

Topic	How can rural artists create environments where professional fees are expected?		
Date	May 25, 2018	Location	Meteor Café Haileybury, ON
Host(s)	Clayton Windatt , Executive Director, Aboriginal Curatorial Collective		
Participants	<p>Gordon Duff, Treasurer, Minto Arts Council Sandy Irvin, Artistic Director, Folkus Concert Series Aengus Finnan, Executive Director, Folk Alliance International Lynda Brown, Co-founder/performer, Siginiup Qilauta/Sunsdrum Liz Forsberg, Inspired People Strategy Lead, Ontario Trillium Foundation Maura Broadhurst, Arts Service Organizations - Associate Officer, OAC Noora Sagarwala, Touring and Residencies – Officer, Ontario Arts Council Patricia Fell, Artistic Director, Windsor Feminist Theatre / Lollipop Guild David Barnard, Senior Program Advisor, Canadian Heritage Linda Albright, Executive Director, Arts Network for Children & Youth Dominic Lafontaine, Director, le Conseil des arts Temiskaming Arts Council Rebecca Ballarin, Network Coordinator, SPARC Trevor Malcolm, Professional Composer and Musician, Lollipop Guild Collete Broeders, President/Treasurer, Windsor Feminist Theatre Teajai Travis, Executive Director, Bloomfield House Lara Fournier, Artist, Windsor Feminist Theatre Myra Stephen, Arts Ally Jim Blake, Chair, Dance Happens Here Haliburton Kevin Closs, Independent Artist Heidi Langille, Co-founder/performer, Siginiup Qilauta/Sunsdrum</p>		
Notetaker(s)	Tara Windatt , notetaking on behalf of Aboriginal Curatorial Collective With assistance from Liz Forsberg, Linda Albright, and Rebecca Ballarin		
Facilitator(s)	Joshua Bainbridge , Artistic Director, Proscenium Club		
Research Question	<i>How can rural artists create environments where professional fees are expected?</i>		
Perspectives and thoughts	<p>Artists are not seen as professionals</p> <ul style="list-style-type: none"> • Often approached to donate work/volunteer time and skills “for the good of the community” • Expectation that if materials/space are provided, the artist should be happy to do the work and/or doesn’t need compensation (e.g. murals) • Volunteering devalues the artist’s time and effort and undermines others trying to make a living off of their craft • Being an artist not considered a job unless the artist pushes for 		

	<p>themselves to be seen in that context</p> <ul style="list-style-type: none"> Arts education undervalued despite the high amount of skill transference and time and effort spent developing and honing skills <p>All artists and cultural workers need to be paid</p> <ul style="list-style-type: none"> Minimum fees need to be included in funding applications (i.e. should be an expectation of paying artists from the beginning) Once artists have been paid they can decide to reinvest/donate money back if they want Arts communities should boycott groups that abuse artists Support staff and administrators also need to be paid <p>Barriers to artists being paid appropriately in rural communities</p> <ul style="list-style-type: none"> Current minimum fee schedules don't address regional needs/constraints Some municipalities provide little to no support for the arts Much fewer full-time cultural workers Attitude of "Well if you won't do it for this price, I'll find someone who will." Emerging artists and arts administrators happy to get any work/willing to work for less to build career Artists don't see themselves as professionals and/or are reticent to ask for payment People happy to pay for finished product/performance but don't understand everything that goes into the creation process (training, practice, materials and equipment, mental/emotional effort etc.) <p>Possible solutions</p> <ul style="list-style-type: none"> Establish a minimum wage for artists and/or revise fee schedules Increase awareness/advocacy efforts Convert artists to professionalism Include business acumen as part of post-secondary arts education (e.g. setting expectations, pricing work/labour, negotiating contracts, etc.) Increase support for peer mentorship/apprenticeships Participate in municipal cultural planning Establishing minimum investment in the arts from municipal budgets
<p>What research would be useful?</p>	<ul style="list-style-type: none"> Logistics of establishing a minimum wage for artists and/or revising current fee schedules Approaches to educating municipalities/advocating for the arts Better definition of Cultural Workers so monitoring can happen and statistical data can be compiled How do we better leverage corporate and public funding in the arts? Ways to help artists see and present themselves as professionals
<p>Whose voices are missing around the</p>	<ul style="list-style-type: none"> Need greater diversity of voices from the arts community (francophone artists, Indigenous artists, artists of colour, youth/new generation artists, deaf and disability artists, etc.)

<p>table?</p>	<ul style="list-style-type: none"> • Need to include municipal staff, members of council, cultural workers
<p>Resources & Links (mentioned during discussion or shared afterwards)</p>	<ul style="list-style-type: none"> • CARCC (CARFAC) fee schedule • CARFAC “Has the Artist Been Paid?” campaign • Lollipop Guild – arts association advocating for artist minimum wage
<p>What else happened during and after the Gathering?</p>	<ul style="list-style-type: none"> • This Gathering was held as part of the SPARC Symposium in Cobalt, and there were many other discussions throughout the symposium that touched upon similar issues.