

brief history

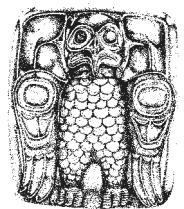
BRIEF HISTORY OF THE CCA

1940s

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- 1941 • The Conference of Canadian Artists, the first national meeting of artists from across Canada, was held in Kingston and led to the creation of the Federation of Canadian Artists (FCA).
 - 1943 • The FCA, with branches in several provinces, petitioned the federal government to set up an arts council and a war art program.
 - 1944 • The FCA and 15 other major cultural organizations presented the *Brief Concerning The Cultural Aspects of Canadian Reconstruction* to the House of Commons Special Committee on Reconstruction and Re-establishment (Turgeon Committee) in what became known as the March on Ottawa.
 - 1945 • The coalition which produced the brief became formally constituted as the Canadian Arts Council (CAC), a multidisciplinary national arts advocacy body (which later became the Canadian Conference of the Arts). During the first few years, its major goal was to win governmental recognition of the arts. It also advocated for community cultural centres, national centres to provide world class training in the arts disciplines, and greater copyright protection for artists.
 - 1946 • Delegates from the CAC were part of the Canadian delegation to the first General Assembly of UNESCO in Paris.
 - 1948 • The CAC produced the results of a survey of the copyright practices of galleries, museums and commercial film.

1950s

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- 1950 • Presented a brief to the Royal Commission in National Development in the Arts, Letters and Sciences (Massey-Lévesque). Based on the Turgeon brief, it recommended that the federal government establish a national arts board independent from government, a National Library and a National Commission for UNESCO, support indigenous Canadian art, create community cultural centres across Canada, and ensure proper payment of artists' fees.
 - 1951-7 • Continued to urge the federal government to carry out the major recommendations of the Royal Commission, especially the creation of a national arts board and national UNESCO Commission.
 - 1954 • Inaugurated the *Diplôme d'honneur*, an award in recognition of distinguished service to the arts in Canada.
 - 1956 • Submitted a brief to the Royal Commission on Broadcasting, emphasizing funding for the CBC and means to encourage the production and airing of Canadian programs employing Canadian talent.
 - 1958 • CAC changed its name to the Canadian Conference of the Arts (CCA) to avoid confusion with the Canada Council (created in 1957).



Recipients of the *Diplôme d'honneur* receive a sterling silver talisman, created by the late West Coast artist Bill Reid.

1960s

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- 1961 • Organized the first major national arts conference, the O'Keefe Conference on Arts in Society, calling for increased funding and support for the arts.
 - 1965 • Organized *Seminar 65*, a second conference calling for increased funding and support for the arts (Parliament later began providing an annual appropriation to the Canada Council and provided additional funds to other agencies, like the Centennial Commission).

- Submitted a brief to the Royal Commission on Bilingualism and Biculturalism urging the federal government to acknowledge the importance of the arts and culture to a “diverse but unified nation.”
- 1966 • Submission to the Carter Commission on taxation calling for a better tax environment for artists, donors and patrons.
- Received its first grant from the Secretary of State.
- 1967 • Establishment of the CCA’s Secretariat in Toronto.
- 1968 • Presented *A Crisis in the Arts* to the federal government expressing concern over the projected budget cuts to the arts industries and calling for special spending priorities to alleviate the economic crisis that was depressing the arts community.
- 1969 • Organized a major conference on copyright at Mount Orford, Quebec, and participated in an international copyright conference in Paris where revisions were made to the Berne Convention and the Universal Copyright Convention.



First trademark of the CCA, recognized for its superior standard of design by the Top Symbols and Trademarks of the World (published by Deco Press, 1974).

1970s

- 1970 • Organized *The First National Forum on Cultural Policy*, where the federal minister presented the priorities and objectives of a federal cultural policy: pluralism, democratization, decentralization, federal-provincial cooperation, international alliances.
- Submitted the brief *Tax Reform and the Arts* to the Standing Committee on Finance and Economic Affairs suggesting changes to protect the arts and encourage those who wished to make donations of works of art to public galleries.
- 1972-3 • Organized a series of regional conferences across Canada calling for increased support of the arts by all levels of government and produced *Direction Canada: A Direction of Cultural Concern*, a report which called for action on the part of the federal government to: improve the status of the artist; increase funding for cultural development; decentralize activity and policy; improve Canadian cultural education; democratize opportunities for exposure and participation; distribute information on Canadian and international activities; increase media support of cultural development; improve the administration of resources.
- 1976 • Produced *Who's Who*, a updated guide to federal and provincial departments and agencies and the people who head them (subsequently updated and since 1987, part of the *Directory of the Arts*).
- 1977 • Produced *Who Does What*, a guide to national arts associations, service organizations and unions (subsequently updated and since 1987 part of the *Directory of the Arts*).
- 1979 • Relocated the CCA Secretariat from Toronto to Ottawa.

1980s

- 1980-1 • Presented to the federal government and the Federal Cultural Policy Review Committee (Applebaum-Hébert) *A Strategy for Culture: Proposals for a Federal Policy for the Arts and the Cultural Industries in Canada*, containing specific recommendations on all sectors of the arts and cultural industries. Two further policy briefs evolved from that report, *More Strategy for Culture* (1981) and *A Third Strategy* (1984).
- 1982 • Produced *Culture as a Growth Sector in Canadian Development* and presented a submission to the CRTC on Cable Television Service Tiering and Universal Pay Television Service. Both documents expressed concern over the potential extension of the American domination of Canadian television programming.
- 1983 • Underwent a governance review and downsized its 40 member board to 24 members.
- 1984 • Produced *Who Teaches What*, a comprehensive directory of post-secondary programs leading to a university degree useful for a career in the arts (regularly updated).
- 1985 • Took part in and provided organizational support to the cross-country rallies protesting funding cuts to the arts.
- Was involved for the first time in the official pre-Budget consultative process, and participated in the National Economic Conference, a two-day summit chaired by the Prime Minister, where the CCA stressed the economic and employment impact of the cultural sector.
 - Published *The Roles of the Arts and the Cultural Industries in the Canadian Economy* informing government officials, the media and the general public of the economic importance of Canada’s cultural sector.
 - Organized a national conference on the future of the Canadian broadcasting system to assess its present situation and recommend its future orientation.

- 1986 • Held conferences on the Status of the Artist and New Technologies.
 • Presented a brief to the Commission of Inquiry on Unemployment Insurance to defend artists' interests.
 • Presented a brief to the Minister of Justice arguing that the new legislation on pornography would have a negative impact on the legitimate creativity of professional artists.
 • Published *Women and the Arts* Bibliography.
- 1987 • Took part in several initiatives regarding tax policy: responded to the tabling of the *White Paper on Tax Reform*, organized a conference on tax policy and the arts, and published *Taxation and the Arts*.
 • Held the *Municipalities and the Arts* conference, bringing together municipal government representatives and artists from across the country and produced an inventory of municipal cultural policies.
 • Inaugurated the *Imperial Oil Award for Excellence in Arts Journalism* in recognition of journalists who have consistently promoted the arts (award ceased in 1993).
- 1988 • Advocated for the passage of the first series of amendments to the *Copyright Act* and took part in the activities of the Coalition of Creators and Copyright Holders.
 • Assisted in developing the *Canadian Artists' Code*, a broad-based document transcending provincial and federal jurisdiction that provided an overview of correlated legislation and amendments important to improving the status of artists.
 • Prepared and distributed to members a summary of the Free Trade Agreement's impact on the cultural sector and surveyed its membership on the agreement.
- 1989 • Reviewed Status of the Artist issues by meeting with the Canadian Advisory Committee on the Status of the Artist, the Standing Committee on Communications and Culture, Department of Communications' officials, and the arts community (in December, a parliamentary sub-committee on the Status of the Artist tabled a report containing 11 recommendations that closely reflected the CCA's stand on these issues).
 • In collaboration with the Canada Council, organized a meeting with Department of Finance officials to address the arts community's questions and concerns about the GST and submitted a brief on the GST to the Standing Committee on Finance.
 • Held a conference for arts service organizations on social benefit issues related to the revisions to the *Copyright Act*.
 • Held *A Confederation for the Arts*, a major conference on the role of the provinces and territories in the development, support, and promotion of artists and the arts in Canada.
- 1990s
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- 1990 • Produced and distributed *The Right of Public Presentation*, a guide to the "exhibition right" for visual artists and exhibitors.
 • Prepared guides on the GST for artists and arts organizations in collaboration with the Canada Council; held consultations with Revenue Canada on the effect of the GST on charities, non-profit organizations, and copyright collectives.
 • Pressed the Department of Finance for charitable status for arts service organizations.
 • Organized the conference *Changing Artists, Changing Worlds*, where the Minister of Communications announced that the *Income Tax Act* would be amended to allow national arts service organizations to provide receipts for charitable donations.
 • Held discussions with the Department of Communications, the Canada Council, and Employment and Immigration on ensuring arts organizations' access to employment and training programs and funds.
 • Intervened to defend the arm's length principle in a case which involved the National Gallery of Canada (*Voice of Fire* controversy).
 • Produced *A Strategy for Funding of the Arts*, a discussion paper outlining key funding needs.

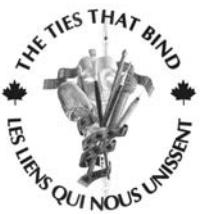
CCA NATIONAL DIRECTORS

Alan Jarvis (1960-1966)
 Herman Voaden (1966-1968)
 Henry Comor (1968)
 Duncan Cameron (1968-1971)
 John Hobday (1971-1982)
 Jeffrey Holmes (1982-1983)
 Brian Anthony (1983-1986)
 Michelle d'Auray (1986-1989)
 Keith Kelly (1990-1999)
 Megan Williams (1999- ..)

CCA PRESIDENTS

Herman Voaden (1945-1948)
 Jean Bruchesi (1949-1951)
 Claude Lewis (1952-1953)
 Roland Charlebois (1954-1955)
 John Parkin (1956-1957)
 Jean Bruchesi (1957-1958)
 Robert Elie (1959)
 Arthur Gelber (1959-1968)
 Jean-Louis Roux (1968-1970)
 Gilles Lefebvre (1970-1972)
 Pauline McGibbon (1972-1974)
 Richard Courtney (1974-1976)
 Elizabeth Lane (1976-1978)
 Micheline Legendre (1978-1979)
 Lister Sinclair (1980-1983)
 Micheline Tessier (1983-1984)
 Curtis Barlow (1984-1986)
 Claudette Fortier (1986-1988)
 Paul Siren (1988-1990)
 Patrick Close (1990-1992)
 Simone Auger (1992-1994)
 Jan Miller (1994-1996)
 Mireille Gagné (1996-1998)
 Pat Bradley (1998-2001)
 Pierre Filion (2001- ..)

- 1991-2 • Joined forces with a number of other public interest groups to create the Common Agenda Alliance as a reaction to the announced cuts to grants and contributions to the arts and culture.
 - Established the Cultural Sector Training Committee with partial funding from the federal government, which operated at arm's length from the CCA (CSTC evolved into the National Sectoral Council for Culture in 1993 and became the independent Cultural Human Resources Council in 1994).
 - Produced *Why is Federal Responsibility for Culture an Issue?*, a comprehensive overview of the role of the federal government in the cultural sector in light of the constitutional debate of the era.
 - Organized a conference, *Educating Van Gogh*, on the issue of arts and education, and produced a background document entitled *Overview of Existing Programs in Arts Education*.
 - Organized a conference, *Solving the Policy Puzzle*, on developing the framework and operating guidelines of a federal cultural policy.
- 1992-3 • Organized *The Ties That Bind* map project to express the cultural sector's unity and determination in a period of deep funding cuts. A large scale map was created on which artists, cultural workers, audience members and other supporters signed their names. The map travelled coast to coast, returned to Ottawa for reassembly and was hung on the side of the National Arts Centre.
- Held the *Night of the Arts* gala evening, an event created to provide an opportunity for the CCA to present the *Diplôme d'honneur*, the *Rogers Communications Inc. Media Awards for Coverage of the Arts*, and the *Imperial Oil Award for Excellence in Arts Journalism*.
 - Conducted the *Study of the Cultural Sector* in collaboration with the Department of Employment and Immigration on developing human resources strategies relevant for the sector.
 - Formed an Arts and Education Committee as part of the strategy to ensure the promotion of arts in the school system.
 - Following the passage of Bill C-7, an *Act respecting the status of the artists and professional relations between artists and producers in Canada*, produced *A Brief History of Status of the Artist Legislation in Canada*.
- 1993-4 • Prepared *Blueprint for Our Cultural Future* for all candidates in the federal election.
- Organized a press conference in the Parliament Buildings with representatives of ACTRA, l'Union des artistes, and the Canadian Film and Television Production Association, to call upon the Government of Canada to support the position of the Government of France on the exemption of culture in the General Agreement on Tariffs and Trade.
 - Became a founding member of the Governor General's Performing Arts Awards Foundation.
 - Launched and provided administrative support to the National Sectoral Council for Culture to develop a long-term human resources strategy for the arts and cultural industries.
 - In partnership with Human Resources Development Canada and the National Sectoral Council for Culture, delivered the Training Initiatives Programme providing \$500,000 per year to sector-based training and professional development opportunities for artists and cultural workers.
 - In partnership with the University of Calgary and the Canadian Institute on Theatre Technology, inaugurated a cultural lane in the electronic highway — CultureNet, with a view to improving the quality and quantity of communications within the cultural sector.
 - In partnership with Statistics Canada, produced *Culture Counts*, a newsletter on the Cultural Labour Force Survey.
 - Orchestrated a Red Ribbon campaign to mark International AIDS Awareness Day in cooperation with several cultural agencies across Canada.
 - Relocated the Secretariat to the Chalmers Cultural Centre in Ottawa (Panet House), created as a result of the generosity of philanthropist Joan Chalmers and enabling a number of arts and cultural organizations to share common services and space at affordable rates.
- 1994-5 • Organized a series of national policy soundings on key issues related to the strategic review of the Canada Council, the future of the CBC, and the 1995 federal budget.
- Launched the Cultural Human Resources Council (formerly the National Sectoral Council for Culture) as an independent body responsible for delivering the Training Initiatives Programme.
 - Organized *A World Beyond Borders*, a three-day international conference which addressed the challenges and opportunities for artists and the cultural industries facing the growing role of telecommunications enterprises in the development and distribution of cultural materials.
 - On behalf of freedom of expression, was granted intervenor status in the forfeiture hearings on the artwork of Eli Langer. The CCA successfully argued in court the threat posed by the child pornography legislation to working professional artists. The judge ordered the art work returned, but upheld the constitutionality of the legislation.



1992 — The *Ties That Bind* map project launched.



1994 — *World Beyond Borders* Conference held in Victoria, BC.

- With the Copyright Board of Canada, co-sponsored a symposium on copyright reform focussing on the practical implications of new rights, new technologies and the promise of the information highway.
 - Produced *Backgrounder: A Look at the State of Art Education in Canada in 1993/1994*.
- 1995-6
- Published the report of an advisory committee on the future of the Art Bank, a response to the announcement by the Canada Council that it would close the Art Bank (the Council later decided to maintain the Bank).
 - Published the report of an advisory committee on the future of the CBC, the National Film Board and Telefilm Canada.
 - Published the report of an advisory committee on the funding of arts service organizations in response to cutbacks in Canada Council and Canadian Heritage funding.
 - Worked successfully with the Association of Canadian Publishers and the Canadian Booksellers Association to stop the entry of Borders Books into Canada.
- 1997
- In consultation with the cultural community, worked on an election strategy for the sector, including the preparation and distribution of *Federal Election 97: Key Messages From The Cultural Sector* to all candidates in the federal election.
 - In partnership with the Canada Council, the Department of Canadian Heritage, and The Samuel and Saidye Bronfman Family Foundation, undertook two projects dealing with the challenges faced by arts organizations in the process of restructuring as a result of financial pressure and the quest for new audiences and markets: a manual to assist organizations with the practical realities of restructuring and a report on how the arts community and funding agencies at all levels of government can best support the transition.
 - Produced *Sharing the Dream: A Report of the Task Force on Charitable Giving and the Arts*, to assist organizations in the cultural sector in their development of additional private sector revenues.
- 1998
- Attended *The Power of Culture* in Stockholm, a major UNESCO conference which brought together governments and non-governmental organizations to discuss the effects of globalization and international trade agreements on culture and cultural diversity.
 - Formed a Working Group to examine Canadian cultural policy at the end of the century and make recommendations to improve the cultural life of the country, and produced the *Final Report of the Working Group on Cultural Policy for the 21st Century* (the Standing Committee on Canadian Heritage subsequently used this report as a basis for its deliberations on cultural policy).
 - With the support of the Department of Canadian Heritage, organized *At Home in the World: An International Forum on Culture and Cooperation*, a gathering of cultural non-governmental organizations representing 30 countries, designed to parallel the International Ministers of Culture meeting and to support the Ministers' efforts to protect cultural sovereignty and cultural diversity. The parallel process continues today under the guidance of the International Network for Cultural Diversity (INCD).
 - Welcomed members of the Swedish Joint Committee of Literary and Artistic Professionals (KLYS) to a board meeting to discuss an international network of cultural NGOs.
 - Was contracted to provide the Secretariat for the ArtsSmarts Program, the pan-Canadian arts and education initiative of The J.W. McConnell Family Foundation.
 - Produced *New Alliances Nouvelles*, a toolkit to assist arts organizations in building partnerships with businesses.
 - Established the *Keith Kelly Awards for Cultural Leadership* to recognize individuals who have demonstrated extraordinary leadership in the arts and cultural sector at the national level.
 - Relocated the Secretariat to its present location in Ottawa (130 Albert Street).
- 1999
- Delivered a presentation to the Standing Committee on Foreign Affairs and International Trade on the need for constructive and effective measures to secure Canada's right to manage its domestic cultural policies without retaliation or interference.
 - Issued *A Portrait of Canadian Arts Service Organizations*, reporting on a survey of ASOs following several years of reduced funding, and providing recommendations to increase funding and provide operating support (subsequently, the Canada Council renewed its operational funding for ASOs).
 - Based on the advice of a national committee examining means for broadening and deepening relationships between the arts and the public, produced *The Arts and Community* report.
 - Produced an FAQ booklet for all MPs, explaining the motion by Nelson Riis to provide an income tax exemption for artists, and providing some context.
 - Met with cultural activists in Mexico City prior to the second meeting of the ministerial International Network for Cultural Policy.



1998 — The CCA's International Forum, *At Home in the World*, held in Ottawa, ON.



Recipients of the *Keith Kelly Award* receive a bronze medal, created by Ottawa-area artist Susan Taylor.



2000 — the
International Network
for Cultural Diversity
is founded in
Santorini, Greece.

- 2000-1 • Held the inaugural Chalmers Conference, an annual gathering of Canada's national arts service organizations, at the National Gallery of Canada. The conference was made possible through the establishment of a small endowment fund resulting from the sale of Panet House. The day-long meeting focussed on *Taxation and the Artist*.
- Organized a half-day special briefing session for Board members and Chalmers Conference participants with members of the Arts Policy branch of the Department of Canadian Heritage to discuss its draft arts policy framework and the proposal for a Canadian Cities of Culture model.
- Presented a brief to the Standing Committee on Human Resources issues outlining how the proposed amendments to the Employment Insurance bill did not address the issues of the cultural community (two of the CCA's recommendations were adopted by the Committee for its final report).
- Produced *Copyright Update* examining recent changes to the *Copyright Act*.
- Intervened on behalf of the Little Sister's Book and Art Emporium at the Supreme Court of Canada.
- Continued to act as the Secretariat for ArtsSmarts (the program was renewed for a second 3 year term).
- Chaired the National Advisory Board for the National Symposium on Arts Education; the 4th symposium was held in Ottawa, cosponsored by the CCA.
- Conducted the first *Performing Arts Sponsorship Survey*.
- Embarked on a governance review.
- The founding meeting of the International Network for Cultural Diversity (INCD) was held in Santorini, Greece, in parallel to the meeting of international ministers of culture. The INCD Secretariat is currently housed at the CCA.