

# carfac calendar

CANADIAN ARTISTS' REPRESENTATION/LE FRONT DES ARTISTES CANADIENS VOL. 9, NO. 2 FALL/WINTER 2006



Pat Durr receives the CCA's Keith Kelly Award for Cultural Leadership. See Page 8.

Photo: Paul Galipeau

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**CARFAC National Board of Directors**

The CARFAC National Executive is elected by CARFAC members at the Annual General Meeting from among the CARFAC Membership. Nominations are called for prior to the AGM. The term of office for the Executive is two years, with the possibility of serving three consecutive terms.

The CARFAC National Council is a forum of representation for CARFAC Affiliates at a National level. Council members are nominated from among the Board members of the CARFAC Affiliates and from among the membership where there is no affiliate.

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**FROM THE NATIONAL OFFICE**

This fall, CARFAC National is wired with activity. On November 3rd and 4th we held our National AGM and Conference in Fredericton. The weekend was jointly hosted by CARFAC Maritimes. The theme of the conference was *Wired Studios: Visual Arts and the Internet*, which seeks to answer the question: how can Canadian artists, often living in remote towns and villages, get their images and message out there, exchange with the greater world of culture, and learn from other artists, through the use of digital media and the Internet? See article on page 3 for more details.

On the advocacy front, our negotiations with the National Gallery are progressing with regards to the payment of exhibition and reproduction rights, and we have resumed talks with the Canadian Art Museum Directors Organization (CAMDO) on the new CARFAC Fee Schedule. Additionally, CARFAC's petition for a Living Wage has been very successful, with nearly 3000 signatures to-date. Artists and cultural workers from across the country enthusiastically support the efforts of CARFAC and RAAV in pushing for proper recognition and compensation for visual artists. To add your signature and comments to the CARFAC-RAAV Living Wage petition, please visit our online link at: <http://new.PetitionOnline.com/carv2006/petition.html>.

In addition to the redesign of Calendar, we are also working on revamping our national website in the coming months. We have recently added a News and Events page, as well as additions in Inuktitut. Over the next few months, we will add a Q&A section with answers to your most commonly asked questions. This project will be undertaken by our new Membership Coordinator, Pascale Guindon, who will also research new national membership benefits and additional services for our members across Canada. Be sure to visit our site to view new and upcoming changes: [www.carfac.ca](http://www.carfac.ca)!

Finally, it is with great sadness that we announce the recent passing of our National President, Mike MacDonald on July 17th in Halifax. We will miss Mike's passion and enthusiasm for the concerns of visual and media artists.

**April Britski**  
**CARFAC National Executive Director**



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CARFAC National is supported by the Canada Council for the Arts, the Department of Canadian Heritage, and our membership.

# WIRED STUDIOS

## Visual Arts and the Internet

### CARFAC National 2006 AGM and Conference



**Design: Mila Jones**

CARFAC National Representatives and staff from across the country joined CARFAC Maritimes members on the weekend of November 3rd and 4th in the beautiful town of Fredericton, New Brunswick for CARFAC National's 2006 AGM and Conference, *Wired Studios / Studios Branchés*. The event was held in the Charlotte Street Arts Centre. This historic building is home to many cultural organizations in Fredericton and is a hub of activity, as evidenced by the dancers ceaselessly flitting by and the sounds of violin strings filtering into our meeting rooms.

Events began on Friday evening at the Taproom pub, where members participated in a beer-tasting of local Picaroon's beer. Simultaneously, members made art on the back of Picaroon's coasters for the "Coaster-Poster Challenge." Artists came armed with their pencils and pens, and a good time was had by all. Six coasters were randomly chosen to appear on a poster, later sold at the conference. Congratulations to those who were chosen: Wayne Boucher, Shona Dietz, Skai Fowler, Chris Giles, Ame Papatsie, and Roxanne Smith.

Members showed up bright and early on Saturday at the Charlotte Street Arts Centre for the day's events. A panel discussion, "Wired Studios: Visual Arts and the Internet," moderated by performance, video and audio artist Linda Dornan, sought to inform visual artists of the rich resources available

to them in the realm of Information Technology and the Internet. With over 60 people in attendance, the audience included a good contingent from Prince Edward Island and Nova Scotia, in addition to New Brunswick.

The opening speaker on the panel was filmmaker and graphic designer, John Christenson. He spoke about the ironic lack of visual appeal in many artists' websites and offered tips on how to become a successful "hit" on Google by having lots of other websites "pointing" to your site. Painter Wayne Boucher shared his own experience of using the internet as a visual artist, giving the audience a slide presentation of his work while providing humorous commentary. Multimedia artist and IT guru Luc Charette explained how he incorporates web-based video, film and animation into his performance and installation art, and uses public art to entice people to visit his exhibition websites. Janice Seline, Executive Director of CARCC (CARFAC's copyright collective), presented information about issues related to licensing and the use of internet reproductions of artwork. She gave recommendations on how to avoid having artwork reproductions stolen off the internet, such as using low resolution images. Seline



**Panelist: Wayne Boucher**  
Photo: Mila Jones

also spoke briefly about concerns related to image appropriation. Finally, tech-writer George Butters gave the audience advice on how to maximize the efficiency of their internet use and personal web pages. He stressed, for instance, the importance of accessibility, in terms of appearing on multiple search-engines through such means as having a clear title on your web page.

At CARFAC's National AGM held in the afternoon, highlights include the ratification of the 2007 CARFAC Minimum Fee Schedule, the approval of the new CARFAC National Bylaws, and the introduction of new board members.

Changes to the 2007 Fee Schedule included an increase in exhibition fees, which have not been raised since 2005. The increases vary in concert with CARFAC's long-term plan to raise the fees required from institutions with higher operating budgets. In addition to the increases, the lowest category, for galleries with operating budgets up to \$50,000, has been dropped, as this category has been perceived by some galleries as an impediment to achieving funding goals. CARCC licensing fees for exhibitions have been recalculated to reflect the exhibition fee categories. Fees for reproduction and advertising remain at the 2006 level, with the exception of a few adjustments. New categories have been added to the rates for internet use, and the discount for non-profit magazines has been reinstated. The 2007 Fee Schedule was ratified by the national members and should be published on the CARFAC and CARCC websites by the end of the year.



**Panelist: Luc Charette**

Photo: Mila Jones

A new set of CARFAC National Bylaws was presented and approved by the national members. With great effort, a complete overhaul of the Bylaws was undertaken over the summer. A board committee directed its development, working with arts consultant Megan Williams and lawyer Jane Burke-Robertson, to better reflect the realities of this national organization and to improve its governance structure. Copies of the new Bylaws can be obtained by request from the CARFAC National office.

The national membership elected two new members to our Executive Committee at the AGM. Gerald Beaulieu was elected as our National Representative and Spokesperson, and Nadia Myre as CARCC Vice-Representative.

Originally from Ontario, Beaulieu now lives in Prince Edward Island, where he is primarily a sculptor and installation artist. His work has been exhibited across the country. Beaulieu has served as Maritimes Representative for CARFAC National since 2004, and he recently stepped up as Interim National Representative, following the death of Mike MacDonald, our former National Representative. He took over this position with grace, action and commitment, and proved his potential for leadership. The future looks promising for this rejuvenated board under Beaulieu's competent leadership. "We believe him to be the best person for this position and he will represent artists and their concerns in the most intelligent and diplomatic manner. Gerald possesses the ability to see the big picture and to formulate solutions in a bipartisan forum," said nominator Carol Collicutt, president of Fredericton's Gallery Connexion.

Also in Fredericton, Nadia Myre, our new board representative from Quebec, was elected as CARCC Vice-Representative. Born in Montreal and of Anishnabe and Québécois heritage, Myre's politically engaged conceptual work uses traditional aboriginal mediums such as beading to



**Panelists: Janice Seline and Linda Dornan**

Photo: Mila Jones

reclaim or bring attention to loaded symbols in our current and historical culture. As CARCC Vice-Representative and Chair of the CARCC Board, she will represent CARFAC and its copyright collective on national issues related to artists' copyright. CARFAC National is pleased to welcome her to the board.

Other new appointments came from the provincial affiliates: Bruce Campbell from CARFAC Maritimes (New Brunswick, Nova Scotia, and Prince Edward Island), and Margaret Ryall from VANL-CARFAC (Newfoundland and Labrador). CARFAC National is pleased to welcome these new Representatives to the board.

CARFAC National also said goodbye to several previous board members, including Mike MacDonald, CARFAC's National Representative who passed away in July, 2006. Thanks were given to Karl Beveridge, outgoing CARCC Vice-Representative; Sarah Petite, former New Brunswick Representative; Ryanne Driscoll, former Nova Scotia Representative; Elayne Greeley, outgoing Newfoundland and Labrador Representative; and Pierre Tessier, outgoing Quebec Representative. Their contribution to the CARFAC National board during their terms helped carry the organization to its current successful position, and is greatly appreciated by all.

The second half of the afternoon contained a workshop on copyright, "Postcards from CopyCamp," led by Janice Seline, and arbitrator and intellectual property lawyer, Rodney Kyle. Seline spoke about CARCC – what it does, the types of copyrights that it administers on behalf of its affiliates, and the



**Nadia Myre, CARCC Vice-Representative**

issues that it currently faces, with emphasis on some questions concerning copyright and artists who use the works of others. Kyle also spoke of the importance of artists' contracts and gave a useful list of points that contracts should cover. His presentation, "Visual Art Originality, Copyright, Moral Rights, & Appropriation: A Canadian Overview," covered copyright and moral rights regarding visual art in Canada, and the difficulties and challenges of ascribing originality for copyright purposes, to artworks that come from what are generally described as traditional cultures.

National members were invited to a "Foyer Finale Party" in the Charlotte Street Arts Centre: the final event of an entire weekend co-organized and hosted by CARFAC Maritimes. CARFAC Maritimes members loaded the tables with homemade hors d'oeuvres and wine, and beer on tap donated by Picaroons. Digital slides of CARFAC Maritimes members' artwork were shown throughout the evening, including a special feature of Mike MacDonald's work. The conference weekend was dedicated to Mike's memory, as he was an internationally recognized artist working primarily with digital media.

Extra special thanks goes to conference coordinators Melynda Jarratt and Mila Jones, and to Sarah Petite at CARFAC Maritimes, for all their hard work and for truly showing Maritime Hospitality at its finest!



**Skai Fowler, British Columbia Representative;  
Elayne Greeley, former Newfoundland and  
Labrador Representative; and Gerald Beaulieu,  
National Representative**

Photo: April Britski

**Catherine Sinclair  
CARFAC National Administrative Officer**

# THE ART OF FUNDRAISING

*There is an ongoing flurry of requests that artists across Canada receive every year, asking for donations of artwork for charity fundraisers, auctions, and other community events. CARFAC National produced an Advisory Note in 1994 with guidelines intended to protect artists who are being approached by organizations for fundraising purposes. The problem still persists, and in recent months several of our provincial affiliates have launched public awareness campaigns on the subject. In this issue, we present one affiliate's approach to the problem.*

## A report on the VANL-CARFAC 2006 Awareness Campaign on Art Donations

### **Introduction: The Art of Campaigning**

In June, VANL-CARFAC launched an Awareness Campaign aimed at reforming fundraising policies among the twenty-five non-profit organizations that, according to our members, have solicited donations of artwork from visual artists in the province in the last year. We began by sending each group an information package entitled *The Art of Fundraising*, which included as its centrepiece the CARFAC "Guidelines for Professional Standards in the Organization of Fund-Raising Events". The packages also include a fact sheet on fundraising and artists' incomes (based on the 2001 Statistics Canada Cultural Workforce Survey) and a cover letter putting the campaign into context using anecdotal evidence to drive our points home. We then followed up the initial wave of packages with face-to-face meetings, where we offered organizers the information and resources they would need to adopt the CARFAC Guidelines as official policy, which we hope they would commit to prior to their next fundraiser. The campaign, which has been ongoing into the fall, will result in a list of "artist-friendly" organizations that have implemented the CARFAC standards into their internal policies.

To better understand the issues affecting artists who donate, Vanessa Fleet, our Research Assistant in Cultural Policy, conducted interviews with artist members who offered their insights, experiences, and opinions on the topic. According to Vanessa, three distinct

themes were apparent in each of their stories: fundraising event organizers lack an understanding of artists as professionals; organizers used the myth of "exposure" to entice artists to donate; and organizers demonstrated poor communications practices and just plain bad manners when dealing with artists. We saw the three themes – outlined below and illustrated by artists' individual anecdotes – as indications of a need for charities to acquire more information and better resources so as to respond to artists' concerns professionally and equitably.

### **Business, Not Pleasure**

While artists in the province represent a diverse professional demographic, they nonetheless share an acute understanding of the value of their time and skills. Yet far too many fundraising organizers mistake artistic activity for a pleasurable pastime – not as a profession – and this attitude is reflected in their dealings with artists. Their misconceptions do not reflect the reality that artists statistically have more education and training than the average Canadian worker but earn less than half of the income. As Di Dabinett, a painter and textile artist, wryly noted, "I have as much professional training as a dentist – yet I earn one-eighth of what a dentist makes."

Many event organizers neither understand art process nor the business side of art. Organizers who expect artists to donate outright do not realize that they are asking professionals not only to give away income, but also to undercut

themselves in the marketplace by offering works that, when sold at auction, will receive only a fraction of their fair market value. Additionally, event organizers rarely pause to consider costs related to the creation of the work or its public presentation at the event itself. Expenses such as framing, insurance, transportation, as well as overhead costs such as rent, light, heat and business or property taxes are all incurred by the artist in order to maintain a studio and are completely overlooked during the planning of an event, and are similarly glossed over when artists receive compensation for their generosity.

For instance, painter and printmaker Helen Gregory recalled one fundraiser, for which she was asked to paint an Adarondack chair that was later auctioned. For two weeks, the chair occupied most of the space of Helen's small studio – preventing her from working on any other pieces. Participating in this event proved to be a huge loss for Helen, who spent \$200 in rent to house the chair for two weeks, for which she was compensated \$11.48 towards a pillow she purchased for the chair for the piece that sold for \$900 at auction.

The volume of requests received by artists and requests made with short timelines are further indications of a lack of understanding of art practice on the part of event organizers. Organizers often take for granted that artists have extra works "lying around" in their studios, collecting dust, waiting to be delivered into an auctioneer's hands. As sculptor Luben Boykov noted, this con-

tradicts business reality for most artists as it is crucial for an artist's financial survival to accumulate enough work to build up an inventory. Luben estimates he receives such requests six times a year, and he spends roughly two months creating a single sculpture. As such, if he were to give away a piece every time an organizer approached him, he would end up donating his entire artistic production for the year. It does not take an economist to calculate that this is too much to ask.

### Dying of Exposure

Artists would like to clearly state, once and for all, that "exposure" is not fair compensation for a work of art. Yet according to Di, Helen, and Luben, many organizers and volunteers use the myth of exposure as a selling point to entice artists into donating their work. Most artists agree that it is far more important to receive a share of the proceeds of a work than it is to get publicity. Di, for example, refuses to donate to organizers who do not split the proceeds of a sale. "It is not even worth getting exposure for my work," she states. "I would rather do my own promotion."

When using publicity as part of their sales pitch, organizers risk insulting the artists being approached who perceive them to be ill-informed about the art market. Luben and Helen both felt that fundraising organizers overstate the impact of publicity generated by an auction event. "I find it insulting when charities use this as a selling point," says Luben. "Artists are sick of that – we need a way to make a living. And the idea of exposure is paraded by charities in a grandiose way to the effect."

As Helen understands it, people attend auctions in hopes of getting a bargain price on the work of an artist they are already familiar with. In her experience, "Exposure [through a charity fundraiser] rarely generates sales outside of an event."

When artists agree to donate artwork for an event, they are lending their own good names and reputations to endorse an organization – and not the other way around. Organizers should respect the value and public appeal generated by art fundraisers and know that the best way to thank artists for their generosity is not through intangible promises, but by adopting concrete policies that reflect professional standards.

### "Hold the Phone": Dysfunctional Communication

Poor communications – whether internal or outgoing – can negatively affect an organization on a number of different fronts. At the outset of a fundraiser, volunteers are generally uninformed about their organization's fundraising policy when soliciting art donations in the community and are unable to provide information on matters such as remuneration, insurance or framing. Once the event is done, organizers often fail to follow-up with artist donors and provide them with sales information or even with a simple thank-you in recognition of their generosity. Artist donors place some weight on the little courtesies extended by organizers, and one bad experience with a charity can discourage an artist from ever donating to them again. Poor communications can reflect badly on organizations that that employ good

practices with artists. For example, Luben recounted the experience of fellow artist Elena Popova, who recently donated a painting to an artist-run centre for a fundraising auction. The date of the auction passed and, after some time, Elena received a cheque in the mail, without a note, for her share of the proceeds, but she was never informed of the details related to the sale of the work (important for her own administrative purposes) or the overall success of the fundraiser.

Lack of communication is one thing, and rudeness is something else; a volunteer's attitude can reflect poorly on the organization. In artist circles, volunteers are notorious for being insensitive and even pushy when soliciting donations. Di recounted an experience with a volunteer soliciting her for a donation. Di explained that she had already donated \$4000 worth of artwork that year, and that she could not donate any more. In response, the volunteer gave her the third degree and demanded to know, "Don't you have any old things lying around?"

Word can travel fast and the experiences of colleagues will seriously affect an artist's decision to deal with particular charities. The best way to avoid bad experiences on the part of artist donors is to set clear fundraising policy for the donation of original works and to ensure volunteers are trained and given the information and resources they need to best represent their charitable organization.

**Vanessa Fleet & Gabrielle Kemp  
VANL-CARFAC**



logo: Bill Horne

Do you need copyright administration services?  
Do you have questions concerning the Fee  
Schedule or a contract?  
**Call CARCC**  
**(Canadian Artists Representation  
Copyright Collective Inc.)**

toll-free 866.502.2722, visit [www.carcc.ca](http://www.carcc.ca), or write to [carcc@carcc.ca](mailto:carcc@carcc.ca)

For artists residing in Quebec:



**Call SODART**  
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toll-free 866.906.0230, visit [www.sodart.org](http://www.sodart.org), or write to [sodart@sodart.org](mailto:sodart@sodart.org).

# CARFAC CELEBRATES AWARD-WINNING MEMBERS

Throughout the last year, I have been constantly reminded just how significant CARFAC members are to the development of the Canadian cultural landscape. I am pleased to report that several of you have recently received high honors and recognition from across the country through the presentation of prestigious awards and accolades. Here I share a few of your stories.

On September 15th, CARFAC National Past-President Pat Durr received the Canadian Conference of the Arts' Keith Kelly Award for Cultural Leadership. CARFAC nominated Durr for this award, which celebrates achievement in arts advocacy and leadership in the development of cultural policy. Through her term as CARFAC National President (1980-84, 2002-05) she has tackled issues of health and safety, copyright, customs regulations, and taxation for artists on a national level. Locally, her efforts have resulted in the establishment of a visual and performing arts centre for the City of Ottawa, including the formation of Ottawa's municipal art gallery.

In March, long-time members Kenneth Lochhead, Vera Frenkel, and Micheline Beauchemin received high recognition as the recipients of the Canada Council's Governor General's Awards in Visual and Media Arts. Lochhead, who passed away in July after a long battle with cancer, was a member of the Regina Five and founder of the Emma Lake Artists' Workshops, and the resounding spirit of the Saskatchewan arts community owe a great deal to his efforts. Lochhead later returned to his hometown of Ottawa, and was nominated for this award by CARFAC Ontario Co-Director Lesley Phimister and artist David Jones.

Frenkel is a multi-disciplinary artist working in video, installation, audio, and new media. In 2004, Frenkel received the CCCA Untitled Art Award for best media project, for *The Institute™: Or, What we Do for Love*. Her work has been shown at major international venues, including the Venice Biennale, Documenta IX, the Museum of Modern Art, and the National Gallery of Canada. RAAV member Beauchemin is a textile artist whose practice has evolved into an innovative form of tapestry art which is often displayed as public art. In 2005, she was also a recipient of the Paul-Émile Borduas Prize, the most prestigious distinction awarded to artists, architects, and designers in Quebec, for lifetime achievement.

In 2006, two RAAV members received significant international awards of distinction. René Derouin received the Mexican Order of the Aztec Eagle, the Mexican government's highest distinction awarded to a foreign artist. Derouin, a sculptor and engraver, is the first Canadian to receive this award, which was presented to him for his work in facilitating residencies and exchanges for Mexican and Latin-American artists in Quebec. Artist and architect Melvin Charney received France's highest honour bestowed on an individual: the distinction of Commander in the Order of Arts and Letters. His work integrates sculpture, photography, architecture, painting, installation and architectural landscaping. Charney's imposing public installations are highly regarded, including those found at the National Museum for Human Rights in Ottawa and the Canadian Centre for Architecture in Montreal.

In June, VANL-CARFAC introduced its first annual awards ceremony, the Excellence in Visual Arts Awards (EVA's), in order to raise awareness of the visual arts achievements in Newfoundland and Labrador. The successful program paid tribute to three local artists. The Long Haul Award was presented to Mary Pratt, as a senior artist who has contributed significantly to the province's visual culture. The Large Year Award was awarded to Will Gill in recognition of his growth and success in the last year. Artist and entrepreneur Bonnie Leyton received the Kippy Goins Award for her efforts to stimulate the visual arts sector. The recipients work from a range of visual media with varied experience and were chosen for their outstanding involvement in their contribution to the provincial arts environment.

Congratulations to all!

**April Britski**  
CARFAC National Executive Director



**EVA Award Winners (left to right): Bonnie Leyton, Will Gill, Mary Pratt. Photo: Rhonda Hayward**



# A REPORT ON STATUS OF THE ARTIST IN SASKATCHEWAN

## *What is Status of the Artist?*

*The federal Status of the Artist Act (1992, c.33) recognizes the important role of the creator in society and promotes an understanding of the unique manner in which artists work. As such, it strives to improve the economic, social and political status of professional artists through fair compensation for their work as well as the implementation of social benefits that other laborers enjoy. It also allows for the certification of trade unions and professional associations to help regulate remuneration and working conditions. Currently, the national association of CARFAC and its partner, RAAV, are certified to represent visual artists in Quebec and the rest of Canada. This legislation was introduced in Saskatchewan at the provincial level in 2002.*

## **Government Responds to Committee on Status of the Artist**

Culture, Youth and Recreation Minister Glenn Hagel today released publicly the final report of the Advisory Committee on the Status of the Artist and outlined the government's response to the report.

"I would like to thank the committee for their thoughtful work in support of artists and the arts sector," Hagel said. "Based on their broad-base consultations with artists and arts organizations, this committee provided courage and vision to develop a broad strategic approach to building a better future for artists in Saskatchewan and recommended comprehensive actions to achieve those goals."

The Advisory Committee on the Status of the Artist was struck to provide recommendations on a model to support collective bargaining for self-employed artists. Recommendations from the committee support three key goals including: creating an environment where artists are able to engage in viable careers; providing access to thriving markets for artists' products and services; and providing access to information to support and enhance individual and collective efforts to achieve viable careers in Saskatchewan.

"Our arts sector is an important component in building dynamic, vibrant and attractive communities," Hagel said. "I am pleased to announce that the Government of Saskatchewan will be taking the first steps outlined in the committee's report to improve the financial security and predictability for our province's artists."

Legislation will be introduced in the fall that supports required written contracts between artists and engagers with specific elements, including terms regarding intellectual property rights. Legislation for a mechanism that allows artists the ability to engage in collective bargaining, including the establishment of the Saskatchewan Artist and Engagers Commission to review and support these efforts, will also be introduced.

"We are pleased that the province is acting to implement legislation and with their ongoing commitment to examine opportunities that will provide for a better future for Saskatchewan artists, who are integral to the cultural, social and economic fabric of the province," Committee chair Barbara Young said.

**The advisory committee's report is available online at [www.cyr.gov.sk.ca](http://www.cyr.gov.sk.ca).**

**For More Information, Contact:**

**Rick Fink**

**Culture, Youth and Recreation**

**Regina (306) 787-5781**

*Source: Saskatchewan Culture, Youth and Recreation News Release – 559, July 21, 2006*

# CARFAC NORTHBOUND

## A Report on CARFAC's Visit to Nunavut

CARFAC is in the final phase of our project to provide services to northern artists. Over the past year of this project, CARFAC has developed a much stronger appreciation for the difficulties that northern artists in the three territories face.

While copyright concerns remain as one of the strongest issues for all Canadian artists, many of the northern artists' needs are strikingly different from those working in the provinces. While the situation varies from territory to territory, the basic infrastructure that southern artists take for granted is frequently not there. Institutions with exhibition spaces, such as artist-run centres and public and commercial galleries, have not been developed, nor are there likely to be arts councils, available studio spaces, art material suppliers, or curators. Art courses are offered in some media, such as the jewellery programs given at Arctic College in Nunavut, but they are not comparable to the extent of educational opportunities in the south. Without such infrastructure, there is a serious lack of properly equipped venues for the visual artist and the interested arts community.

Organizations such as the Nunavut Arts and Crafts Association (NACA) and the Great Northern Arts Society in the Northwest Territories have tried to fill some of the gaps with the creation of arts festivals. These festivals give northern artists the opportunity to interact with each other, take workshops in media they previously have not been able to explore, acquire professional advice and support from various visiting professionals and organizations, and sell work.

At the end of June, I represented CARFAC in Iqaluit at the seventh annual Nunavut Arts Festival presented by NACA, CARFAC's partner in Nunavut. CARFAC was invited to give a presentation to the artists, along with the Canada Council, the Museum of Civilization and a number of Nunavut organizations representing film, music, and theatre. I addressed CARFAC's aims and the assistance that the organization could offer to northern artists, with translation help from NACA Chair and CARFAC's National Northern Indigenous Vice-Representative, Ame Papatsie. A number of informational documents produced by CARFAC to assist artists were distributed to the attendees in both Inuktitut and English. During the next four days of the Festival, I met with various exhibitors to exchange information and hear their concerns. With the assistance of Papatsie and CARFAC's NACA representative, Mathew Nuqingaq, I gathered biographical material from various Inuit artists and photographed them and their works for their portfolios. I was also introduced to several of the NACA Board members and met with representatives from the Canada Council, the Nunavut government,

and the Arctic College. The information exchanged and received will enable CARFAC to prepare additional materials focused more effectively on the issues of Nunavut artists. This experience may also lead to additional partnerships through which new programs to assist Nunavut visual artists may be developed and presented.

As CARFAC's northern project continues in its final stage, a trip was made to the Yukon to meet with their expanding CARFAC membership and to assist them in planning for the future development of a Yukon affiliate. CARFAC's Yukon representative, Philomena Carroll, has also recently delivered CARFAC information to artists in the Northwest Territories. In the future it is hoped that further development can be focused on the delivery of services to visual artists in that territory.

**Pat Durr**  
Northern Project Manager

*See page 15 for further information on the development of services in the Yukon.*



**Participants in a printmaking workshop at the Nunavut Arts and Crafts Festival.**

Photo : Pat Durr



# THE LATEST FROM THE PROVINCES

## NEWFOUNDLAND - LABRADOR

On June 1st, 2006 VANL-CARFAC presented the first annual EVA's (Excellence in Visual Arts Awards). The goal of the awards is to increase the public profile of visual arts in NL. This year's winners represent a range of media and experience. Mary Pratt was recognized with The Long Haul Award and Will Gill received The Large Year Award. Both awards were accompanied by a \$1000 cash prize sponsored by the Emma Butler Gallery and the Christina Parker Gallery respectively. The Kippy Goins Award went to Bonnie Leyton, visual artist, gallery owner, entrepreneur and community activist. The prize was an original artwork by Reg Cantwell. The EVA's received an overwhelming success and will continue to reach a larger audience each year.

We held our AGM hot on the heels of the EVA's. It began with a group critique in the morning, bringing together a wide range of artists. The conversation was fluid with a discussion on non-traditional installation methods and the general public. We had to tear ourselves away from the heated debate to move onto the afternoon business. This year's board consists of Tara Bryan, Marlene Creates, Tina Dolter, Craig Goudie, Elayne Greeley, Pam Hall, Ed Owen, Mavis Penney, Janet Peter, Mark Prier, Margaret Ryall and Rene Wicks. We welcomed two new members to the board, Janet Peter and Pam Hall. They have a great deal of combined experience and are valued members of our community. We ended the weekend with an evening social at Luben Boykov's Foundry and Sculpture Garden. One of the highlights was an experiment by John Evans who was making charcoal in a five-gallon drum inside a huge bonfire. The new ducklings in the pond were pretty cute too.

At the end of June we hired Vanessa Fleet under a Young Canada Works Grant. Her task was to work on the advocacy issue of charitable giving. She has been working away at this huge job, interviewing artists, creating information packages and meeting with provincial charitable organizations. Check out her article on donations in this issue (see page 6).

**Elayne Greeley**  
**Former Newfoundland and Labrador Representative**

**EVA Award Audience at The Rooms Lecture Theatre.**  
Photo: Rhonda Hayward

## MARITIMES

Events in the East have been steadily active for CARFAC and its members this spring and summer. The most significant event was the passing of Mike MacDonald, CARFAC's National Spokesperson, on the morning of July 17. Mike was serving a second term as Spokesperson when he was admitted to hospital in Halifax the same day that he was to open Back/Flash at Dalhousie Art Gallery. His memorial was held on Friday July 21st at the Mi'kmaq Friendship Centre.

In mid-May the Royal Canadian Academy of the Arts held its AGM in Halifax. The RCA held a symposium on advocacy and invited CARFAC to participate. The symposium was an effective discussion of advocacy issues in the arts and confirmed CARFAC's position as the leading advocacy organization for visual artists. It also introduced CARFAC and the RCA as potential partners for further advocacy work.

In an effort to increase CARFAC Maritimes' public presence, representatives have attended a number of public events that have resulted in increased membership and better awareness of CARFAC's role within the region. This was further bolstered by the recent AGM in Fredericton. Affiliate president Sarah Petite worked tirelessly to organize the event, with features such as the "Wired Studios/Studios branchés" forum, which took place at the Charlotte Street Arts Centre in November.

**Gerald Beaulieu**  
**National Representative &**  
**Former Maritimes Representative**



## QUEBEC - RAAV

The goal of RAAV in participating in the first Forum on Visual Arts in Quebec was to allow participants to better understand the lived realities of the artistic milieu, and brought to the fore the need for better collaboration between the various granting organizations on the one hand, and on the other hand, between the various artistic organizations and groups within the visual arts milieu. The Forum established a set of recommendations that our delegates could then defend throughout a variety of reflective workshops.

A certain amount of progress is being made in our negotiations with exhibiting institutions. Negotiations with the National Gallery of Canada (NGC), which have been undertaken in partnership by RAAV and CARFAC, are approaching a decisive phase in relation to the fee schedule and reproduction rights. In Quebec, following an initial refusal to negotiate, the Regroupement des centres d'artistes autogérés du Québec (RCAAQ) and the Société des musées québécois (SMQ) have now agreed to meet RAAV representatives. The goal envisioned by RAAV in this procedure is to develop a strategic collective project that will be potentially acceptable to the artist-run centres and museums concerned.

On May 26th, RAAV held our AGM and most of our Board Members maintained their previous positions. However, we regretfully announce the departure of RAAV's past-president, Danielle April, who did not run for another term.

The overall look of our website, [www.raav.org](http://www.raav.org), will be soon transformed. Our site already contains much more information available in English, thanks in part to ELAN (English Language Artists Network). Eventually, we hope to offer certain information in Spanish and other languages.

**Christian Bédard**  
RAAV Director



## ONTARIO

In the spring of this year we received a Trillium Project Grant to produce a series of health and safety workshops for artists across the province. These workshops will be held in St. Catharines, Windsor, London, Ottawa, North Bay and Thunder Bay between September and March in collaboration with the Artists' Health Centre Foundation, Environmental Defence and artist partners throughout the province. The topics covered include: toxicity in artists' materials; health and safety in the studio; naturopathic or nutritional strategies for de-toxification and developing healthier artistic practices. For details visit [http://carfaontario.ca/about/staying\\_alive](http://carfaontario.ca/about/staying_alive).

Our *Member's Handbook* was launched this summer. Using this resource, nearly 800 members can learn about our various services, our growing discount program, and keep their frequently requested contacts accessible at all times. We have successfully implemented PayPal Online Payments to our website and now artists from even the most remote areas in the province can join CARFAC Ontario at the click of a button. The PayPal system also allows for online sale of our publications *Information for Artists*, and *Artists' Contracts*; we have received orders from all over Canada, the US and Europe. See [www.carfaontario.ca/services/books](http://www.carfaontario.ca/services/books) to find out more about our publications or to purchase using PayPal.

Sadly, one of our co-directors, Lesley Phimister, left CARFAC Ontario at the end of August to pursue her interest in the human resources field, with an interest in the not-for-profit and arts administration sectors. Lesley will be greatly missed but we wish her the best in her new endeavors.

As we leave the fall season, we recently held our Annual General Meeting in St. Catharines on September 8 & 9, 2006 at Niagara Artists' Company. Our AGM featured the first of several Health & Safety workshops *Staying Alive!*

**Adriana Alarcón**  
CARFAC Ontario Communications Coordinator

CARFAC Ontario Staff: Sara Kelly, Greg Manuel, Lesley Phimister, Kristian Clarke, Adriana Alarcón, Kadija de Paula.  
Photo: CARFAC Ontario

## MANITOBA

CARFAC Manitoba has been very active this year producing a magazine and launching a new fundraiser. These new activities have helped increase membership and raise our local profile.

Membership has been steadily increasing. We now have over 130 members. Our new pamphlets have attracted new members, and have encouraged members to make donations and volunteer their time. We have a membership drive planned for October.

In May, we launched a new fundraiser, "Give a Shirt About Art," where we auctioned off original hand-painted T-shirts donated by artists and sold art on behalf of members. The evening was very successful, and we laid a lot of ground work for years to come.

The second issue of CARNET magazine came out in the spring. We printed over 1000 copies and sent them to every school and public library in Manitoba as well as in the homes of every CARFAC Manitoba member, and distributed it free through art galleries. We have received grants from WAC, MAC, and most recently Winnipeg Culture, Tourism and Heritage to print our third issue this fall.

CARFAC has received grant money from the MAC to maintain our website. We will be using the money to buy a new computer and printer for the CARFAC office, where we maintain [www.carfac.mb.ca](http://www.carfac.mb.ca).

CARFAC Manitoba has acquired a new studio in Art Space which brings our total number of studios that we manage to five.

In closing I am sad to announce the passing of local artist and friend, Tony Tascona.

**Dan Saidman**  
Manitoba Representative



## SASKATCHEWAN

CARFAC Sask successfully ran 22 programs and workshops in the past year, including "A Taxing Time for Artists," "Writing Artists' Statements," and "Safe Studio Practices for Artists," among others. We joined the Art Gallery of Regina in several "Artist's Scrums," in which artists presented their work and joined in dialogue with other artists, curators and art critics. "Critical Links Peer Critiques" was a hugely successful eight-session forum, split between Regina and Saskatoon, which brought professional and emerging artists together to explore the importance of critique and its effect on artists' work. Finally, another successful year of the Mentorship Program ended in July, and we are currently putting together another group of mentors with artists for the coming year.

At our last AGM, we offered a panel discussion, "Curatorial Context: Examining the Role of the Curator in an Artist's Life and Work." A panel of curators, Andrew Hunter, Annette Hurtig and Heather Smith, shed some light on the curator's role in a relationship that is relevant to artists' lives and work.

CARFAC Sask artists were among 200 members of the cultural community in February who participated in SaskCulture's "Funding Summit" in Saskatoon. Our members participated in future decisions regarding the retaining and distribution of funds within the cultural sector. In April, we were also at the table for the Provincial Cultural Organizations consultations, held in Regina, which included discussions on building better communities, PCO profiles, and funding updates. Furthermore, the work being done with the Government of Saskatchewan on recognizing the Status of the Artist in Saskatchewan has shown progress. For an update on the Final Report of the Minister's Advisory Committee on Status of the Artist, see the article on page 9.

**Ward Schell**  
Saskatchewan Representative

**CARFAC Manitoba fundraiser: Give a Shirt About Art.**  
Photo: CARFAC Manitoba

## BRITISH COLUMBIA

We are happy to report that CARFAC BC increased its membership by 25% from last year, bringing the total to 250. This spring we updated our website ([www.carfacbc.org](http://www.carfacbc.org)), which will undergo a major overhaul in the coming months.

In the spring we hosted a successful "Membership Appreciation Party" complete with food, sangria and a space for artists to show slides. Susan Bozic, a former board member, will be organizing another gathering this Fall. Vancouver Island board member Graham Scholes continues to oversee and post province-wide information on the e-bulletin.

Until we find a new office coordinator, Susan Madsen and Stephen Mitchell continue to manage the membership, as well as organize and edit the newsletter. Volume 9 came out with articles on copyright, arts conservation, donations of artwork and a very extensive article by Susan Madsen on shipping artwork to the United States.

CARFAC BC's AGM was held in June, with conservator Cheryle Harrison providing a fascinating and informative talk on the effects of the environment on artworks. We have two new board members and a new Vancouver Island social coordinator.

Annerose Georgeson, our Northern BC Rep, reports many activities in the Vanderhoof and Smithers areas, including improvement to a local arts building, a joint Banner Painting Project, the opening of a new public gallery in the Vanderhoof Public Library, and the organization of a touring art show by the artists in Smithers about the missing women on Highway 16.

Thanks to Susan Madsen and Annerose Georgeson for their contributions to this report.

**Skai Fowler**  
British Columbia Representative



## YUKON

As the Yukon CARFAC representative I wish to take this opportunity to say hello from Whitehorse. I am delighted to be involved and working for CARFAC and northern artists. Attendance at the March Face-to-Face meetings in Ottawa gave me an opportunity to meet with the National Board and Regional Representatives, and heralded the opening of the office in Whitehorse.

We have evolved from 7 individual members in March to our current 15; along with The Yukon Art Society in Whitehorse, and the Klondike Institute of Art and Culture (KIAC) in Dawson, who have joined as organizational members.

Yukon artists view the presence of CARFAC in the north as a positive sign that northern professional art issues and community concerns are being taken seriously within the national context. Artists are pleased that there is now a professional organization within the northern regions that is recognized by all levels of government.

The process of building membership and raising CARFAC's profile has begun with two information sessions on the organization in Whitehorse, and a profile article in *L'Aurore boréale*, the regional francophone newspaper. A wider-ranging information session was delivered at the Great Northern Arts Festival in Inuvik, NWT in July. Another session was delivered in Dawson at the Yukon Riverside Arts Festival in August; this festival was proudly presented by KIAC. I also visited Yellowknife in the fall to learn more about arts community issues within the NWT and promote membership and interest in CARFAC.

As our membership grows, further tactics include the opening of a physical office in downtown Whitehorse, which will allow for the creation of a Board. My thanks go to the Studio 204 artists who generously allow me to have a physical presence within their gallery space for a few hours a week. There are also opportunities to partner with other groups to investigate a possible mentorship pilot project and examine workshop topics relevant to artists' professional needs.

**Philomena Carroll**  
Yukon Organizer

**CARFAC members in the Yukon:**  
**Mario Villeneuve and Marlene Collins.**  
Photo: Philomena Carroll

## CANADIAN CONFERENCE OF THE ARTS

On September 5 2006, the Canadian Conference of the Arts (CCA) sent its brief *A Creative New Way of Thinking* to the Clerk of the federal Standing Committee on Finance for consideration as part of its upcoming fall pre-budget deliberations.

### Summary of the Canadian Conference of the Arts' Pre-Budget Recommendations to the Standing Committee on Finance:

1. The CCA sees the extension of the \$ 500 children's physical activity tax credit to include artistic activity as another form of benefit to Canadian families and children, and we urge the Standing Committee on Finance to formally endorse our position.

2. The CCA recommends that the Standing Committee endorse the benefits of taxation measures to support creativity such as a minimum \$ 30 K exemption on revenue deriving from copyright and residual payments, and tax exemption on grants to individual artists and creators.

3. The CCA recommends that a constructive approach be taken by the government to resolve the inequity in EI and CPP programs for self-employed workers.

4. At a minimum, the CCA recommends that the Standing Committee discuss the ongoing issue of income averaging with officials from the Department of Finance to determine if a new system could be developed. The CCA also requests that the basic personal deduction limit for self-employed Canadians be raised to \$10K.

5. The CCA supports requests for further increases in the budget of the Canada Council and asks that the increase of \$ 30 million to the Council's 2007-08 budget announced in the May 2006 federal budget be made permanent.

6. The CCA asks the Standing Committee to ensure that it understands the unique funding needs of each of the PCH's cultural agencies and institutions and address them.

7. The CCA encourages the Minister of Finance and the Standing Committee to address the funding situation of the federal museum and heritage institutions in the upcoming federal budget, as well as the urgency of the development and implementation of a new federal museums policy.

8. The CCA calls upon the Standing Committee to recommend placing the Canadian Heritage's "Tomorrow Starts

Today" suite of programs on a permanent funding basis and expand matching fund programs to complement the changes in the capital gains tax treatment announced in Budget 2006.

9. The CCA recommends that in its report to the Minister of Finance, the Standing Committee address the concern about over-accountability burden of not for profit and charitable organizations concerning the public financial support they get.

Source: CCA Bulletin 37106, "CCA Encourages Pre-Budget Finance Committee to Adopt 'A Creative New Way of Thinking'" (September 7, 2006)

## CREATORS' RIGHTS ALLIANCE

### CopyCamp unfolds in Toronto

The CRA/ADC's long awaited event about art, technology and law, took place in Toronto the last weekend in September. One hundred and fifty people from across Canada and abroad gathered to talk about copyright, making art and making a living on the Internet.

The Electronic Salon featured a presentation on Friday by Toronto artist Geoffrey Pugen entitled "Online Personalities, Institutions, Museums and Games, about artists using the Internet and appropriation to create virtual environments and narratives". On Saturday, "pop culture provocateur" and Indie culture aficionado Jim Munroe hosted Electronic Salon II with "Art Slips Free -- Rethinking how Culture is Produced".

The program of an 'unconference' is said to be its list of participants. There was a huge range of subjects including: Appropriating the Indian; Are professionals necessary?; Authors' rights Vs. Copyright; Can Someone please explain the economics of copyright to me? Moral Rights in the UK, The Collateral Damage of Rights Management, Fair Dealing Nuts and Bolts, Creative Commons 101; street art 101 – and many, many more.

CRA/ADC members from Quebec hosted a discussion of one of the ways the Internet can work for artists while respecting their copyright.

Participants were enthusiastic, dialogue was spirited and informative, and the event offered a multiplicity of opportunities for people to connect across a host of professional, cultural, and technological divides.

Source: CRA-NEWS #39, October / November 2006



# CELEBRATING MIKE MACDONALD, 1941-2006

In honor of Mike MacDonald, who served as CARFAC National Representative and Spokesperson, 1996-1999, and 2005-2006.

Thunder threatened, and it was hot and sticky in the Mi'kmaq Friendship Centre in downtown Halifax on the afternoon of Friday, July 21<sup>st</sup>, as relatives, friends and colleagues gathered to celebrate the life and work of artist and activist Mike MacDonald, who had passed away the previous Monday following a series of strokes. His sister Hughena decorated the Centre with MacDonald's butterfly images — in books and postcards, on quilts, in frames, and on the video monitor (where the slow emergence of an exquisite insect from its chrysalis was repeated every few minutes). It was a fitting tribute to an artist who will be remembered most enduringly for his butterfly gardens, planted from coast to coast in private and public spaces, many on the grounds of art galleries and museums. Everyone who spoke at the memorial, and many of the emails from across the country that were read aloud that afternoon, recalled the butterfly gardens — such delicate and healing works lovingly created by a man who had always seemed so robust, so witty, wise and unafraid to speak his mind.



Mike MacDonald, *Digital Garden 1997 (Detail from Placemat Series)*, MSVU Art Gallery.

Born in Sydney, Nova Scotia in 1941, of Mi'kmaq, Beothuk and Scottish ancestry, Mike MacDonald was largely self-taught. He learned to use video while working as a part-time cameraman at the Clark institute, in Toronto, and, later at UBC, where he produced tapes for use in legal education. His social activism led him to the creative use of video in documenting actions as disparate as anti-nuke rallies, youth drug rehabilitation projects and aboriginal tribal councils, gradually developing a practice that traversed the borders between art and life. Gallery Director Terry Graff writes that MacDonald "moved nomad-like through disparate, seemingly contradictory spaces, testing video's potential for resisting and displacing prevailing fictions in an ever-increasingly regulated, technocratic world that instrumentalizes nature and homogenizes cultural perspectives."

In 1987 MacDonald created *Electronic Totem* — among the first and arguably one of the most significant Canadian aboriginal works employing new media — recording the singing, fishing and berry-gathering activities of the Gitskan-Wet'suwet'en people of northern BC. Other memorable

installations include *Seven Sisters* (shown in the nationally touring exhibition *Indigena*, organized by the Canadian Museum of Civilization in 1992), *Secret Flowers* (exhibited in 1993 at the Confederation Centre, Charlottetown and Presentation House in Vancouver) and *Touched by the Tears of a Butterfly* (nationally touring, 1996-2001). Over the years, MacDonald's videos have been shown in festivals and exhibition spaces across Canada and around the world. In 1994 he

received the VIVA Award, founded by Jack and Doris Shadbolt, for outstanding contributions to the Arts in British Columbia; in 2000 he received the National Aboriginal Achievement Award in New Media.

MacDonald worked equally to promote the interests of other artists, especially those aboriginal artists who employed electronic media, for whom he developed the web-project "Indians in Cyberspace" linking artists' projects and websites across the country. He also campaigned vigorously for all

artists' rights, most recently through his role as National Spokesperson for CARFAC. Many tributes from provincial and national branches of CARFAC and RAAV were given during the memorial celebration. People also fondly remembered MacDonald's sense of humour. Filmmaker Michael Wile recalled that Mike's humour was "never mean, it was delivered with dry wit, and usually entailed a wry observation about an individual. Mike practiced peace in all matters, but he was not above the occasional acerbic observation." Artist Jim McSwain contributed a rousing rendition of the Scottish song "Wild Mountain Thyme" in recognition of the 'stubbornness' which Mike once said was the most important gift of his part-Scottish ancestry. MacDonald's complex, trickster-like personality, oscillating between tender wisdom and pointed wit, was celebrated and remembered with laughter and tears. As the memorial ended and people were leaving, the threatened storm broke, as if to recognize the passing of one so devoted to the natural world. Running to our vehicles, we were all drenched to the skin. Mike would surely have gotten a chuckle out of that.

**Susan Gibson Garvey**  
Director/Curator, Dalhousie Art Gallery

## Kenneth Lochhead (1926-2006)

Longtime CARFAC Ontario member Kenneth Lochhead died in Ottawa on Saturday, July 15th, 2006. He was recently recognized with the Governor General's Award in Visual and Media Arts, for which CARFAC Ontario had the honour of nominating him. He was involved at the genesis of CARFAC in the 1960s and maintained a strong presence in the organization. Lochhead produced a monumental body of work in the study of colour working in oils, watercolours and as a muralist. He initiated the Emma Lake Artists' Workshops in northern Saskatchewan in the mid 1950s, bringing new ideas to prairie artists. The touring exhibition *Five Painters from Regina* resulted in a landmark exhibition at the National Gallery in 1961. Lochhead enjoyed a distinguished career as teacher and advisor in Regina, Winnipeg and Toronto, returning to Ottawa in the 70s.



## Aiko Suzuki (1937-2005)

Aiko Suzuki, a long time and active member of CARFAC, passed away at home on December 31, 2005. Her legacy recounts more than three decades of contemporary art practice. The exhibition of her latest work "From the Garden: Stage IV" coincided with the memorial held at the Japanese Canadian Cultural Centre on January 14, 2006, a testament to her creative drive. Suzuki is remembered as a strong part of CARFAC Ontario's small community of artists. Donations can be sent to the Gendai Gallery Aiko Suzuki Memorial Fund.

## Doug Donley (1958-2005)

The visual arts community of Northern Ontario was shocked and saddened to learn of the accidental death of visual artist Doug Donley, killed suddenly while cutting down a friend's tree on Gabriola Island, BC on February 11, 2005. Donley lived in Sudbury, ON from 1980 to 2004, but had recently relocated with his wife Mary to the West Coast. His sculptural works were exhibited in group exhibitions in Ontario in the 1990s and his serial drawings were shown in solo exhibitions through the 1980s and 1990s. Donations can be made in Doug Donley's name to Galerie du Nouvel-Ontario.

**David Jones and Lesley Phimister with Kenneth Lochhead (centre), recipient of the 2006 Governor General's Awards in Visual and Media Arts.**

Photo:Tessa Lochhead

## Joseph Sherman (1945-2006)

Joe Sherman, best remembered as the long-time editor of "Arts Atlantic," the lifeline for news, coverage and publicity for artists in the Maritimes, died in January of this year. He was awarded the Order of Canada for his many contributions to the arts. Born and raised in Nova Scotia, he launched the University's creative writing MA program and taught at the former College St. Louis in Edmundston. Sherman spent the last 26 years of his life in Prince Edward Island. Three months after his death, two books of his poetry, "Worried into Being" and "Beautiful Veins," were launched.

## John Hooper (1926-2006)

John Hooper, a long-time CARFAC member with his wife Kathy, died this past year in Hampton, New Brunswick, at the age of 79. A recipient of the Order of Canada, his colourful sculptures are well-known by New Brunswickers, especially the popular "Timepiece" (1984) on the steps of Market Square. His work can also be seen across the country, as in the bronze statue of Terry Fox near Parliament Hill. Hooper was also a dedicated and imaginative art teacher who brought several generations of students to an appreciation of art and art history.

## Nancy Edell (1942-2006)

Nancy Edell, filmmaker turned multimedia rug-hooker, died in June of 2005 in her home town of Bayswater, NS. Originally from Omaha, NE, Edell moved to Atlantic Canada in the early '80s and began exploring the rug-hooking tradition of the women of Nova Scotia. Her subversive projects include the well-known "Art Nuns" series. Edell's work has been exhibited in the Canadian Museum of Civilization, the Royal Ontario Museum, the Bradford Industrial Museum in England, and the Art Gallery of Nova Scotia. She worked as an instructor at the Nova Scotia College of Art and Design in Halifax.

## Tony Tascona (1926-2006)

On May 28th Tony Tascona passed away at the age of 80. Tascona was a life long Manitoban with a national reputation. His career as an abstract painter spanned over four decades which included national and international exhibitions, and he was the recipient of many awards including the Order of Canada. He was a proud artist who believed that you could have a career without compromising your artistic integrity.

Tascona created new works until the end. Earlier this year he had a solo exhibition of new drawings and celebrated his 80 birthday with family and friends in his neighborhood of St. Boniface. His work is presently on display at the Winnipeg Art Gallery with friends Winston Leathers, Bruce Head and Ken Lochhead, as "Manitoba Modernist Painters."

**Did you know that CARFAC has a charitable number and can issue receipts for donations?**

To make a donation or for more information contact CARFAC National  
2 Daly Ave., suite 250, Ottawa, ON K1N 6E2 Toll Free 1-866-344-6161, email [carfac@carfac.ca](mailto:carfac@carfac.ca)

# CARFAC NATIONAL MEMBERSHIP APPLICATION FORM

**For residents of Alberta, Yukon, NWT, Nunavut ONLY**

## Membership Fees (please check one)

- |   |   |
|---|---|
| <input type="checkbox"/> RA - Professional Artist Member (voting) \$35.00 | <input type="checkbox"/> AS - Student Associate \$15.00       |
| <input type="checkbox"/> RC - Professional Artist Couple (voting) \$50.00 | <input type="checkbox"/> A1- Individual Associate \$35.00     |
| <input type="checkbox"/> ST - Sustaining (voting) \$250.00                | <input type="checkbox"/> A2 - Institutional Associate \$70.00 |

### Please note:

Membership fees listed above are for unaffiliated provinces only. For fee structure and other information about CARFAC provincial affiliates, visit our web site [www.carfac.ca](http://www.carfac.ca). Or, contact the CARFAC office associated with your home province:

**British Columbia (CARFAC BC):** P.O. Box 2359, Vancouver, BC, V6B 3W5 [bc@carfac.ca](mailto:bc@carfac.ca)

**Saskatchewan (CARFAC SK):** #302- 220 3rd Avenue South, Saskatoon, SK S7K 1M1 [membership@carfac.sk.ca](mailto:membership@carfac.sk.ca)

**Manitoba (CARFAC MB):** #523-100 Arthur Street W., Winnipeg, MB, R3B 1H3 [manitoba@carfac.mb.ca](mailto:manitoba@carfac.mb.ca)

**Ontario (CARFAC ON):** #440-401 Richmond Street, Toronto, ON, M5V 3A8 [carfaontario@carfaontario.ca](mailto:carfaontario@carfaontario.ca)

**Quebec (RAAV):** #913-460, rue Sainte-Catherine Ouest, Montreal, QC, H3B 1A7 [raav@raav.org](mailto:raav@raav.org)

**CARFAC Maritimes (NS, NB, PEI):** #732 Charlotte Street, Fredericton, NB E3B 1M5 [carfac.maritimes@ciut.fm](mailto:carfac.maritimes@ciut.fm)

**Newfoundland/VANL:** Devon House, 59 Duckworth Street, St. John's, NF, A1C 1E6 [vanl-carfac@nf.aibn.com](mailto:vanl-carfac@nf.aibn.com)

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ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ PROVINCE \_\_\_\_\_ POSTAL CODE \_\_\_\_\_

TELEPHONE \_\_\_\_\_ FAX \_\_\_\_\_

EMAIL \_\_\_\_\_ WEBSITE \_\_\_\_\_

<input type="checkbox"/> New Membership	MEMBERSHIP FEE \$ _____
<input type="checkbox"/> Renewal Membership	DONATION \$ _____
<input type="checkbox"/> Status Change (provincial to National or vice versa)	
<input type="checkbox"/> Address Change or information update	TOTAL ENCLOSED \$ _____

Send this form with your cheque or money order to CARFAC National, 2 Daly Ave. suite 250, Ottawa, ON K1N 6E2

Please take the time to complete the membership profile below. The information is to be used for national statistical analysis to determine services, programming, and funding needs.

I am an: Emerging artist \_\_\_\_\_ Mid-Career artist \_\_\_\_\_ Established artist \_\_\_\_\_

I practice the following discipline(s):

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

Identify your main discipline: \_\_\_\_\_

Are you a member of any other associations? Specify: \_\_\_\_\_

Preferred method of correspondence: Email \_\_\_\_\_ Post Mail \_\_\_\_\_ Phone \_\_\_\_\_ Fax \_\_\_\_\_

Preferred language of correspondence: English \_\_\_\_\_ French \_\_\_\_\_ Other \_\_\_\_\_

If you are formerly a member through a provincial CARFAC office, which province: \_\_\_\_\_