newfoundland and Labrador has dealt with other sectors.

Recommendation 14: That Government create an inter-departmental working group, with members from the cultural sector, to identify and propose measures for more equitable taxation treatment of artists.

3. Social Equity: Professional Artists as Workers

Self-employed or partially employed artists have fallen through the cracks of a society which prides itself on being a caring democracy with sophisticated social programs to protect its citizens. The federal Status of the Artist Act was passed precisely because self-employed artists were excluded from the protections of the Canadian Labour Code and had no legal right to collective bargaining with the labour standards, rates and working conditions which it can establish. If the *Newfoundland and Labrador Artists' Code* is enacted, the basic right of equity with other workers in Canadian jurisdictions will be achieved. However, many other social benefits taken for granted by most Canadians who work as employees will remain out of reach.

The right to collective bargaining, or the application of existing agreements in other jurisdictions, can provide a legal solution to many of the social equity problems

confronting artists. However, there are issues that cannot be solved by law and that may need regulatory changes, innovative partnerships or a dramatic shift in the ability of artists to buy their way in to social benefits. The main issues of concern for self-employed professionals in the arts are: (1) access to workers' compensation and other disability protection; (2) access to affordable health insurance; and (3) access to pension plans that can accommodate artists' low incomes and unique professional circumstances (multiple, often short-term employers, engagers and presenters).

If the economic status of Canadian artists were higher, if their annual incomes averaged \$35,000 rather than \$13,000 or less, most of these problems could be addressed by an individual's ability to purchase disability, health or pension benefits, even without the employer's contribution which most employees rely on to support their own access to such benefits. Even RRSPs might be adequate for artists if their incomes were high enough to trigger a significant deposit each year.

Artists in this province who are members of a professional association or union, such as ACTRA or the Directors' Guild (DGC), have access to established and appropriate social benefit protection in all of the above areas. But there are no affordable group insurance plans to provide such benefits to musicians, visual artists, writers, theatre artists or even film workers (unless the latter are members of IATSE, ACTRA or DGC). One problem for visual artists, musicians and writers is that even if their associations initiated social benefits, if there were no contribution from engagers, producers and presenters, such as publishers and art galleries, the plans would have few resources with which to serve their members.

Clearly, artists who work as employees and who meet the criteria are eligible for employee benefits, but those who are self-employed are working and living entirely outside of the safety net which, in Canada, we take for granted. Many arts organizations have struggled with these issues over the years, including ACTRA, CARFAC and the Canadian Conference of the Arts, but no nationally applicable solutions have been found. ACI and the provincial government need to take a leadership role in investigating an innovative, inter-disciplinary approach that might attract private sector partners.

Recommendation 15: That Government allocate resources for a new initiative, "Securing our Creative Resources," which will, in partnership with ACI and the private sector, identify and implement an affordable social benefits package for self-employed cultural sector professionals.

4. Heroes or Misfits? The Status of Artists beyond Economic and Social Issues

Artists in Society

While economic and social equity is at the heart of status of the artist issues, there is another area which affects the way artists are perceived and valued in their communities, cultures and societies. This is the area of public perception, of myth and stereotype, and of the social endorsement and valuation of certain kinds of activities over others. In modern Western society, most developed nations continue to value science over art, fact over value, product over process, more over enough, profit over sustenance and the measurable over the mysterious. As a consequence, the members of our communities and societies with the most status, prestige or value tend to be those who make their contributions in those empowered domains. Even though some individuals in the arts and the cultural industries have achieved celebrity, fame and even fortune, the perceived contribution of artists to their communities and societies remains largely undervalued and unrecognized, especially outside of the narrow frame of the *arts and entertainment* model created by Hollywood, or the *cultural* (economic) *sector* model prevalent in Canada.

While artists and performers are often asked to make a direct, and often not compensated, contribution to specific causes, charities and benefits in the community, they are rarely asked for advice on design decisions in urban development, or policy in social planning, or to participate on a hospital board, educational advisory committee or community development initiative. Their absence from these and other territories of discourse increases their segregation from their communities, with inevitable impacts on how they are viewed, known and valued as members of society.

The arts and the cultural industries have been sustained for years not only by the talent, expertise and dedication of its professionals to the work of cultural creation, but also by their volunteer contributions to the institutions they have supported, the boards and organizations they have designed and administered and the substantial public and private investment they have brought to the province. As a consequence, artists and other cultural workers have considerable skill, imagination, expertise and wisdom to offer outside their own realms. Increasing the involvement of artists beyond their sector will increase their contribution to society, and enhance the way they are valued within it.

Recommendation 16: That appointments to boards, commissions and other policy, administration or planning bodies should include, where appropriate, professionals from the cultural sector.

Professional Development

Under normal circumstances, any discussion of the status of the artist would include professional development and training issues. While we have made one recommendation about professional development, this does not represent the entirety of ACI's views and commitments in this area. The subject is so important, in fact, that ACI will add a new Working Group to our policy initiative dedicated to the issues, opportunities and

requirements of our sector in professional development and training. Without pre-determining the work ahead, we can say that all disciplines within the province's cultural sector have identified the importance of initial and ongoing training and professional development to the health, vitality and prosperity of current and future generations of artists and cultural workers in the province.

Chapter Four: Access to the Arts in our Schools and Communities

[Return to T.O.C.](#)

"I think the arts are important because they are a way to express yourself, and without them, the world would be boring."

"They bring out the feeling in people and keep a community or something remembered alive."

"Without the arts, our culture would be in shambles, and would not be understood."

"They teach you a variety of things that can give you better choices for your life."

- Grade 5 Students, St. Mary's School, St. John's

I. Introduction

A major principle of cultural policy is that people should have the widest possible access to the culture of their society. We need opportunities to see, hear, read, experience and appreciate the arts, as audiences and participants. When the arts are accessible and part of everyday life, they help to create strong, healthy communities. Making the arts accessible means breaking down geographic, ethnic and other barriers, and supporting the diversity of cultural expression in any society. It also means providing arts learning opportunities for people of all ages, to foster creative thinkers and build audiences and supporters for

the arts. Accessibility also means providing adequate training for artists, arts educators and cultural workers, who are the mainstay of the cultural sector.

As part of the ACI cultural policy initiative, the Access Working Group examined ways to strengthen the arts in our schools and communities. We identified some general principles and specific measures that could be adopted by the provincial government, in order to maximize the benefits that the arts bring to education and to society as a whole.

Benefits of School Arts Programs

There is now a large body of research on the impact of school arts programs on students. The studies show that these programs not only contribute to the development of artistic skills, creativity and aesthetic appreciation, but they also help to build the cognitive and problem-solving skills needed for core subjects such as math and science.²² In one American study, primary students were given enhanced music and visual arts training throughout the school year. At the end, they showed marked improvement in spatial-temporal reasoning, math skills and reading levels on standard tests. Their math scores were higher than those of control groups, and most who had started out below the national average were able to reach or exceed it.²³

In Canada, a recent pilot program of the Royal Conservatory of Music, "Learning through the Arts," integrated arts into the teaching of core subjects in Toronto area schools. Techniques included teaching grammar and punctuation using percussion instruments, and introducing physics concepts through dance movements. At the end of the pilot study, one Grade 7 class improved its literacy test scores to 13 percent above the school board average, from 10 percent below.²⁴

Arts education was correlated with higher achievement in a study of 25,000 American junior high students. Those who studied the arts showed higher marks, better attendance and more community involvement than those who did not, regardless of income or ethnic status.²⁵ Similarly, students with a high school background in music or drama scored higher on the verbal and math portions of college entrance exams, compared to students without this background.²⁶ The cognitive and creative skills fostered in arts education are also advantages for young people entering the labour market, where innovative thinkers and problem-solvers are in high demand.

Through the arts, students learn to innovate and to think creatively—a quality that is valued by many new and expanding industries....A strong arts program provides an avenue for the exploration and formation of values, the development of feeling and sensitivity and an opportunity to develop social skills. The arts are also critical to developing self-confidence and motivation. From my observations, a lack of self-

confidence and motivation are two of the major reasons why students experience academic difficulties.

It has become very clear to us at Bishops College how powerful is the contribution of the arts to a whole range of skills and attitudes that are vital to learning right across the curriculum, and indeed to employability.

- David Dibbon, Principal of Bishops College, St. John's²⁷

22 Ontario Arts Council, Making the Case for Arts Education, 1997.

23 Gardiner et al, "Learning improved by arts training," Nature, May 23, 1996, p. 284.

24 "Arts help students learn math, science," Andrew Flynn, Telegram, May 4, 1999, p. 16.

25 J.S. Catterall, Involvement in the Arts and Success in Secondary School, Americans for the Arts, 1998 (www.artsusa.org).

26 "1998 college-bound seniors: A profile of SAT Program test takers" (www.collegeboard.org).

27 The Telegram, May 22, 1999, p. 11.

An early arts education is also the best way to ensure that audiences, supporters, artists and cultural workers will be around in the future to maintain the arts and the cultural industries. The Canadian Conference of the Arts warns that the decline of arts education in schools across Canada is creating a generation with little awareness of the cultures of their own regions and of the country as a whole.²⁸

...many provinces and communities are experiencing the withdrawal of funds for arts programs in the schools, fewer in-class and extracurricular arts activities, fewer arts specialists, and fewer artist in the schools programs. It is ironic that at a time when we know more than ever about how arts experiences contribute to the growth of healthy, creative young people, we are offering them more and more meagre cultural opportunities.²⁹

The Arts as Community Assets

There is growing interest, in Canada and elsewhere, in viewing the arts as community assets. Cultural activities are now included with other social, environmental and economic factors as indicators of community health and sustainability. But the arts are not seen as simply amenities that make our communities better places to live. The skills gained from participation in the arts, such as innovation, creative expression and collaboration, are recognized as valuable community capacity-builders as well. In addition, community-based arts activities are also proving to be catalysts for change and tools for dealing with social and economic problems.³⁰

Community arts have proliferated across Canada. There are many innovative projects, publicly and privately funded, in which artists and community members work together to create performances or exhibits in non-traditional venues. Such projects often bring people together from different social groups, creating new social networks and serving as a way to involve the public in community issues. In addition to these projects, there is also a growth in arts outreach programs sponsored by galleries, museums, libraries and other institutions, designed to make the arts more accessible and participatory.³¹ Municipalities across the country are incorporating the arts into their recreation and community development programs.

28 Canadian Conference of the Arts, Final Report of the Working Group on Cultural Policy for the 21st Century, 1998, p. 28.

29 Jocelyn Harvey, "Harnessing our talent and resources: Toward a provincial cultural policy," ACI, 1999.

30 John Kretzmann and John McKnight, Building Communities from the Inside Out: A Path Toward Finding and Mobilizing a Community's Assets, 1993.

31 Initiatives in Cultural Democracy, Laidlaw Foundation, 1999; Community Arts Workbook...Another Vital Link, Ontario Arts Council, 1998.

Arts-based programs are proving to be uniquely effective for disadvantaged and at-risk youth. In a U.S. study of 120 non-school youth programs, those that were arts-based demonstrated some advantages over those centred on athletics, community service or academics, in fostering cognitive, social and leadership skills. The arts-based programs offered more opportunities for positive risk-taking, creativity and experimentation, rule-setting and rule-changing, planning and accountability. As well, the technical, social and marketing skills gained by young participants were found to transfer readily to future employability.³² Similarly, a U.S. Department of Justice study of arts-based programs for at-risk youth found that these programs resulted in increased academic achievement, decreased delinquent behaviour, higher self-esteem, better communication skills and

increased ability to concentrate and complete tasks. The youth themselves liked these programs because of the excitement of artistic expression, the chance for community recognition and skill development and the opportunity to express emotions.³³ Across Canada, an increasing number of youth-serving organizations are operating arts programs for at-risk youth, combining artistic training and production with academic tutoring, counselling and other assistance.³⁴

32 Shirley Brice Heath and Elisabeth Soep, "Youth development and the arts in nonschool hours," *Grantmakers in the Arts Newsletter*, 9(1), Spring 1998, pp. 9-17.

33 Arts Programs for At-Risk Youth: How U.S. Communities are using the Arts to Rescue their Youth and Deter Crime, Americans for the Arts, 1997 (www.artsusa.org/education).

34 Jenifer Milner, "Arts impact: Improving odds for at-risk youth," *Vancouver Cultural Alliance News*, Sep- Oct/Nov-Dec 1999, p. 3.

II. Arts Education in Newfoundland and Labrador

A. Schools

The recent provincial *Report of the Ministerial Panel on Educational Delivery in the Classroom*³⁵ recognized the importance of the arts in education and recommended that all students have access to arts instruction. However, this report comes after a decade of cutbacks in arts education in Newfoundland and Labrador schools. Declining enrolments and Department of Education staffing restrictions have reduced the number of arts specialist teachers in the system, resulting in more non-specialist teachers responsible for early arts education. Fewer of these non-specialists have a background in arts teaching methodologies, since the university reduced this requirement for the teaching degree. Although some arts curricula for the lower grades is designed to be delivered by non-specialist teachers, these teachers still need classroom support to teach it. This is often not available, as school boards have redefined their Program Specialist positions in terms of levels rather than program areas, resulting in fewer Specialists with an arts background. In addition, the Department of Education now has only one Arts Education Consultant serving the whole province.³⁶ In response to the problem of lack of classroom support, the Department is sponsoring the development of an on-line arts instruction course for teachers. It is also investigating distance learning in the arts, an approach endorsed by the Ministerial Panel. Arts educators emphasize that this should enhance, rather than replace, hands-on instruction.

There is no required arts course at the high school level, in contrast to Nova Scotia which has a two-credit requirement. There is no junior high or high school course on Newfoundland and Labrador history, a component which could give young people a deeper understanding of their cultural heritage. However, a course is now being planned for the junior high level.

The four Atlantic provinces have recently developed a foundation document for education, which recognizes aesthetic expression as one of seven "essential graduation learnings." The model outlines curricula in visual art, music, drama and dance at all levels, including the integration of arts learning with other subjects.³⁷ However, implementation may be hampered in this province by the shortage of trained teachers and classroom support, the lack of a high school arts course and a new Department of Education plan to rearrange instructional time in the lower grades which could reduce time allocated to the arts.

Budget cutbacks have reduced the opportunities for schools to bring artists and cultural activities to their students. School boards have cut down on cultural field trips, in-school performances and similar programming. At the same time, the provincial government downsized its touring program, which traditionally included performances for school audiences around the province. The government also withdrew its contribution to the cost-shared Visiting Artist Program in schools, and this program was discontinued.³⁸

35 Report of the Ministerial Panel on Educational Delivery in the Classroom [Newfoundland and Labrador], 2000.

36 Reduced from two. The Ministerial Panel recommended reinstating the second Consultant.

37 Foundation for the Atlantic Canada Arts Education Curriculum, Validation Draft, February 2000.

38 The other funders were the Newfoundland and Labrador Arts Council and the Newfoundland and Labrador Teachers' Association.

Several institutions have outreach programs placing artists in the classroom to work with teachers and students. The ArtsSmarts Program of the Newfoundland and Labrador Arts Council teaches techniques and approaches that are transferable to other subjects. The national Learning Through the Arts initiative, which integrates arts learning into the core curriculum, is expanding to provincial sites. The Art Gallery of Newfoundland and Labrador has an Artists-in-Schools Program which brings artists into schools for week-long workshops in various media. The major problem with these programs is that they can only reach a small number of schools each year.

Innovative strategies have been developed by local school-community groups to bring more arts into the schools, using community resources and volunteer time from teachers, parents, artists and other community members. The projects include using schools for local cultural events, arts classes, exhibitions, workshops and rotating concerts. Some have brought artists into schools, or taken students to galleries, museums, artists' studios and performances. Community-based models that work should be promoted and supported around the province.

B. Training and Professional Development

Opportunities for advanced training and professional development in the arts are limited. Memorial University's programs include a music school and music education program in St. John's, and visual and theatre arts programs in Corner Brook. College of the North Atlantic has programs in visual arts and crafts, computer animation, sound recording and the music industry in Stephenville, and a textile studies program in St. John's which survived cutbacks by becoming part of a community-based training centre. On-the-job training for new entrants in the cultural sector occurs largely through short-term, government-funded projects which do not meet the demand.

Most practising artists are self-employed and ineligible for training subsidies, and they must pay for further training out of incomes that are among the lowest in the work force.³⁹ Arts organizations hold workshops when finances permit, but there is little or no travel subsidy for members outside St. John's. The federal-provincial cultural industries agreements have funded some workshops and helped artists with travel costs for short-term training. Artists and cultural workers need training in business management, marketing and arts administration. Institutional training programs are needed in strategic areas such as the film industry, and more informal training is needed through short courses, apprenticeships, mentoring and distance education.⁴⁰

39 Canadian Conference of the Arts, Final Report of the Working Group on Cultural Policy for the 21st Century, 1998, pp.21-22.

40 Professional Development will be the subject of an ACI working group in the fall of 2000.

III. The Arts in Newfoundland and Labrador Communities

The network of six Arts and Culture Centres, administered by the Department of Tourism, Culture and Recreation, is the basis of the provincial government's cultural program input in each region. The Centres schedule a touring program of live performances in various categories. There is also a secondary circuit of venues through which the Department tours certain shows to reach a larger rural audience base. This circuit traditionally brought performances to children in rural and remote communities. The Centres are also used by some schools and community arts organizations.

There is widespread feeling that the Centres have become less accessible to these groups and to tours by province-based artists. Cutbacks in building security staff have reduced access to the Centres, and Treasury Board's requirement that the Centres meet annual targeted revenues has resulted in fewer organizations being able to afford the rental costs. Province-based performing groups are frequently not selected for the touring program because projected box office revenues may look poor. There have also been reductions in the number of shows on the secondary circuit due to financial restrictions. When this circuit was not scheduled at all two years ago, strong public response led to its reinstatement. Many of the Centres have galleries, and there was at one time a regular program of touring exhibits co-ordinated by the Art Gallery of Newfoundland and Labrador. When the Gallery's budget was reduced by Memorial University, the program was discontinued. The Department of Tourism, Culture and Recreation has recently hired a Director to oversee all the Centres and begin the process of creating community advisory committees to help Centre managers create more relevant and accessible Centres in the future.

The local capacity for organizing cultural activities varies around the province. The greatest problem is lack of financial resources in rural communities. However, many communities have folk arts councils, heritage societies or other groups, with a skilled and experienced volunteer base for organizing secondary circuit shows, festivals, craft fairs, theatre and other events. Rural schools have been an important resource in the past, providing infrastructure and organizing capacity, but school closures and budget cuts have reduced their role. These various community-based organizations need financial resources to develop their capacity, strengthen province-wide networks and bring more arts to rural communities.

In both rural and urban areas, a new interest in community arts involves artists, educators, governments, social agencies, institutions and community organizers, working on such projects as school-community shows and exhibits, arts training for at-risk youth, community media projects and artist residencies. Larger municipalities are creating new arts programs and sponsoring community-based projects. The libraries and the provincial art gallery have outreach programs linking writers and visual artists with youth around the province.

IV. General Principles

A. Education

Arts education contributes to the cognitive, creative and social development of children and youth. Life-long learning in the arts contributes to personal development and a healthy society. Training and professional development are necessary to renew the pool of skilled artists, cultural workers and arts educators who can build a strong cultural sector.

Recommendation 1: That Government, recognizing the importance of lifelong learning in the arts, ensure the broadest possible access to arts education in our schools and communities throughout the province.

Recommendation 2: That Government expand training and professional development in the province, in order to develop and sustain a pool of skilled artists, cultural workers and arts educators.

B. Community

A healthy culture in Newfoundland and Labrador requires that people have wide access to the arts in their communities and the province as a whole. Arts-based activities also contribute to community well-being and social development, and they enhance the effectiveness of other social programs.

Recommendation 3: That Government ensure that the people of Newfoundland and Labrador have the broadest possible access to the culture and artists of their province by supporting distribution, exhibition, presentation, conservation and education.

Recommendation 4: That Government, recognizing the value of arts in community and social development, increase opportunities for participation in the arts and support the use of arts-based social programs.

V. Specific Measures

A. Education

1. Schools

Recommendation 5: That Government strengthen arts education in the schools by funding the Department of Education and school boards to do the following:

Program Support

- * ensure that every school has quality arts programming taught by specialist art teachers or trained non-specialist teachers;
- * increase the number of Department of Education consultants responsible for visual arts, music, drama and creative literary arts, with adequate resources for travel and in-servicing;
- * hire itinerant arts educators to in-service teachers in arts instruction in all parts of the province;
- * provide each school district with an Arts Program Specialist to co-ordinate and implement arts programs and deliver professional development to ensure that even small schools offer arts education;
- * encourage Memorial University to reinstate the arts instruction component of the education degree through required courses in art, music, drama and creative literary arts.

Professional Development

- * help specialist and non-specialist arts teachers to upgrade, through requirements or incentives to take professional development workshops and courses;

*** allow accreditation for teachers participating in local arts activities such as theatre productions.**

Curriculum and Delivery

- * recruit artists for curriculum development in the Department of Education;**
- * support curriculum development by Aboriginal and Francophone communities;**
- * institute mandatory fine arts credits at the high school level;**
- * support computer technology and distance education in school arts programs, with adequate resources and teacher training, but not as a replacement for hands-on instruction and experience;**
- * provide technologies for music composition and visual art design;**
- * maintain and increase arts program allocations, ensure that specific arts programs are maintained;**
- * incorporate arts methodologies into teaching of other subjects;**
- * place more emphasis on the literary arts and creative writing as part of the arts curriculum.**

Recommendation 6: That Government ensure the preservation and promotion of Newfoundland and Labrador culture in curricula and programs, as follows:

- * use province-specific content in the Atlantic Canada arts education curriculum;**
- * establish a high school course in Newfoundland and Labrador history and cultural heritage;**
- * expand Newfoundland and Labrador culture and heritage curriculum in general, with emphasis on diversity including Aboriginal and Francophone cultures;**
- * develop multimedia arts learning resources based on our culture and heritage.**

Recommendation 7: That Government support the use of community artists and artisans as resources in the schools:

- * provide financial support to ArtsSmarts, Artists-in-Schools and other visiting artist programs in schools, to allow them to continue and reach more students;**
- * train artists to work with teachers to enhance teaching of arts curricula;**
- * support cultural infusion programs in Aboriginal and Francophone schools that use local artists and artisans (e.g., Life Skills/Ilusivut);**
- * encourage high school and college co-operative education work programs to create more opportunities to work with arts businesses and organizations.**

Recommendation 8: That Government support the integration of community cultural activities into schools:

- * provide financial resources for schools to access community cultural activities such as performances, museums, libraries, festivals and exhibitions;**
- * support and promote community-based models integrating the arts into schools and libraries;**
- * revise school construction and renovation guidelines to include adequate facilities for community-based arts activity, such as auditoriums, visual art studios, libraries, rehearsal rooms and technologies for music composition and visual art design.**

2. Lifelong Learning

Recommendation 9: That Government ensure that life-long learning in the arts is accessible and affordable:

- * review existing arts instruction offered to the public by post-secondary institutions, municipalities, community-based centres, libraries, etc.; identify ways to increase accessibility and affordability;**
- * support municipalities, community television stations and other organizations to offer arts instruction; support schools to offer arts classes to the community.**

3. Training and Professional Development

Recommendation 10: That Government collaborate with other governments, educational institutions, arts organizations and the business community to meet training and professional development needs in the cultural sector:

- * conduct research, planning and program development, drawing on knowledge of provincial arts organizations to determine needs and strategies;**
- * provide training subsidies and other financial support for professional development of artists and arts educators;**
- * ensure access to professional development by addressing barriers of geography, cultural identity, income, gender and disability;**
- * use distance technology for professional development programs to complement hands-on training;**

Recommendation 11: That Government ensure that existing training programs are of sufficient length and breadth to enable graduates to participate in the cultural industries, by restoring resources such as teachers, and increasing years of instruction.

Recommendation 12: That Government support the creation of training programs in strategic areas, such as:

- * institutional: film and stage technical trades, scriptwriting, arts management and business training; non-institutional: technical and business training through short courses, workshops, distance education, apprenticeships etc.;**
- * training/mentorship for young artists, combining classroom instruction with work at artists' studios, theatres etc., and including business training.**

B. Community

1. Community Arts

Recommendation 13: That Government measure the success of Cultural Affairs programming in the Department of Tourism, Culture and Recreation primarily in social rather than revenue terms.

Recommendation 14: That Government strike a Community Arts Committee with representatives from Departments, the Federation of Municipalities, the Arts Council and community organizations to identify and promote innovative community arts models.

Recommendation 15: That Government encourage community arts throughout the province:

- * support community arts projects with artists, arts organizations, social agencies, councils and community members (e.g., youth arts projects, exhibitions, tours, festivals, community-school projects, artist residencies);**
- * direct Arts and Culture Centres to partner with schools and community groups to create annual community cultural initiatives at each Centre;**
- * support increased use of public buildings, parks and other facilities as venues for arts events and exhibitions;**
- * create a matching funds/subsidy program for rural communities to upgrade facilities such as schools, libraries, and community centres for cultural purposes;**
- * support the establishment of multi-purpose arts and heritage centres in areas of greatest need and potential use;**
- * ensure that collections housed in cultural, heritage and other institutions are accessible on-line and through lending programs.**

Recommendation 16: That Government improve its facilities and programs so that provincial tours and exhibitions can reach more communities:

- * create community advisory committees for each Arts and Culture Centre to consult with communities and artists about selection of shows for touring;**
- * adjust Arts and Culture Centre fees charged to charities, community groups, schools and non-profit companies so that performance and exhibition space is more accessible to community use;**

*** with the Department of Works, Services and Transportation: establish a flexible security system for Arts and Culture Centres for community evening use; create secure facilities for travelling exhibitions; establish venues in provincial buildings for travelling exhibitions.**

*** support the Art Gallery of Newfoundland and Labrador, and the Provincial Information and Library Resources Board, to expand outreach programs including travelling exhibitions and workshops;**

*** hold annual travelling exhibitions of winning entries in the Arts and Letters Competition.**

Recommendation 17: That Government recognize the importance of the public library system to the community, and provide funding to increase the number of libraries, their resources and their accessibility.

2. Access and Diversity

Recommendation 18: That Government remove barriers of geography, income, cultural identity and disability that prevent people from participating in the arts and having a cultural voice:

*** increase artistic exchanges in the province by supporting travel costs for performances, exhibitions, presentations and workshops; reinstate the Labrador travel subsidy for artists and events;**

*** use distance technology to increase access to provincial cultural events, exhibits and institutions;**

*** through outreach programming, assist Aboriginal and Francophone communities to develop cultural initiatives and disseminate these through cultural exchange programs at Arts and Culture Centres and other venues.**

3. Social Development

Recommendation 19: That Government recognize the importance of the arts in social development by integrating them into its programs:

*** encourage departments, agencies and community and zone boards to use the arts, and artists, in their programs and delivery;**

*** incorporate the arts into the Strategic Social Plan and the Strategic Literacy Plan, in order to address issues such as literacy, school retention and poverty.**

Recommendation 20: That Government promote awareness of the contribution of the arts to community and social development:

*** support studies of the social impact of the arts and disseminate the results;**

*** publicize government social programs that involve the arts, such as art therapy programs, artist residencies and arts-based youth programming;**

*** sponsor an annual award to be given to a community group, business, agency or individual, for outstanding work or support in community arts.**

Chapter Five: Cultural Tourism

Policies and Guidelines

[Return to T.O.C.](#)

I. Introduction

The Cultural Tourism Working Group was formed in 1999, with representatives from the industry and the provincial and federal governments, as part of the ACI cultural policy initiative. The goal was to work towards co-ordinated development of the industry in Newfoundland and Labrador, to maximize economic benefits while preserving cultural and artistic integrity. The Working Group identified what is needed for sustainable growth, and how the provincial government can support this. This paper contains a

proposal for a provincial cultural tourism policy, along with suggested guidelines for publicly-funded cultural tourism projects.

As with other aspects of ACI's cultural policy initiative, our focus is on the provincial government role. However, the federal government has been a significant investor in cultural tourism, the arts and the cultural industries, through such agencies as the Canada Council for the Arts, the Atlantic Canada Opportunities Agency, the Department of Canadian Heritage and Human Resources Development Canada, and through federal-provincial agreements. The stability and growth of the cultural tourism industry requires a co-operative investment approach. The provincial and federal governments must be partners in nurturing the culture, art and heritage that make our province and country unique and special.

The Working Group's definition of cultural tourism is based on the standard definition from the World Tourism Organization, which we placed in a Newfoundland and Labrador context:

Cultural tourism is any experience through which a visitor learns about the heritage and cultural expression of a region. Cultural tourism features are the sites and activities related to artistic expression, history and heritage, scientific or scholarly pursuits and everyday customs. In the cultural tourism industry, these are the resources from which products are generated. They include festivals, plays, dance, music, storytelling, visual art, crafts, museums, historic sites, archaeological digs, science centres, books and recordings, cuisine and architecture. In Newfoundland and Labrador, the main growth areas in cultural tourism have been festivals, performing arts, museums, archives and living interpretation.

Cultural tourism is growing rapidly worldwide. According to the World Tourism Organization, 37 percent of all international trips now include a cultural component, and this market is increasing by 15 percent annually.⁴¹ In Newfoundland and Labrador, tourism as a whole has increased dramatically in the last several years, due in part to a series of government-sponsored cultural and heritage events. In 1999, there were 400,000 non-resident visitors to the province, representing a growth of 8 percent from the previous year and 31 percent since 1996. Non- resident and resident tourism in the province now generates about \$500 million annually.⁴²

41 Canadian Tourism Association, *Packaging the Potential*, 1999, p. 4.

42 Government of Newfoundland and Labrador, *The Economy 1999 (Ministerial Statement)*, December 9, 1999, p. 22 (<http://www.gov.nf.ca>).

Governments have recognized the growth potential of cultural tourism in the province. In 1996, the *Newfoundland and Labrador Product Market Match Study*,⁴³ completed for the provincial government, emphasized the province's unique cultural and heritage resources and offered many ideas for product development. Following on this report, a federal-provincial tourism investment working group proposed a provincial *Tourism Investment Strategy* that includes cultural and heritage tourism.⁴⁴

A fast-growing area of cultural tourism in this province is called "living interpretation." These are demonstrations, performances and other attractions designed to make history and culture come alive for the tourist. This includes living history attractions, located at historic sites and museums, with costumed staff, re-enactments and skill demonstrations. It also increasingly involves the arts, especially the performing arts such as plays, pageants, music or storytelling, to evoke the history and culture of an area. These performances, also, are linked with historic sites, museums or heritage areas. All living interpretation, whether organized by parks staff, community groups or professional companies, relies on the strength of heritage resources in an area, including archives, community museums, historic buildings and heritage societies.

There are now cultural tourism/living interpretation sites in every region of the province. A major source of investment has come from federal-provincial agreements administered by ACOA, HRDC, the Department of Canadian Heritage, the Department of Tourism, Culture and Recreation and the Department of Development and Rural Renewal. Professional arts companies also receive support from the Canada Council for the Arts and the Newfoundland and Labrador Arts Council.

The Living Interpretation Program, part of the Canada-Newfoundland Agreement on Economic Renewal, was designed specifically to assist in product and market development for these projects. It was open to professional arts and heritage applicants, and to amateur groups working with professional advice. Program guidelines were drawn from the *Product Market Match Study* and the *Tourism Investment Strategy*. Projects had to demonstrate quality, authenticity, community support and sound management, and they had to fit with existing tourism infrastructure. Two different project scales were supported. There were large *anchor products*, the high-profile, professionally-organized events and re-enactments designed to be major provincial tourism generators. On a smaller scale, there were *local and livelihood products* rooted in the local community experience. The program expired in 1999, but it remains an important model for developing similar programs in the future.

Much groundwork has been laid in cultural tourism through the studies, plans and program cited above. However, the province does not have a public, documented cultural tourism strategy or policy. There is a need to address issues related to product development, viability, competitive impact, promotion and market expansion. A provincial cultural tourism policy is needed to protect public investment, to preserve the cultural heritage and the arts on which the industry is based, and to guarantee a sustainable industry.

The provincial government, in co-operation with its federal counterpart, must develop a provincial cultural tourism strategy that both respects regional needs and expectations *and* ensures a viable, sustainable industry. The strategy must incorporate sound business practices and resource management principles. In many ways, the provincial government has become the leading proponent of an expanded cultural tourism industry. It is crucial that where culture has been turned into a resource and tool for economic development, it be rationally and wisely managed. Accelerated growth that ignores quality and sustainability will benefit few in the long run, and will dilute both quality and economic impact.

43 Newfoundland and Labrador Product Market Match Study, Economic Planning Group/D. W. Knight & Associates, 1996.

44 Tourism Investment Strategy, Government of Newfoundland and Labrador, 1998.

II. General Principle

The provincial government has an important policy role to play in cultural tourism development. Acting in the public interest, it must protect the cultural resources used by the industry, and it must ensure community consultation in development. The industry itself is in the early stages, in need of product and market development to reach its potential. The provincial government also has a crucial co-ordinating role to play. The industry is diverse, composed of groups with differing economic, social, artistic and heritage goals, and investment is drawn from a variety of public and private sources. The industry, the provincial government and the federal government must be partners in creating a cultural tourism policy and strategy. Strong provincial leadership will maintain this partnership and ensure a co-ordinated approach to development.

Recommendation 1: That Government has the chief responsibility for supporting and co-ordinating sustainable cultural tourism development, in order to maximize economic benefits while preserving cultural integrity and artistic quality.

Recommendation 2: That public investment decision-making in the cultural tourism industry include peer assessment from cultural sector professionals.

III. Specific Measures

A. Co-ordination

Recommendation 3: That Government play a lead co-ordinating role, within its own Departments and with the federal government, to harmonize policies and programs affecting cultural tourism.

B. Sustainable Development

Recommendation 4: That Government support a policy of controlled growth that reflects the revenue potential and economic impacts of a sustainable cultural tourism industry.

Recommendation 5: That public investment in new products be contingent on links to existing tourism infrastructure and absence of negative competitive impacts.

Recommendation 6: That Government work with the industry and federal departments, especially the Department of Canadian Heritage, Human Resources Development Canada and the Atlantic Canada Opportunities Agency, to develop a definition of viability for publicly-funded projects based on management practices, revenue, in-kind contributions, economic impact and social goals.

Recommendation 7: That Government make longer-term, more consistent project investments in order to achieve more sustainable product offerings.

Recommendation 8: That the Living Interpretation Program of the Economic Renewal Agreement be used as one possible model for new federal-provincial agreement programs investing in cultural tourism.

C. Product and Market Development

Recommendation 9: That Government support quality, authenticity and uniqueness of cultural tourism products by:

- * ensuring advisory input from arts and heritage professionals on funded projects;
- * supporting quality standards appropriate to product scale and type, e.g., community-based vs. professional products, anchor vs. local products;
- * recognizing the integrity of products from distinct cultures;
- * promoting product quality to the industry and the public.

Recommendation 10: That Government work with the industry to identify a product/event scale for publicly funded projects, e.g., anchor vs. local, community-based vs. professional, with expectations and levels of funding appropriate to each.

Recommendation 11: That government increase developmental assistance and seed funding for rural areas and distinct cultural groups.

Recommendation 12: That Government support market development by:

- * improving marketing capabilities in the industry;
- * encouraging clustering and packaging of attractions;

- * **establishing a product differentiation system in government promotion;**
- * **establishing cultural icons for major government promotional packages;**
- * **working with the industry to develop and promote a niche market for the cultural product;**
- * **assisting in promotion of cultural tourism products in national and international markets;**
- * **increasing the provincial tourism marketing budget.**

D. Consultation

Recommendation 13: That cultural tourism development include careful consultation with community organizations, including regional economic development boards, tourism associations, heritage societies and arts organizations.

IV. Suggested Project Guidelines

The Cultural Tourism Working Group developed these guidelines for publicly funded projects, to encourage a more consistent approach by the various federal and provincial investors. The guidelines cover project type, product development, tourism development context, commitment and project viability. While the focus was on the popular living interpretation projects, the suggestions apply to other kinds of cultural tourism projects as well.

A. Project Type

When discussing living interpretation projects, it is important to make a distinction between community-based, semi-professional projects and those that are organized by professionals in the arts or heritage fields. The main differences between the two types are largely questions of professional expertise, sophistication of business skills (e.g., marketing plans), economic impact and philosophical commitment. Both types of product have an important place in the industry. Community-based projects serve a variety of

purposes in a community context, and they also have a distinct tourism appeal. Professional arts products are artist-driven, and while they may have a significant local economic impact, they are guided by principles of artistic excellence, professional growth and development and financial feasibility. Professional non-profit arts companies have access to yearly operating funding from arts agencies, representing stable investment in a community, but they must meet the rigorous artistic standards of these agencies. Projects organized by different kinds of groups, and for different purposes, cannot be assessed with the same criteria.

The basic distinctions between project types are:

Community-Based Projects:

- * Led by heritage societies and other community-based volunteer organizations.
- * Primary goals are heritage preservation and community and social benefits.
- * Products are usually drawn from the culture and heritage of the area.
- * The scale of marketing is usually regional or provincial; some target non-resident markets and could potentially become anchor products.

Professional Projects:

- * Led by professional organizations.
- * Primary goals are artistic excellence, authenticity and economic viability.
- * Products are based in regional or provincial culture and heritage.
- * Scale of marketing is provincial, national, international.
- * Professional non-profit arts companies can access stable operating funding from arts agencies.

B. Product Development

Regardless of a project's scale, the overarching goal should be product quality. Authenticity and integrity are the main components of product quality. According to research on cultural tourism, product authenticity is the backbone of success. Living

interpretation projects with historical themes should be supported by research and be consistent with the historical record of the area. It is also important that local heritage resources, on which these tourism products depend, be maintained and strengthened. Projects that involve living history demonstrations should use original materials and methods. Projects that involve heritage theatre productions should use costumes and materials that evoke the era. New products should be unique in theme and presentation, adding to the product mix rather than diluting it.

Although one set of standards is inappropriate, quality is still an important goal. Community-based projects should present products to the best of their ability, with some professional advisory input. Professional artist-driven projects are subject to strict artistic standards to receive support from the Canada Council and the Newfoundland and Labrador Arts Council. The Living Interpretation Program required all applicants to demonstrate commitment to quality, which for amateur groups meant working with arts and heritage professionals to develop their products.

Funding agencies can reasonably impose quality criteria as a condition of further support, perhaps after initial seed funding. The industry and both levels of government need to work together to establish consistent criteria for professional and community-based projects. In addition, the product types need to be distinguished more clearly in provincial tourism promotion.

- * Products should be subject to quality and sustainability guidelines.**
- * Community-based products should have advisory input on artistic or heritage quality.**
- * Theme and presentation should be unique, adding to the product mix.**
- * A portion of funding should be earmarked for product quality.**
- * Adequate staff training is crucial to product quality.**

C. Tourism Development Context

New projects should be linked to existing tourism infrastructure and development plans in an area. There must be a consideration of tourism services, potential markets and the possibility of clustering attractions to extend the time that tourists spend in the area. This calls for a comprehensive understanding of the area's tourism strategy and a willingness to co-operate with local interests in order to achieve economic goals. Growth should be consistent with market demand. There is room in the current market for a limited number of anchor events and smaller scale events, to maintain a sustainable industry, but care must be taken not to saturate the market through project funding decisions. The priority

should be to strengthen existing product offerings, and to support new ones where provincial tourism plans indicate a market opportunity.

- * Projects should be consistent with regional and provincial tourism plans.**
- * Competitive impact should be considered.**
- * Projects should be supported by an existing tourism infrastructure in the area.**
- * Joint marketing strategies and clustering/packaging should be encouraged.**
- * Marketing and promotion should identify project type and scale, e.g., community-based vs. professional, anchor vs. local.**

D. Commitment

Projects need to demonstrate financial and organizational commitment. For community-based projects, this means having local sponsorships and partnerships, and a commitment to presenting an area's cultural heritage. Professional groups must have adequate financial resources and a commitment to the area's history and culture. As well, they need community support, and they should have a plan for increasing local employment and local input over time.

- * Community-based projects should demonstrate financial and organizational commitment in the form of sponsorships, partnerships etc.**
- * Professional projects need a proven financial track record and a plan for local investment through increased employment or other means. They need to have community support, and a plan for community involvement, e.g., through board membership, public forums and membership in and co-operation with local and regional organizations and associations.**
- * All projects should demonstrate a commitment to preservation of local history and culture.**

E. Viability and Financial Support

When assessing projects, it is important to distinguish between viability and self-sustainability. A viable project generates more of its revenue from admission fees, box office, retail outlets, promotional goods, corporate sponsorships etc., than from government sources. A self-sustainable project does not require any direct government assistance to operate. It is not realistic to expect that even projects of significant scale will

ever become self-sustainable, with the possible exception of a few urban-based dinner theatres. It is, however, realistic to expect that a high quality, well managed and effectively marketed project can be viable with a modest amount of government assistance. Both the cultural contribution and the economic spin-off would justify some degree of continued public funding.

Since plans for expansion are not necessarily a sign of viability, funding agencies should not require applicants to build this into their proposals. A rational approach to development dictates that expansion be considered only within the context of the overall tourism strategy for the province, and that it be financed through project revenues.

When assessing viability, a destination development model might be used to evaluate projects as potential tourism destination sites according to criteria such as product quality, business management skills, market readiness and market demand in national and international markets. Viability assessments also need an effective means of measuring economic spin-offs and benefits of projects. An economic impact model would help governments and project organizers determine the benefits of their investment in these ventures. In that light, ACOA developed a model for special events organizers to use to determine their market readiness, degree of professionalism, the scale of their event and its regional and provincial economic impacts.⁴⁵

- * A destination development model should be used to assess project viability according to product quality, business management capability, market readiness and marketing strategy, in addition to revenues.**
 - * Assessment should take into account project scale and type.**
 - * Assessment of community-based projects should include in-kind contributions from individual, institutional and corporate donors (e.g., volunteer time, facility use, equipment and materials).**
 - * Box office, admission fees and other forms of generated revenues should be considered in determining level of funding.**
 - * Projects should develop a strategy for earned revenues in addition to box office or admission fees (e.g., boutiques, food, promotional goods).**
 - * Funding agencies should not require applicants to include expansion plans in their applications. Expansion should be self-financed from revenue.**
 - * All projects should use a common model for measuring local and provincial economic impacts, incorporating measures of volunteer time and social impacts.**
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