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SURVEY

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FOR

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CULTURAL

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WORKERS

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QUESTIONNAIRE

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POUR

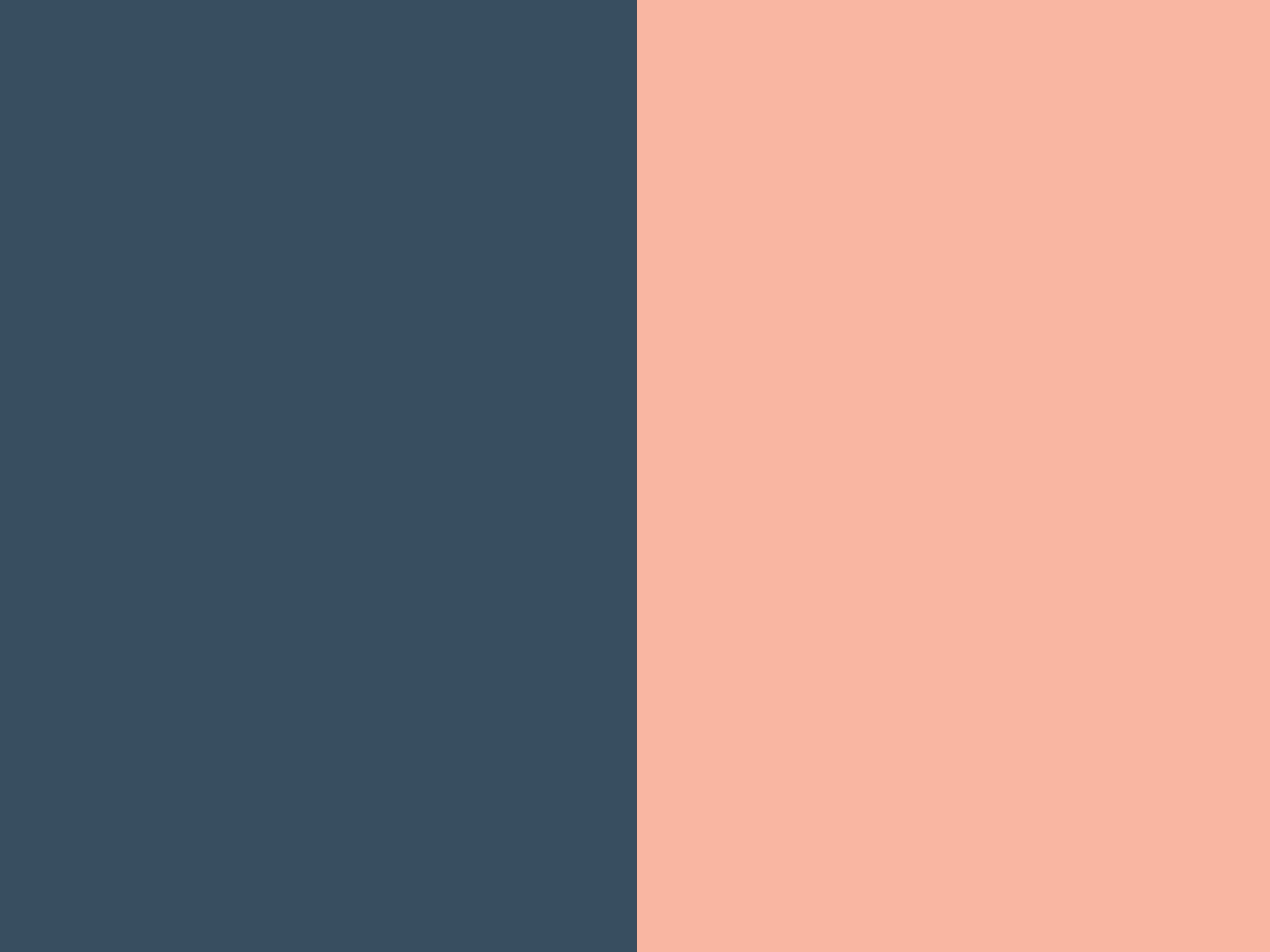
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TRAVAILLEURS

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CULTURELS

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FOR

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WORKERS

QUESTIONNAIRE

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CULTURELS

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SOUS LA DIRECTION DE  
JO-ANNE BALCAEN



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ACCOUNTS PAYABLE ADMINISTRATOR

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ADMINISTRATIVE ASSISTANT

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ADMINISTRATIVE COORDINATOR

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ADMINISTRATIVE DIRECTOR

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ADMINISTRATOR

---

ARCHIVES AND RECORDS MANAGER

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ARCHIVIST

---

ART HANDLER

---

ART RENTAL AND SALES CONSULTANT

---

ARTISTIC COORDINATOR

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ARTISTIC DIRECTOR

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ASSISTANT CURATOR

---

ASSISTANT CURATOR OF EDUCATION

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ASSISTANT DIRECTOR

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ASSISTANT DIRECTOR/CURATOR

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ASSISTANT PREPARATOR

---

ASSISTANT REGISTRAR

---

ASSOCIATE CHIEF CURATOR

---

ASSOCIATE CURATOR

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ASSOCIATE CURATOR OF EXHIBITIONS

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ASSOCIATE DIRECTOR

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ASSOCIATE REGISTRAR

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CEO

---

CHIEF CURATOR

---



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CHIEF DEVELOPMENT OFFICER

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CHIEF FINANCIAL OFFICER

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CHIEF MARKETING AND COMMUNICATIONS OFFICER

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COLLECTION AND EDUCATION ASSISTANT

---

COLLECTIONS ARCHIVIST

---

COLLECTIONS MANAGER

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COMMUNICATIONS

---

COMMUNICATIONS ASSISTANT

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COMMUNICATIONS COORDINATOR

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CONSERVATOR

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CURATOR

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CURATOR IN RESIDENCE

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CURATOR OF COLLECTIONS

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CURATOR OF EDUCATION AND PUBLIC PROGRAMMES

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CURATOR OF EDUCATION AND PUBLIC PROGRAMS

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CURATOR OF EXHIBITIONS

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CURATORIAL ASSISTANT

---

CURATORIAL ASSOCIATE

---

CUSTODIAN

---

DEPUTY DIRECTOR

---

DEPUTY DIRECTOR/CURATOR

---

DEPUTY DIRECTOR FOR COLLECTIONS, EXHIBITIONS  
AND FACILITIES MANAGEMENT

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DEPUTY DIRECTOR FOR ENVIRONMENTAL  
AND HISTORIC PRESERVATION



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DEPUTY DIRECTOR FOR INSTITUTIONAL ADVANCEMENT

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DEPUTY DIRECTOR FOR MARKETING  
AND EXTERNAL AFFAIRS

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DEPUTY DIRECTOR FOR PUBLIC PROGRAMS  
AND AUDIENCE ENGAGEMENT

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DEPUTY DIRECTOR OF COLLECTIONS AND PROGRAMS

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DEPUTY DIRECTOR OF DEVELOPMENT

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DEPUTY DIRECTOR OF PROGRAMS

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DEVELOPMENT ASSISTANT

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DEVELOPMENT COORDINATOR

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DEVELOPMENT OFFICER

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DIRECTOR

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DIRECTOR AND CHIEF CURATOR

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DIRECTOR/CURATOR

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DIRECTOR OF ADVANCEMENT

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DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

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DIRECTOR OF FINANCE AND OPERATIONS

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DIRECTOR OF HUMAN RESOURCES

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DIRECTOR OF MARKETING

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DIRECTOR OF MARKETING AND DEVELOPMENT

---

DIRECTOR OF OPERATIONS

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DIRECTOR OF OPERATIONS AND DEVELOPMENT

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DIRECTOR OF PROGRAMMING

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DOCENT

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EDITOR



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EDUCATION AND PUBLIC PROGRAMMES COORDINATOR

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EDUCATION PROGRAMMER

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EVENT AND FACILITY COORDINATOR

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EXECUTIVE ASSISTANT TO THE CHIEF  
DEVELOPMENT OFFICER

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EXECUTIVE DIRECTOR

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EXECUTIVE DIRECTOR AND PUBLISHER

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EXHIBITION AND PROGRAMMING COORDINATOR

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EXHIBITION AND PROJECT COORDINATOR

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EXHIBITION COORDINATOR

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EXHIBITION MANAGER

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EXHIBITIONS COORDINATOR AND  
ADMINISTRATIVE ASSISTANT

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FACILITIES ASSISTANT

---

FACILITIES MANAGER

---

FACILITY AND EVENTS COORDINATOR

---

FINANCE AND OPERATIONS MANAGER

---

FINANCE COORDINATOR

---

FINANCE OFFICER

---

FINANCIAL COORDINATOR

---

GALLERY ASSISTANT

---

GALLERY ATTENDANT

---

GALLERY COORDINATOR

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GALLERY EDUCATOR

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GENERAL AND ARTISTIC DIRECTOR



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GRAPHIC DESIGNER

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GUARD

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GUIDE

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HEAD GALLERY TECHNICIAN

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HEAD OF DEVELOPMENT

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HEAD OF REGISTRATION, INSTALLATION AND FACILITIES

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HEAD OF TECHNICAL SERVICES

---

HEAD TECHNICIAN

---

HUMAN RESOURCES COORDINATOR

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INSTALLATION OFFICER

---

INSTALLATION TECHNICIAN

---

MANAGING CURATOR OF EXHIBITIONS

---

MARKETING AND COMMUNICATIONS MANAGER

---

MEDIA AND PUBLIC RELATIONS COORDINATOR

---

MEMBERSHIP AND DONOR SERVICES COORDINATOR

---

MEMBERSHIP AND VOLUNTEER COORDINATOR

---

MEMBERSHIP COORDINATOR

---

OFFICE AND FACILITIES MANAGER

---

OPERATIONS ADMINISTRATOR

---

OPERATIONS AND MAINTENANCE MANAGER

---

OUTREACH COORDINATOR

---

PREPARATOR

---

PRODUCTION DIRECTOR

---

PROGRAM ASSISTANT

---



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PROGRAMME COORDINATOR

---

PROGRAMMING COORDINATOR

---

PROGRAMMING DIRECTOR

---

PUBLIC PROGRAMMES AND OUTREACH COORDINATOR

---

PUBLIC PROGRAMS MANAGER

---

PUBLICATIONS ASSISTANT

---

PUBLICATIONS DIRECTOR

---

PUBLICATIONS EDITOR

---

REGISTRAR

---

SECURITY AND BUILDING MANAGER

---

SENIOR CONSERVATOR

---

SENIOR CURATOR

---

SPECIAL EVENTS COORDINATOR

---

SPECIAL PROJECTS MANAGER

---

TECHNICAL COORDINATOR

---

TECHNICAL DIRECTOR

---

TECHNICIAN

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VISITOR ASSISTANT

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VISITOR SERVICES ASSISTANT

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VISITOR SERVICES COORDINATOR

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WEB DEVELOPER

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WEBMASTER



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## INTRODUCTION

The impetus for this publication came from a desire to shed light on an often-overlooked part of the art world: the cultural worker. Here, the term ‘cultural worker’ refers to curatorial, organizational, administrative, and technical staff from artist-run centres, art galleries, museums, and other arts organizations. The Survey for Cultural Workers was created to gather information into the everyday issues and challenges these workers face, and provide insight into their expectations, motivations, work relationships, and more.

Art workers across Canada and the U.S. were invited to complete the survey online. Questions were deliberately kept informal to encourage more candid, anecdotal responses, and respondents’ anonymity was ensured.

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## PRÉSENTATION

Cette publication découle de la volonté d’éclairer une dimension souvent négligée du monde de l’art : le travailleur culturel, à savoir, ceux et celles qui occupent les fonctions organisationnelles, administratives, techniques, et de commissaire au sein d’organismes du secteur des arts visuels tels que les centres d’artistes autogérés, les galeries et les musées. L’objectif du Questionnaire pour travailleurs culturels était d’obtenir un aperçu du quotidien de ces travailleurs : leurs tâches, les exigences et attentes, les rapports entre collègues, et ainsi de suite.

Une version web du questionnaire a été diffusée à travers les réseaux de travailleurs culturels au Canada et aux États-Unis. La nature informelle des questions visait à encourager des réponses plus franches et anecdotiques, tout en assurant l’anonymat des répondants.

## SURVEY FOR CULTURAL WORKERS

1. PLEASE INDICATE YOUR JOB TITLE:
2. WHERE ARE YOU LOCATED?  
(CITY/PROVINCE/STATE)
3. WHAT TYPE OF ORGANIZATION  
DO YOU WORK FOR?  
  
 ARTIST-RUN CENTRE  
 NON-PROFIT ARTS ORGANIZATION  
 CONTEMPORARY ART GALLERY  
 UNIVERSITY ART GALLERY  
 COMMERCIAL GALLERY  
 MUSEUM
4. HOW MANY STAFF DOES YOUR  
ORGANIZATION EMPLOY?  
  
 1-3  
 4-10  
 11-20  
 21 +
5. HOW LONG HAVE YOU BEEN WORKING IN  
THIS FIELD? AND IN YOUR CURRENT  
POSITION?
6. IN YOUR DAILY WORK INTERACTIONS,  
WHICH GROUP OR CATEGORY OF PEOPLE  
DO YOU WORK HARDEST TO PLEASE?  
  
 ARTISTS  
 CURATORS  
 DIRECTORS  
 FUNDERS  
 PUBLIC  
 I DON'T WORK TO PLEASE ANYONE  
 THE PEOPLE I WORK FOR ARE  
NEVER PLEASED
7. BASED ON YOUR EXPERIENCE OR  
OBSERVATIONS, HOW WOULD YOU  
DESCRIBE THE ARTIST/CURATOR  
RELATIONSHIP?
8. WHAT IS THE BIGGEST IMPEDIMENT TO  
GETTING YOUR WORK DONE?
9. WHAT DO YOU FIND MOST STRESSFUL  
ABOUT YOUR JOB?  
HOW DO YOU MANAGE IT?
10. WHAT DO YOU WISH ARTISTS WOULD DO  
(OR STOP DOING)?
11. WHAT KEEPS YOU MOTIVATED?

## QUESTIONNAIRE POUR TRAVAILLEURS CULTURELS

1. QUEL TYPE DE POSTE OCCUPEZ-VOUS ?
2. OÙ ÊTES-VOUS SITUÉ ?  
(VILLE / PROVINCE)
3. POUR QUEL TYPE D'ORGANISME  
TRAVAILLEZ-VOUS ?  
  
 CENTRE D'ARTISTES AUTOGÉRÉ  
 ORGANISME CULTUREL SANS BUT  
LUCRATIF  
 GALERIE D'ART CONTEMPORAIN  
 GALERIE D'ART UNIVERSITAIRE  
 GALERIE D'ART COMMERCIALE  
 MUSÉE
4. COMBIEN D'EFFECTIFS L'ORGANISME  
POUR LEQUEL VOUS TRAVAILLEZ  
EMPLOIE-T-IL ?  
  
 1-3  
 4-10  
 11-20  
 21+
5. DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-  
VOUS DANS LE SECTEUR CULTUREL ?  
DEPUIS COMBIEN DE TEMPS OCCUPEZ-  
VOUS VOTRE POSTE ACTUEL ?
6. DANS VOS INTERACTIONS QUOTIDIENNES,  
À QUELLE CATÉGORIE DE GENS FAITES-  
VOUS LE PLUS D'EFFORTS POUR PLAIRE ?  
  
 ARTISTES  
 COMMISSAIRES  
 DIRECTEURS  
 SUBVENTIONNAIRES  
 LE PUBLIC  
 JE NE FAIS PAS D'EFFORTS POUR  
PLAIRE À PERSONNE  
 RIEN NE PLAÎT AUX GENS POUR QUI  
JE TRAVAILLE
7. D'APRÈS VOS EXPÉRIENCES ET  
CONSTATATIONS, COMMENT DÉCRIRIEZ-  
VOUS LA RELATION ARTISTE-  
COMMISSAIRE ?
8. QUEL EST L'OBSTACLE LE PLUS  
IMPORTANT À LA BONNE EXÉCUTION  
DE VOTRE TRAVAIL ?
9. QUEL EST L'ASPECT LE PLUS STRESSANT  
DE VOTRE TRAVAIL ? COMMENT GÉREZ-  
VOUS CE STRESS ?
10. Y A-T-IL DES CHOSSES QUE VOUS  
CONSIDÉREZ QUE LES ARTISTES  
DEVRAIENT FAIRE ? QU'ILS DEVRAIENT  
CESSER DE FAIRE ?
11. OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?



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RESPONDANT 01

PLEASE INDICATE YOUR JOB TITLE:

**Documentalist**

WHERE ARE YOU LOCATED?

**Montreal**

WHAT TYPE OF ORGANIZATION  
DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR  
ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS  
FIELD? AND IN YOUR CURRENT POSITION?

**20 years working in the field, 9 years in my  
current position.**

IN YOUR DAILY WORK INTERACTIONS, WHICH  
GROUP OR CATEGORY OF PEOPLE DO YOU  
WORK HARDEST TO PLEASE?

**Directors**

BASED ON YOUR EXPERIENCE OR  
OBSERVATIONS, HOW WOULD YOU DESCRIBE  
THE ARTIST/CURATOR RELATIONSHIP?

**Before I became involved in the field, I  
imagined the artist/curator relationship  
to be a very intimate one, built over time  
through long conversations about art and  
life. From my own experience, I would say  
this doesn't happen as much as I would  
like. I would describe the artist/curator  
relationship as sometimes collegial,  
sometimes formal.**

WHAT IS THE BIGGEST IMPEDIMENT  
TO GETTING YOUR WORK DONE?

**The lack of understanding (from both the  
public and colleagues) about how much  
time and thought is required to make  
things happen well.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT  
YOUR JOB? HOW DO YOU MANAGE IT?

**There is a growing expectation in the  
field to do more and more (take on  
more ambitious projects, build greater  
audiences, etc.) with the same or fewer  
resources. I often volunteer several hours  
each week just to stay on top of things.**

WHAT DO YOU WISH ARTISTS WOULD DO  
(OR STOP DOING)?

**I wish some artists would stop being  
so career-driven or professional all the  
time. Consider presenting work that is  
unfinished, incomplete or unpolished. Stop  
saying "I'll make this body of work only if I  
get a grant for it."**

WHAT KEEPS YOU MOTIVATED?

**Thinking about art and making it is part of  
who I am. There are so many interesting  
people in the field who share the same  
sentiment.**

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RESPONDANT 02

PLEASE INDICATE YOUR JOB TITLE:

**Photographer with specialization in  
artwork documentation**

WHERE ARE YOU LOCATED?

**Montreal**

WHAT TYPE OF ORGANIZATION  
DO YOU WORK FOR?

**Artist-run centre  
Non-profit arts organization  
Contemporary art gallery  
University art gallery  
Commercial gallery  
Museum**

HOW MANY STAFF DOES YOUR  
ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS  
FIELD? AND IN YOUR CURRENT POSITION?

**25 years, ditto**

IN YOUR DAILY WORK INTERACTIONS,  
WHICH GROUP OR CATEGORY OF PEOPLE  
DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR  
OBSERVATIONS, HOW WOULD YOU DESCRIBE  
THE ARTIST/CURATOR RELATIONSHIP?

**Exciting when there is one (a relationship).  
Depressing when there isn't.**

WHAT IS THE BIGGEST IMPEDIMENT  
TO GETTING YOUR WORK DONE?

**Not wanting to pick up my heavy bag of  
equipment.**

**Motivation to get more work, i.e. doing  
promotional activities to get the next job.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT  
YOUR JOB? HOW DO YOU MANAGE IT?

**Worrying that the work is good enough. I  
manage it by trying to project confidence,  
and that everything is great. Another job  
stress is not being paid. Having to bug  
people to get your money is the most  
uninteresting activity I can imagine.**

WHAT DO YOU WISH ARTISTS WOULD DO  
(OR STOP DOING)?

**Stop doing: Asking me what I think of their  
artwork. Usually this comes from people  
who think there is only one art system,  
and they haven't quite identified it yet, but  
they want to be a part of "it". It doesn't  
happen so much any more. Most of my  
clients are my friends.**

WHAT KEEPS YOU MOTIVATED?

**Being paid. Having interesting  
conversations. Being part of the process of  
something going from the private world of  
the studio to the public world.**

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RESPONDANT 03

PLEASE INDICATE YOUR JOB TITLE:

**Assistant curator**

WHERE ARE YOU LOCATED?

**New York**

WHAT TYPE OF ORGANIZATION  
DO YOU WORK FOR?

**Museum**

WHAT KEEPS YOU MOTIVATED?

**Seeing great shows and talking to artists  
about art.**

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RESPONDANT 04

PLEASE INDICATE YOUR JOB TITLE:

**Executive Director and Publisher**

WHERE ARE YOU LOCATED?

**Toronto**

WHAT TYPE OF ORGANIZATION  
DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR  
ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS  
FIELD? AND IN YOUR CURRENT POSITION?

**In the field, off and on for 22 years (a  
total of 14 years as a non-profit cultural  
worker); in this job for 6 years.**

IN YOUR DAILY WORK INTERACTIONS,  
WHICH GROUP OR CATEGORY OF PEOPLE  
DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR  
OBSERVATIONS, HOW WOULD YOU DESCRIBE  
THE ARTIST/CURATOR RELATIONSHIP?

**Co-dependent. The curator is relatively**

HOW MANY STAFF DOES YOUR  
ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS  
FIELD? AND IN YOUR CURRENT POSITION?

**5 years; 1 year**

IN YOUR DAILY WORK INTERACTIONS,  
WHICH GROUP OR CATEGORY OF PEOPLE  
DO YOU WORK HARDEST TO PLEASE?

**Public**

BASED ON YOUR EXPERIENCE OR  
OBSERVATIONS, HOW WOULD YOU DESCRIBE  
THE ARTIST/CURATOR RELATIONSHIP?

**Depends entirely on the size or nature of  
the exhibition; the stature of the artist/  
curator. Occasionally it's collaborative,  
almost always it's exegetical on the part  
of the curator, and with new works or  
commissions, I often think the curator is an  
exhibitions midwife or doula.**

WHAT IS THE BIGGEST IMPEDIMENT  
TO GETTING YOUR WORK DONE?

**Time/money.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT  
YOUR JOB? HOW DO YOU MANAGE IT?

**Making exhibitions very quickly is stressful  
- but I love being able to do this.**

WHAT DO YOU WISH ARTISTS WOULD DO  
(OR STOP DOING)?

**Study art history and see lots of art. Stop  
referencing Sun Ra.**

dependent on artists as a whole, but not on individual artists, although this can shift. Artists also tend to find themselves dependant on individual curators, or the trends the curatorial, institutional, and commercial systems propagate. Generally, the curator holds a privileged position in terms of economic power and institutional position, but does not always understand this very well. Non-artist curators tend to think of artists as privileged to be doing what they do. The truth is much more mundane. We all have a role to play, but frankly most artists tend to get the short end of the stick in the end.

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

Limited resources (time, money, human intellect) for dealing with the many and varied concerns of stakeholders (artists, writers, staff, volunteers, interns, readers/public, directors, funders, sponsors, donors...)

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

The number of areas I am responsible for and the constant flow of email. I cannot take a break from my email inbox... so I use my inbox as my agenda, constantly looking at it and dealing with issues as they come up. I have to sometimes shut it off to do other work, but I always spend at least two hours a day answering emails, or doing work directly related to something sitting in or coming to my inbox that day. I have 14 top tier folders, and there are numerous folders filed under these; I

easily have 250 folders. I file everything as I finish it; within these mail folders and sometimes also in the cloud file system, if it's a mission/business critical record. I keep everything in the cloud, so I can work almost anywhere, which does save my sanity when I simply need a mental break from our small and somewhat grimy loft-style office - charming as it is!

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

I should admit that I am an artist-who-no-longer-works-as-an-artist. I find this question very strange. I think this question is itself highly indicative of that strangely co-dependent relationship... it's like you are asking what do I wish my partner would do (or stop doing). Pick up the laundry? Cook dinner more often? Take out the garbage?

WHAT KEEPS YOU MOTIVATED?

On a local and personal level, my community. Broadly, the importance of human beings having the opportunity and motivation to ponder and express ideas about anything they choose to, in whatever way they choose to. While the relatively abstract quality of contemporary visual art appeals to me more than many other art forms - storytelling or dance for example - I am motivated by this in all areas of life. I am happy to facilitate any work that promotes and provides a platform for creative freedom. I find it personally rewarding to do so in my own community.

RESPONDANT 05

PLEASE INDICATE YOUR JOB TITLE:

Director/Curator

WHERE ARE YOU LOCATED?

Saskatchewan

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

Contemporary art gallery

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

11-20

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

15 years in the field. Year and a half in current position.

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

Public

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

Critically important. And yet the public is equally important to consider. Also, variable. Some artists are wonderful at making work, but don't know how to present/frame it, which is part of why curators are important. Other artists work in ways where curatorial management isn't required or applicable. It really depends, show to show.

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

Usually, nothing. As Director/Curator, I have a lot of control over what happens at my institution, when, and I have a fabulous team who are a pleasure to manage. The reporting structure of my institution sometimes makes things difficult, and often I have to wait for approval on larger decisions from the President/Vice-President of my parent organization (I don't report to a board).

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

Worrying about the people who report to me. I want to be sure I am managing them in a way so that they can be satisfied by, and proud of their work, and importantly, best serving the needs of the public and the artists we work with.

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

I dislike it when exhibiting artists are rude to my staff. Everyone is worthy of respect, regardless of where they sit in the museum/art world 'pecking order'.

WHAT KEEPS YOU MOTIVATED?

Doing a show with an artist I respect, and feeling confident it is a great show, and then getting positive feedback from the public about it. I truly believe that art saves lives, even if often that feedback is anecdotal and difficult to quantify.

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RESPONDANT 06

PLEASE INDICATE YOUR JOB TITLE:

**Curatorial Assistant**

WHERE ARE YOU LOCATED?

**New York City**

WHAT TYPE OF ORGANIZATION  
DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR  
ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS  
FIELD? AND IN YOUR CURRENT POSITION?

**7 years, on and off / almost two years**

IN YOUR DAILY WORK INTERACTIONS,  
WHICH GROUP OR CATEGORY OF PEOPLE  
DO YOU WORK HARDEST TO PLEASE?

**Curators**

BASED ON YOUR EXPERIENCE OR  
OBSERVATIONS, HOW WOULD YOU DESCRIBE  
THE ARTIST/CURATOR RELATIONSHIP?

**This assumes curators working with living artists! Many of the artists I work with are not living. I've seen some pretty positive/productive relationships between artists and curators in other contexts, though... in general I see curators of contemporary art as being pretty good at taking a light touch, respecting artists, and letting them guide (if not determine) how their work is presented. In my own work as a writer, I**

**find that discussions with artists often help me to create richer and more nuanced descriptions of work. Artist friends might have a more critical view...**

WHAT IS THE BIGGEST IMPEDIMENT  
TO GETTING YOUR WORK DONE?

**Distraction, limited purview within the organization; waiting on other people (curators, authors, registrars) to get back to me with the materials or decisions I need to move projects forward.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT  
YOUR JOB? HOW DO YOU MANAGE IT?

**We create art exhibitions and then seek to place them in museums. The most stressful part of my job is trying to place exhibitions--it is always challenging to find the right fit between a show and the programming focus, schedules, costs, etc., that work for a particular institution. And we must find 3-5 museums to host any given exhibition.**

WHAT DO YOU WISH ARTISTS WOULD DO  
(OR STOP DOING)?

**Zombie formalism. Also, I am not fond of Tom Sachs.**

WHAT KEEPS YOU MOTIVATED?

**I find my job intellectually stimulating, and ultimately I believe in art as a space of play and freedom, as something that demands our attention, that has the capacity to heighten empathy, and to suggest different ways that we can relate to one another or experience the world. And I think that museums are really special spaces in our**

**culture--they offer unique kinds of public space.**

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RESPONDANT 07

PLEASE INDICATE YOUR JOB TITLE:

**Assistant Director of Civic Art**

WHERE ARE YOU LOCATED?

**Los Angeles, CA**

WHAT TYPE OF ORGANIZATION  
DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR  
ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS  
FIELD? AND IN YOUR CURRENT POSITION?

**14 in the field; 7 in my organization, which is in fact a government agency**

IN YOUR DAILY WORK INTERACTIONS,  
WHICH GROUP OR CATEGORY OF PEOPLE  
DO YOU WORK HARDEST TO PLEASE?

**Public**

BASED ON YOUR EXPERIENCE OR  
OBSERVATIONS, HOW WOULD YOU DESCRIBE  
THE ARTIST/CURATOR RELATIONSHIP?

**When healthy, it is reciprocal, honest (sometimes to the point of vulnerability), and characterized by collaboration that does not sacrifice integrity.**

**An effective curator coaches an artist in a way that builds upon their practice and natural inclinations.**

WHAT IS THE BIGGEST IMPEDIMENT TO  
GETTING YOUR WORK DONE?

**Bureaucracy and politics.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT  
YOUR JOB? HOW DO YOU MANAGE IT?

**Workload is a challenge, but I ask for it. Unpredictability, but that keeps things interesting. Political BS, but that makes it challenging.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR  
STOP DOING)?

**Add layers of the crude, melancholy and pessimism, but ultimately, create work that is beautiful and beautifully crafted.**

WHAT KEEPS YOU MOTIVATED?

**Artists.**

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RESPONDANT 08

PLEASE INDICATE YOUR JOB TITLE:

**Curatorial assistant**

WHERE ARE YOU LOCATED?

**Toronto**

WHAT TYPE OF ORGANIZATION DO YOU WORK  
FOR?

**Non-profit arts organization**



HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**A decade. 2 years.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Directors**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**It depends. Sometimes it's very collegial, friendly, and collaborative, sometimes, it's very businesslike and straightforward, and sometimes it involves very carefully constructed emails including flattery and lots of diplomatic negotiating.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**My boss coming to check in on me all the time and not trusting me, stress around my boss' expectations, anger and resentment towards my boss, and fear of my boss' behaviour towards me.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Beyond multitasking and deadlines, it was basically my boss' attitude and behaviour towards me and my co-workers. Crying, complaining to my partner, talking to my colleagues and friends, texting,**

**drinking, the occasional smoke, and eating sweets.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish some artists would stop writing unspecific, vague, non-committal, or boring artist statements about their work. I wish some artists would respond a little more promptly to their emails. I wish some artists didn't have unrealistic expectations as to what a non-profit gallery and staff can do and provide.**

WHAT KEEPS YOU MOTIVATED?

**People who believe in my worth i.e. my partner, friends, and family. Curators and artists doing interesting projects.**

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RESPONDANT 09

PLEASE INDICATE YOUR JOB TITLE:

**Artistic Director**

WHERE ARE YOU LOCATED?

**Saskatoon, Saskatchewan**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**12 years in the field  
7 years in my current position**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**In the best case scenario the artist/curator relationship is collaborative and involves a generative exchange that shapes their mutual project. With such a project both parties may be edified and potentially inspired to investigate directions that could not be anticipated from the outset. In the worst case scenario the relationship is one of professional expediency where careerist goals supplant any experimentation that might have been afforded by an actual exchange. In this latter case the work of either artist and curator is carried out in relative isolation from the other, whereby the curator crafts a thesis that the artist's work is shoe-horned into, and the artist provides work without a care in the world as to why it is appearing in such a context. Between these two scenarios exists a spectrum of dynamics-- as with any complex relationship the encounter between artist and curator may enact any combination of active and reactive forces.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**There is a degree of tedium to the cycle of tasks that go into mounting exhibitions. Boredom is an impediment, and it comes into play with drafting media releases, collating materials for publication, gallery preparation, much of what constitutes daily communications. External demands on justifying our activities, given that publicly funded institutions are largely justified by demonstrating transparency, can also be disruptive to the flow of work. In the final analysis writing reports on what has already transpired, while necessary and required, is far less interesting than working on the exhibition in progress. All of the above presupposes that participating in the development of ideas staked in the work of the exhibition itself is the raison d'être of an Artistic Director.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**The most stressful aspect of the job is balancing the work of my employment with the ambitions I have for my own artistic production. There is a margin of the Artistic Director's job description that crosses over into said artistic ambitions, particularly around critical writing. Overall, the situation is fortunate and privileged. And yet the stress around this issue can on occasion cause one to be deprived of energy for independent artistic projects.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Collaborate, work on each others projects, experiment, take chances, find unusual venues, propose the impossible, deterritorialize, question authority, surprise oneself, derive inspiration from other artists, escape popular notions of success, critique the popular, escape expectation. (stop doing) what is expected.**

WHAT KEEPS YOU MOTIVATED?

**I'm always surprised when artists respond to the honest question regarding which artists or artistic projects inspire their work with a defensive posture-- as if their ideas are to emanate only from their own self. In this regard Plato seems to have successfully poisoned the water table with his cave analogy and its transcendent hierarchies that constitute "originality" and "authenticity." What keeps me motivated is the unapologetic inspiration that I derive from the work of other artists, writers, curators, etc., be they artists that I know personally or have met or come into contact with through media.**

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RESPONDANT 10

PLEASE INDICATE YOUR JOB TITLE:

**Managing Editor**

WHERE ARE YOU LOCATED?

**Brooklyn, New York**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**Fourteen years. Six years.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**I don't work to please anyone**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**The relationship between artists and curators can be excellent and contentious.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Nearly every employee works for a paycheck, not for the mission of the organization. Most people give a minimum effort at their job, and the organization falls well short of its potential. I used to advocate progressive ideas and change, but have been beaten down by the apathy and incompetence of my colleagues.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**I've come to not be stressed at all. As long as I put in the minimum amount of effort in**

**my job, I don't attract attention to myself. That said, the executive director is asleep at the wheel, and when she occasionally wakes up, she freaks out because she doesn't understand what's going on.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish artists would keep making excellent art.**

WHAT KEEPS YOU MOTIVATED?

**Professionally, it's hard to say at this point. I've reached an atrophic state of being.**

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RESPONDANT 11

PLEASE INDICATE YOUR JOB TITLE:

**Executive director**

WHERE ARE YOU LOCATED?

**St. John's, Newfoundland**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**15yrs**

**8yrs**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**One of listening, observing, articulating and enjoying.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**General administrative and time consuming at times gruelling fund development /grant /fundraising work.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Finances.**

**Think big, take risks, believe in your ideas, gather idea people and action people around you.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish they would enjoy every minute of their time in the gallery from arrival, discovery, set up, meeting audiences, and lights camera action. It is all worth it. And it is all about them in so many ways, might as well enjoy and embrace it all. I must say, most do...**

**And to be honest, don't change your promotional materials at the last minute because we can't fix it once it has gone to print. Well we do, but it is really draining... Think about it early on and send it in early!**

WHAT KEEPS YOU MOTIVATED?

**Art, people's reactions to work, quiet moments sitting staring at the exhibits.**

**And odd insights given by artists into why they made what they made.**

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RESPONDANT 12

PLEASE INDICATE YOUR JOB TITLE:

**Artistic coordinator, then Director**

WHERE ARE YOU LOCATED?

**Montréal, Québec**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**20 years in the field with a few years' hiatus, and 8 years in the current position**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Funders**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**I'm not sure there's any one way to describe it other than to see it as a working relationship through dialogue, feedback, questioning, editing, organising. It's something I understood more when in the position of the artist as it was greatly beneficial for pushing work further as I would otherwise be quite lazy about production.**

**As an artistic coordinator, I did not play that role very much as it was expected that artists would have already planned their exhibitions in advance. This turned out to seldom be the case: most artists made a lot of decisions in situ, working out the placement of pieces, and sometimes their production, in the space itself. Most were quite autonomous, needing only the occasional feedback and or question. In some cases, the feedback was not welcome, nor even solicited - but in most, it did lead to making changes in the final exhibition. In some cases, there should have been more editing, in others, less. I can think of one exhibition where I was not in favour of adding the meta-work: the sketches, and other gizmos cast off from the production process. I thought the work was strong and because of its large scale, should have been seen directly from the hallway, from a distance - the long view. The drawings and other small pieces were included, and were very popular and contributed to the appreciation of the installation.**

**So, any dialogue around work in progress is a form of curation as it implies "care" in some form or another. I resent too much "care" as it can also be oppressive. It's good for artists to have a community of other artists to bounce ideas around and get feedback. But working with a compatible curator can provide a much needed critical distance.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Ha Ha! Insecurity - the conviction that everything I produce is trivial, or unresolved; the fear of delusion. Laziness... not pushing myself past the point of pain. Fear of pain.**

**Or, I'm just not ready for certain things and need more time. Not having deadlines can also lead to procrastination. Not having a plan... Following a plan...**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**What is most stressful:  
Fear of failure;  
Managing failure;  
Risk taking;  
Mopping the floor;  
That point during an install when everything looks chaotic;  
Power struggles;  
The many social events;  
Collaboration;**

**Preface everything you do with the word experimentation with no predictable outcomes/Transition phase...;**

**Learn something about yourself with every failure;  
Get others to install and mop the floor - get a doctor's note if necessary;  
Do not be afraid to compete to transcend power struggles;  
Delegate or limit social activities;  
Collaborate only if it's worth it to you too, and with those you would invite into your studio or home.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish artists were more engaged in advocacy to defend public funding rather than bitch and complain. I wish artists (and their institutions) were more concerned with the welfare of the overall community and be pro-active and outspoken about artistic lifestyle being shaped as a market commodity. If it's too late - i.e. the cows have now left the barn - how can artists work toward positioning what they do, and how, as part of the cultural industries, to improve their work and living conditions without denaturing themselves, their methods, their ability to be small, under the radar and precise versus linking everything to visibility.**

WHAT KEEPS YOU MOTIVATED?

**The rare and fleeting moments of artistic brilliance experienced during this tenure. These happenings emerge in the most unpredictable way and often for very small audiences and leave a lasting impression. In some ways, we are always looking for the next fix. Also, the artistic identity is as inalienable as any other identity**

**determination. Even dropping out would become a form of participation...**

RESPONDANT 13

PLEASE INDICATE YOUR JOB TITLE:

**Exhibitions Coordinator and Administrative Assistant**

WHERE ARE YOU LOCATED?

**Montréal**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization  
Contemporary art gallery  
Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**8 years, 1 year**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Directors**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**One of friendship and propelling into new paths.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Different directions from different desiring bodies (the board, the director(s), the funders, the public, the patrons).**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**I find time management to be the most stressful. I do too many things in too little time.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish artists would be more trusting of institutions that are there to support them, and more open to supporting these institutions with their time and human resources. I wish artists would not make art for funding bodies, but instead for themselves and the public they wish to reach.**

WHAT KEEPS YOU MOTIVATED?

**A belief in a utopian feminist future.**

RESPONDANT 14

PLEASE INDICATE YOUR JOB TITLE:

**Exhibition Coordinator**

WHERE ARE YOU LOCATED?

**Montreal**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**15 in the field, 1 in current position**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Co-dependant, although honestly I think curators have the upper hand most of the time. Artists do their work and try to get noticed, but ultimately, it's the curators who have the power to move the ball forward at the institutional level. Ideally, it's a collaborative effort that evolves through conversation and mutual respect. Over the years I've noticed a fairly predictable pattern where things are really exciting at first, then demands start being made from one party or the other, differences of opinion arise, a rift occurs, then long, carefully-worded emails are sent late at night and then inevitably misinterpreted by the other party, who fires back, insulted. Then a tense period of untangling happens over several days**

**or weeks (the rest of the staff are usually aware of this exchange and wait with bated breath to see what happens next). Then, just when things get unbearable and time is running out, a resolution is found, the show goes up, smiles all around, and all is forgotten in the haze of booze at the post-opening dinner.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Constant interruption - from co-workers, the phone, walk-ins, email... each question or request more 'urgent' than the last. I have a fear of forgetting to do something, so I end up responding to things as they come up, and therefore juggling several tasks at once. It's nearly impossible to concentrate on one thing for any stretch of time, but if I really need to do that I wear earplugs and ask not to be disturbed.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Being micro-managed by higher-ups. I've come to think that ascending to the directorship of an organization makes people crazy. I've met very few people who really seem to know how to motivate and manage their staff with fairness and respect. I deal with it by trying to keep things in perspective, trying to speak up when things get really dysfunctional, and creating solidarity with my co-workers over drinks. Happy hour was invented for this sort of thing.**



WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Do:** Be clear with their intentions and remember that mounting an exhibition is a collaborative effort. The best thing an artist ever told me while preparing for an exhibition was “I’m not afraid to ask, so don’t be afraid to say no.” Respect.

**Stop doing:** constantly changing their mind about their work or their texts right up to the last minute, to no greater effect. It’s unprofessional, reveals their insecurities, and drives everyone crazy.

WHAT KEEPS YOU MOTIVATED?

It gets harder to stay motivated because there is little opportunity for change or growth within my position, and the cycle of exhibitions gets pretty repetitive after a while. That said, working with really great artists on interesting exhibitions, meeting other cultural workers, and knowing we all face the same challenges usually makes me forget about all the bad stuff. I’m also constantly learning new things that come in handy for my own art practice.

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RESPONDANT 15

PLEASE INDICATE YOUR JOB TITLE:

**Artist/curator**

WHERE ARE YOU LOCATED?

**Montréal, Québec**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**28 years/artist.**

**9 years off and on/curating**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**A privileged relationship. A relationship where the curator is “let in” to the artist’s created world.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**As these curatorial projects were all enacted “through” artist-run centres, I would have to say the biggest impediment for me was my conflictual feeling of wanting to respect the people who worked at the centres on a daily basis (and had managed to navigate within the established guidelines of what is considered an acceptable exhibition), while at the same time wanting to radically challenge those very guidelines to**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**15, 8**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Curators**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**At the museum level, (or at least at this museum) the curator very much works to fulfill the artist’s wishes when the artist is actually involved. My museum also has a large collection though and artists are very often not involved. Frequently they aren’t alive anymore either. However, I work directly with the art and am not often part of that level of participation unless the artist needs to give or receive information or advice on particulars about installing their work**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Honestly, it’s my own distractions. Staying focussed is what I work on to keep getting my work done.**

**empower the artists to risk enacting a new vision of what was possible. (Here I am not suggesting the people who worked at artist-run centres were not supportive, but rather it was my own subjective feeling of conflict between the established and the not-yet-valued.)**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Getting a group of people together on the same day, at the same time, at the same place. takes. for. ever.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Stop censoring themselves based upon what they “think” funders want.**

WHAT KEEPS YOU MOTIVATED?

**I love watching a person engage with the very real struggles of their art practice. I love listening to smarter-than-me people articulate their thinking and their dreams. I love being beside someone who is critically engaging with their world and actualizing this engagement through their work. Nothing motivates me more than this.**

---

RESPONDANT 16

PLEASE INDICATE YOUR JOB TITLE:

**Preparator**

WHERE ARE YOU LOCATED?

**New York**

**Communication between people and departments factors in heavily. Occasionally the wheels of bureaucracy and funding are the culprit.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**I am usually left to my own devices to handle my work. As artwork usually demands a completely unique solution for how it is dealt with and installed, etc., it is up to me to come up with or invent a solution.**

**The best way to deal with it is to bite off smaller pieces when possible and then to talk through what needs to happen with people who have similar experience. Or sometimes anyone you can trap to listen to you.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish they would be more available during installs.**

**I wish they would stop micromanaging and being neurotic narcissistic assholes during installs.**

WHAT KEEPS YOU MOTIVATED?

**Well, the thing I find stressful about being left on my own to solve problems is the main thing that keeps me motivated at work, as in, it is very engaging and often very enjoyable.**

**Work also provides me money to live and do things like making art and travelling and having a social life. I am not the best at maintaining many of those things, but I at least have the means to do them as I please.**

---

RESPONDANT 17

PLEASE INDICATE YOUR JOB TITLE:

**Operations/Maintenance Manager**

WHERE ARE YOU LOCATED?

**Montreal**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Commercial gallery**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**I've been working in the field for 16 yrs on and off since the mid nineteen-nineties. And in my current position for a total of 9.5 yrs out of 16 years.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Public**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Symbiotic when it works well. Toxic when off the rails.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Time and energy, the lack of both when pursuing the potentials.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Separating myself from the job or saving enough energy for myself. To manage, I work in cycles, sometimes daily, sometimes yearly, it all depends on the projects as this allows me to know that when I am in one (the job) there will be (is) the other (art practice), and vice versa.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Keep working on their projects.**

WHAT KEEPS YOU MOTIVATED?

**The encouragement of family and friends. Knowing I am not what I say I am but what I do for others and myself.**

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RESPONDANT 18

PLEASE INDICATE YOUR JOB TITLE:

**Assistant Director**

WHERE ARE YOU LOCATED?

**Brooklyn, NY**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization  
Contemporary art gallery**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**About 5 years**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Since we only work with emerging artists and curators, this relationship is quite different from other institutions. Frequently, the curators are also artists, and are very much on the same level as who they are working with. Sometimes this leads to loose ends because of lack of experience, but overall this relationship is very amicable and symbiotic.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Needing to have another job so that I can support myself in working for an organization that I am passionate about. (= lack of time)**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Time management coupled with being understaffed and having many programs to manage.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I generally like the artists that I work with,**

**and many of them are arts workers as well. No serious complaints.**

WHAT KEEPS YOU MOTIVATED?

**The people who I work with and meet through my job. Also knowing that we are aiming at something good for the art world.**

RÉPONDANT(E) 19

QUEL TYPE DE POSTE OCCUPEZ-VOUS ?

**Coordination/technique/commissaire**

OÙ ÊTES-VOUS SITUÉ ?

**Montréal**

POUR QUEL TYPE D'ORGANISME TRAVAILLEZ-VOUS ?

**Centre d'artistes autogéré**

COMBIEN D'EFFECTIFS L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ EMPLOIE-T-IL ?

**1 à 3**

DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-VOUS DANS LE SECTEUR CULTUREL ?

**15 ans**

DEPUIS COMBIEN DE TEMPS OCCUPEZ-VOUS VOTRE POSTE ACTUEL ?

**5 ans**

DANS VOS INTERACTIONS QUOTIDIENNES, À QUELLE CATÉGORIE DE GENS FAITES-VOUS LE PLUS D'EFFORTS POUR PLAIRE ?

### Subventionneurs

D'APRÈS VOS EXPÉRIENCES ET CONSTATATIONS, COMMENT DÉCRIRIEZ-VOUS LA RELATION ARTISTE-COMMISSAIRE ?

**Tout le monde a besoin de manger, les commissaires en allant chercher les artistes "star" pour avoir des subventions; les artistes en acceptant de lécher certains commissaires pour être montrés et peut-être avoir de l'argent sinon un peu de paillette.**

**Heureusement il existe des commissaires très intègres qui ne choisissent le travail des personnes que parce qu'elle peut et veut le défendre. En général ces commissaires ne reçoivent pas beaucoup de subventions... et puis il y a les artistes qui jouent aux commissaires parce que c'est là qu'ils arrivent à obtenir de l'argent pour manger et pas forcément par envie et passion de montrer le travail de leurs collègues... triste réalité.**

QUEL EST L'OBSTACLE LE PLUS IMPORTANT À LA BONNE EXÉCUTION DE VOTRE TRAVAIL ?

**Le manque cruel d'argent, les coupures qui font qu'on doit travailler toujours plus avec moins, donc concrètement garder de vieux ordinateurs, de vieilles imprimantes qui ralentissent le travail et qui parfois ne sont plus compatibles avec l'avancé technologique...**

**La peur du manque d'argent va s'immiscer tranquillement dans les relations entre centres d'artistes qui fait que la notion**

**performante est donc partout...ahhh misère!**

Y A-T-IL DES CHOSSES QUE VOUS CONSIDÉREZ QUE LES ARTISTES DEVRAIENT FAIRE ? QU'ILS DEVRAIENT CESSER DE FAIRE ?

**Les artistes devraient être plus solidaires avec les centres et mieux comprendre leur fonctionnement (l'inverse est vrai aussi) Ils devraient réduire leurs attentes face aux centres.**

**Ils devraient savoir que les travailleurs sont des humains comme eux et des artistes comme eux. Un peu plus de respect et d'altruisme de tous les côtés serait bien.**

OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?

**Dans ma vision du monde qui me permet de manger grâce à mon travail qui sert à mettre en valeur le travail artistique d'autrui, et savoir que l'art dans ce monde est nécessaire.**

**Disons que je vis en accord avec mes principes et c'est rare dans le monde du travail.**

**Parfois c'est dur d'être pauvre et de devoir tordre mes principes pour être en accord avec les subventionneurs (disons les politiques d'état). Tout le monde joue le jeu et parfois je suis tannée et je me demande quand ça va s'arrêter et quand pourra-t-on retourner aux vraies valeurs des centres d'artistes; celles partager par le CAC quand il donnait encore des subventions avec ce principe de "favoriser et promouvoir l'étude et la diffusion des arts, ainsi que la production d'œuvres**

**d'entraide disparaît tranquillement et cette sensation d'être en concurrence rend tout plus compliqué (chacun garde ses infos, son matériel, etc., pour faire des revenus autonomes) alors que jamais ça ne devrait être ça.**

**Le manque de temps est aussi essentiel. Il faut du temps pour prendre le temps de bien faire les choses. Alors quand on travaille à mi temps et que le travail réel demanderait 40h, c'est pas simple de tout condenser. Ça demande beaucoup de savoir-faire!**

QUEL EST L'ASPECT LE PLUS STRESSANT DE VOTRE TRAVAIL ?

- Faire rentrer 35 à 40h en 20h.
- Les dates limites des demandes de subventions qui sont de plus en plus nombreuses et de plus en plus souvent, passez son temps en paperasserie.
- Devoir changer sa mentalité pour se fondre dans celle de ceux qui nous donnent l'argent.
- Voir le milieu devenir des entreprises privées obligées d'avoir du rendement...

COMMENT GÉREZ-VOUS CE STRESS ?

**Je respire par le ventre, je trouve des alliés avec qui on partage ce désarroi, et quelques trucs techniques pour "gagner" du temps.**

**Se répéter : on fait ce qu'on peut avec ce qu'on a.**

**Et je tombe malade... pas de gestion de stress, d'ailleurs gérer le stress est une drôle d'expression, là aussi il est question d'entreprise. La gestion est une notion d'entreprise, et la notion d'entreprise**

**d'art" (1957). On dirait que maintenant c'est l'art pour le public payeur de taxes. Il faut que l'art serve...**

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RESPONDANT 20

PLEASE INDICATE YOUR JOB TITLE:

**Past - Programming Director; Present- Instructor**

WHERE ARE YOU LOCATED?

**Ontario**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**8 years**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**The people I work for are never pleased**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Difficult. As an artist and a faux curator (Programming Director), I find curators**

**who aren't artists are often arrogant and clueless as to the actual reality of what it means to be an artist in Canada. Curators in Canada do not have a sense of vision and generally recycle the same 5 artists. They are only interested in their career advancement, the status quo, and in their next higher status job at a public gallery. In the meantime they are classist and undermine the work of those of us who are actually trying to generate new dialogue.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Too much work. No support. 26 hours of pay for a 60 plus work hour week. Insufficient funding. No support for workers with disabilities except ghettoized work environments in lower funded centres. Forced to become a 'professional' in the worst sense of the word within the current neo liberal shifts in the artist-run centre system.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Too much work, underfunding, no co-workers, or co-workers who are only interested in their next position at a public gallery. There is no way to manage the stress of that. Ageism. Getting older with no pay raise. No benefits. If you are injured at work forget it. Starting over again in another related career. The artist-run centre system for workers is often a lawless work environment that does not have a safety net for workers. No recourse for abusive environments**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre  
Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3  
4-10  
21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**I've been working in this field since 2005, so 10 years. In my current position: 5 months**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**It really depends on the artist(s) and curator(s) involved as well as the context of where they are working.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Multi-tasking. More specifically, being drawn in multiple directions by multiple projects, deadlines, administrative tasks and not having enough time to focus. This is likely a combined by-product of working enough to make ends meet and being excited about lots of different ideas and ways of working.**

**and back-stabbing. I was 'fired' from my last contracted position for an exhibition that I raised the funds for, because they cited my 'lack of faith' in the organization. My issue was that I fought for the artist that needed resources and was denied those although they could have easily been accommodated. A history of artist-run centres treating long-term workers badly in the end of their terms. Negative histories that resonate throughout the community and make it difficult to get anything done.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish artists would claim their position and stop playing a secondary position to curators. I wish artists would be paid and respected for their work.**

WHAT KEEPS YOU MOTIVATED?

**The future. Political activism.**

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RESPONDANT 21

PLEASE INDICATE YOUR JOB TITLE:

**Independent critic, curator, and cultural worker**

WHERE ARE YOU LOCATED?

**Houston/Montreal**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Uncertainty and instability. Financial precarity. Doubting whether it is worth it/ if I belong/am good enough.**

**Sharing worries and fears with other cultural workers helps to manage this somewhat. Working collaboratively. Remembering and celebrating successes and recognition.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish artists would stop making so much work.**

WHAT KEEPS YOU MOTIVATED?

**The (perhaps misguided) belief that I have something unique or important to contribute. A desire to exchange and develop new ideas with other people. The feeling of belonging to a community of like-minded people.**

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RESPONDANT 22

PLEASE INDICATE YOUR JOB TITLE:

**Exhibition Coordinator**

WHERE ARE YOU LOCATED?

**Mississauga, Ontario**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**University art gallery**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**13 years in the field, 7 in current position**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Artist-curator relationships are very complex and can be fraught with potential landmines: competing priorities, unequal commitment levels, personality clashes and even conflicting visions of the goal or purpose of an exhibition. The successful ones are based on trust, willingness to negotiate and good communication. Written contracts will provide a solid base to initiate a partnership, but what sees a project through to the end is a positive work dynamic between the key players involved.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Bureaucracy**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Curators only have to worry about artists. Artists only have to worry about curators.**

DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-VOUS DANS LE SECTEUR CULTUREL ?

**Depuis combien de temps occupez-vous votre poste actuel ?  
4 ans dans le réseau des centres d'artistes.  
2 contrats de 6 mois en 2 ans, dans mon poste actuel.**

DANS VOS INTERACTIONS QUOTIDIENNES, À QUELLE CATÉGORIE DE GENS FAITES-VOUS LE PLUS D'EFFORTS POUR PLAIRE?

**Artistes**

D'APRÈS VOS EXPERIENCES ET CONSTATATIONS, COMMENT DÉCRIRIEZ-VOUS LA RELATION ARTISTE-COMMISSAIRE ?

**Il y a toujours une personne qui gagne, c'est la personne qui sait le mieux négocier.**

QUEL EST L'OBSTACLE LE PLUS IMPORTANT À LA BONNE EXECUTION DE VOTRE TRAVAIL ?

**Travailler sur un ordinateur acheté en 2009.  
Le manque de temps.**

QUEL EST L'ASPECT LE PLUS STRESSANT DE VOTRE TRAVAIL ? COMMENT GÉREZ-VOUS CE STRESS ?

**Devoir savoir tout faire et bien le faire.  
Savoir le faire rapidement.  
Quand ça ne va pas j'ouvre la radio et je danse.**

Y A-T-IL DES CHOSSES QUE VOUS CONSIDÉREZ QUE LES ARTISTES DEVRAIENT FAIRE ? QU'ILS DEVRAIENT CESSER DE FAIRE ?

**Les artistes font du mieux qu'ils peuvent**

**Arts administrators have to worry about both.**

**Cultural workers have to be skilled at multi-tasking, it is the only defence against the stress inherent in the job.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish more artists would stick to the budget!**

WHAT KEEPS YOU MOTIVATED?

**Remembering that every exhibition is unique and that I'll never work on the same one twice.**

**Unless it's a travelling exhibition...**

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RESPONDANT 23

QUEL TYPE DE POSTE OCCUPEZ-VOUS?

**Coordonnatrice à la programmation**

OÙ ÊTES VOUS SITUÉ ? (VILLE/PROVINCE)

**Montréal, Québec**

QUEL TERME EST LE PLUS APPROPRIÉ POUR DÉCRIRE L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ?

**Centre d'artistes autogéré**

COMBIEN D'EFFECTIFS L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ EMPLOIE-T-IL ?

**1-3**



avec les ressources qu'ils ont.

OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?

**Le sentiment d'accomplissement personnel à la fin d'un projet, pour l'artiste, et tous celles et ceux qui ont travaillé au projet.**

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RESPONDANT 24

PLEASE INDICATE YOUR JOB TITLE:

**Programmer**

WHERE ARE YOU LOCATED?

**Alberta**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre  
Non-profit arts organization**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**Over 15 yrs working in this field.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR

OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**When it's good, it's great! But unrealistic expectations (from either party) can make the relationship turn sour quite quickly. My advice to everyone: GET IT IN WRITING and go over the contract together in case there are any questions or misinterpretations. Also be mindful that we are all working towards the same goal: a successful exhibition.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Funding, politics, and not enough time in the day (I was curator, programmer, installation technician, etc.).**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**When I worked at an ARC it was funding. Later, while working at a large arts organization, it was the politics that I found stressful (as well as funding), and after the same issues over and over for many years, I managed the problem by finally resigning this past summer. Now I teach studio arts.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish all artists would read their contracts carefully and ask questions if they don't understand or agree with any of the items outlined. We (the artists and cultural workers) are both hoping to successfully launch the exhibition so everyone needs to show up prepared and be professional. I am also a practicing artist so I'm always**

COMBIEN D'EFFECTIFS L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ EMPLOIE-T-IL ?

**1 à 3**

DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-VOUS DANS LE SECTEUR CULTUREL ?

**J'y ai travaillé de 2007 à 2009 et de 2013 à aujourd'hui... Donc, environ 4 ans.**

DEPUIS COMBIEN DE TEMPS OCCUPEZ-VOUS VOTRE POSTE ACTUEL ?

**1 an et 4 mois.**

DANS VOS INTERACTIONS QUOTIDIENNES, À QUELLE CATÉGORIE DE GENS FAITES-VOUS LE PLUS D'EFFORTS POUR PLAIRE ?

**Artistes**

D'APRÈS VOS EXPÉRIENCES ET CONSTATATIONS, COMMENT DÉCRIRIEZ-VOUS LA RELATION ARTISTE-COMMISSAIRE ?

**Je n'ai pas eu suffisamment d'expérience pour pouvoir émettre une opinion.**

QUEL EST L'OBSTACLE LE PLUS IMPORTANT À LA BONNE EXÉCUTION DE VOTRE TRAVAIL ?

**Le manque de temps est une grande difficulté, car nous sommes deux employées à temps partiel. De plus, de ne pas pouvoir améliorer les conditions des artistes, ainsi que les conditions des travailleurs culturels sont des éléments plus qu'important et ceux-ci sont directement liés à l'obstacle principal : le financement.**

**amazed by artists who don't seem to meet deadlines etc. even when they have received the information months - and sometimes a year - in advance, often with reminders.**

WHAT KEEPS YOU MOTIVATED?

**Successfully supporting hundreds of artists with diverse practices over the last 15 years.**

**I am an advocate for artists and have always insisted that any organization I work with pay above CARFAC rates whenever possible. I suspect some artists think that Programming Coordinators/ Curators are out there just trying to make a name for themselves. In my experience with other local arts programmers, this is rarely the case. Most of us are motivated by the exciting art practices we have learned about and having an opportunity to assist and support artists in sharing their work with a larger public.**

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RESPONDANT 25

QUEL TYPE DE POSTE OCCUPEZ-VOUS ?

**Directrice administrative**

OÙ ÊTES-VOUS SITUÉ ?

**Montréal, Québec**

POUR QUEL TYPE D'ORGANISME TRAVAILLEZ-VOUS ?

**Centre d'artistes autogéré**

QUEL EST L'ASPECT LE PLUS STRESSANT DE VOTRE TRAVAIL ?

**L'insécurité financière... l'instabilité des revenus liée à l'augmentation constante des dépenses.**

**Le second m'amène à rebondir sur la question à choix de réponse «À quelle catégorie de gens faites-vous le plus d'efforts pour plaire?» Je pense que je suis la personne à qui je veux le plus plaire. Bon, ça semble étrange dit comme ça... mais en fait, j'ai tout d'abord beaucoup plus d'attentes envers moi-même, mon travail et ma performance. Ce qui fait que je me stress avec mes propres attentes.**

COMMENT GÉREZ-VOUS CE STRESS ?

**Avec une résolution : Le lâcher prise.**

**Non, mais honnêtement il faut simplement voir le verre à moitié plein au lieu de le voir à moitié vide. Ainsi que toujours remettre en question ce que nous faisons, ce que cela coûte et comment ça peut être amélioré afin d'obtenir le plus possible un équilibre entre nos objectifs et la réalité.**

Y A-T-IL DES CHOSSES QUE VOUS CONSIDÉREZ QUE LES ARTISTES DEVRAIENT FAIRE ? QU'ILS DEVRAIENT CESSER DE FAIRE ?

**Depuis un an, j'ai parfois l'impression que les artistes comprennent mal ce que représente un centre d'artistes et les moyens de celui-ci.**

**Le mot d'ordre est certainement le respect, l'écoute et la collaboration.**

OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?

**Premièrement, dans l'apprentissage. Le milieu des centres d'artistes est certainement un milieu avec peu de moyens, mais c'est dans ce genre de contexte que tu es amené à apprendre le plus et à développer des stratégies différentes.**

**Ensuite, certainement le contexte ; l'art contemporain, les artistes, les travailleurs culturels, le public, les amateurs... finalement L'ART ET LA CULTURE.**

**Pour terminer, mais non le moindre, je dirais l'ambiance dans mon environnement de travail.**

RESPONDANT 26

PLEASE INDICATE YOUR JOB TITLE:

**Exhibition Coordinator**

WHERE ARE YOU LOCATED?

**Toronto**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**University art gallery**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**In the field: 10 years**

**In my current position: 4 years**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Directors**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**I work directly with curators and artists and manage the exhibition schedule at two university galleries at the University of Toronto. I would describe the relationship between curators and artists at our institution as professional.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Competing deadlines.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Same as above, competing deadlines. I coordinate 8 to 12 exhibitions a year plus 1 to 3 touring exhibitions at any time. I also coordinate some publications, public programmes, and facilities management.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I don't have any complaints of working with artists and in fact enjoy that part of the job a lot. We tend to work with mid-career to senior artists in our galleries, so for the most part they are very professional and know what**

**they want. One small thing is that it is sometimes difficult to get payment forms/ contracts/loan forms etc. signed by artists.**

WHAT KEEPS YOU MOTIVATED?

**I enjoy my job and find it challenging. We have a very great staff and we work well together and have fun too. I have been at this institution for 6 years and I have had opportunities to advance. The institution is also part of a long-term growth period, so I find it very motivating to work to build something new or bigger. All of this makes for a motivating work environment.**

RESPONDANT 27

PLEASE INDICATE YOUR JOB TITLE:

**Independent curator/ artist**

WHERE ARE YOU LOCATED?

**Montreal**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization  
Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**In the field- 10 yrs. Independently- 3 yrs.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**The people I work for are never pleased**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Active. Passive. Fraught. Exciting!  
Empathetic. Combative. Productive.  
Counter-productive.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Time**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Expectations. Communication.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**N/A**

WHAT KEEPS YOU MOTIVATED?

**New ideas. Curiosity. Conversations.**

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RESPONDANT 28

PLEASE INDICATE YOUR JOB TITLE:

**Exhibits Co-ordinator**

WHERE ARE YOU LOCATED?

**Winnipeg, Manitoba**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**4.5 yrs.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Directors**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**I'm both curator and designer/artist, so no conflict there.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Not enough help. I could use another graphic designer and maybe more help for research and the hands-on making of an exhibit.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Too many projects on the go, not enough help to make them, missed deadlines and exhibits pushed back due to special impromptu projects from higher-up. I manage it by just slogging along and getting it done, eventually.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**N/A**

WHAT KEEPS YOU MOTIVATED?

**Every day is different. Research and planning an exhibit is fun and the design aspect is what I like the most. Seeing my exhibit ideas come to life is a big thrill. Especially when it gets lots of press and good visitor comments.**

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RESPONDANT 29

PLEASE INDICATE YOUR JOB TITLE:

**Conservator**

WHERE ARE YOU LOCATED?

**Montreal, QC**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Contemporary art gallery  
Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**22 years and currently 5 years**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Curators**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**In the work I do as a Conservator I rarely participate in or observe first-hand the artist/curator relationship. More often I may work with just the artist, or just the curator. I have most often had good experiences with this, although it depends greatly on the person.**

**In the work I have done as a Preparator (technician), I have had a little more opportunity to observe this (in a Museum setting, and in private galleries), and have found that curators can at times make decisions based on an idea of 'pleasing' the artist, not taking into consideration the hands-on time or proper manner of working that technicians employ to get a job done. This has not been often, and again is more directly related to the person, not a generalization.**

**In both jobs (Conservator and Preparator) I have observed that while artists may start with unrealistic expectations for an exhibition/restoration of their work, this is remedied best with proper communication from staff - which means curators, preparators and conservators working together.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Poor communication and grand expectations based on (usually) tight, unrealistic timelines. In my experience these problems have arisen most often with curators and/or directors.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

See above.

**Poor staff relationships/communication as a general environment in a Museum or Gallery.**

**And unrealistic timelines (which contribute to poor relationships) that have, in the time I have been working, become more and more of a common expectation - setting everyone on edge both because of budgets and because everyone wants to do their job well - resentment sets in when people are repeatedly pushed to stretch budgets and somehow do the same job they were doing before in half the time.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Write their own installation instructions**

WHAT KEEPS YOU MOTIVATED?

**I love always learning about art  
I love objects and using my hands to do technical work  
A great working environment is one with friendly, stimulating people and stimulating, varied work.**

RÉPONDANT(E) 30

QUEL TYPE DE POSTE OCCUPEZ-VOUS ?

**Coordonnatrice générale et artistique, volet administration**

OÙ ÊTES-VOUS SITUÉ ?

**Montréal/Québec**

POUR QUEL TYPE D'ORGANISME TRAVAILLEZ-VOUS ?

**Centre d'artistes autogéré**

COMBIEN D'EFFECTIFS L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ EMPLOIE-T-IL ?

**4 à 10**

DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-VOUS DANS LE SECTEUR CULTUREL ?

**Plus de 10 ans**

DEPUIS COMBIEN DE TEMPS OCCUPEZ-VOUS VOTRE POSTE ACTUEL ?

**4 ans**

DANS VOS INTERACTIONS QUOTIDIENNES, À QUELLE CATÉGORIE DE GENS FAITES-VOUS LE PLUS D'EFFORTS POUR PLAIRE ?

**Subventionneurs**

D'APRÈS VOS EXPÉRIENCES ET CONSTATATIONS, COMMENT DÉCRIRIEZ-VOUS LA RELATION ARTISTE-COMMISSAIRE ?

**Pour moi, il s'agit d'une relation de partage. Chaque projet se fait dans un respect mutuel du travail de chacun. Je vois cette relation comme une union temporaire où il faut bien communiquer**

**pour se comprendre, parfois faire des concessions et des choix de manière à atteindre un résultat qui soit satisfaisant autant pour l'artiste que pour moi. Dans ma manière d'aborder le commissariat, je me donne pour objectif de travailler étroitement avec le ou les artistes tout au long du processus de création d'une exposition. D'où mon idée d'union, qui peut être aussi nommée partenariat ou association. Mais ce vocabulaire reste bureaucratique.**

QUEL EST L'OBSTACLE LE PLUS IMPORTANT À LA BONNE EXÉCUTION DE VOTRE TRAVAIL ?

**Ce qui m'apparaît le plus difficile dans mon travail, c'est de me buter à certaines résistances ou protestations quand il faut trancher et prendre une décision qui ne plaira pas à tout le monde. Cela peut occasionner des tensions temporaires qui finissent par s'estomper avec le temps.**

QUEL EST L'ASPECT LE PLUS STRESSANT DE VOTRE TRAVAIL ?

**Je crois que ce n'est pas le travail à proprement parler qui me cause du stress mais de combiner un travail régulier dans un centre d'artistes et de travailler sur des projets artistiques en parallèle (commissariat, écriture, etc.). Parfois, les tâches se multiplient, se croisent, s'entrechoquent, et les dates de tombée arrivent vite. On parle alors d'urgence.**

COMMENT GÉREZ-VOUS CE STRESS ?

**La «to-do-list» ou liste de choses à faire reste mon meilleur outil pour ne rien laisser s'échapper.**

**Prendre une respiration entre chaque dossier réglé.**

**Me lever pour m'aérer l'esprit.**

**Parler à d'autres personnes du milieu ou à mes collègues quand il faut que je trouve des solutions.**

Y A-T-IL DES CHOSSES QUE VOUS CONSIDÉREZ QUE LES ARTISTES DEVRAIENT FAIRE ? QU'ILS DEVRAIENT CESSER DE FAIRE ?

**Peut-on vraiment dire à un artiste d'arrêter de faire quelque chose?**

**On peut leur parler mais c'est eux qui ont le dernier mot.**

OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?

**Elle vient de mon besoin de participer à l'écosystème du milieu des arts visuels mais aussi de côtoyer des gens qui me font aimer ce que je fais : collègues au bureau, les membres de notre centre, d'autres dirigeants de centres d'artistes, les artistes qu'on invite et accueille dans nos espaces d'exposition, les artistes avec qui je collabore sur des projets de commissariat, le travail en duo (N.& M.) qui m'a redonné le goût de faire du commissariat, les gens qui me font confiance et qui m'invitent à participer à différents projets ou comités, etc.**

**C'est peut-être bête de le dire ou probablement un lieu commun mais si je n'avais pas de projets d'art, je ne sais pas ce que je ferais dans la vie.**

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 RESPONDANT 31

PLEASE INDICATE YOUR JOB TITLE:

**Director**

WHERE ARE YOU LOCATED?

**Saskatoon**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**University art gallery**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**30 yrs,  
3 yrs**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Writers and editors are close cousins to artists and curators, and their relations are similarly marked by power. Sadosochistic roles are established early on and feed the pleasures and frustrations of the couple. As with all collaborative relations, trust and respect must be continually fertilized.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Life**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Meeting deadlines and public speaking are stressful. Preparation is the cure for both.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I don't believe there are any behavioural patterns that artists as a group conform to.**

WHAT KEEPS YOU MOTIVATED?

**The pursuit of money, fame, knowledge, happiness, and the prospect of making a contribution (in no particular order).**


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 RÉPONDANT(E) 32

QUEL TYPE DE POSTE OCCUPEZ-VOUS ?

**Commissaire adjointe / Assistante à la direction**

OÙ ÊTES-VOUS SITUÉ ?

**Montréal, Québec**

POUR QUEL TYPE D'ORGANISME TRAVAILLEZ-VOUS ?

**Organisme culturel à but non-lucratif**

COMBIEN D'EFFECTIFS L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ EMPLOIE-T-IL ?

**1 à 3**

DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-VOUS DANS LE SECTEUR CULTUREL ?

**5 ans**

DEPUIS COMBIEN DE TEMPS OCCUPEZ-VOUS VOTRE POSTE ACTUEL ?

**3 ans (mais le poste a changé en 3 ans. J'ai commencé par coordonnatrice des expositions et assistante à la direction)**

DANS VOS INTERACTIONS QUOTIDIENNES, À QUELLE CATÉGORIE DE GENS FAITES-VOUS LE PLUS D'EFFORTS POUR PLAIRE ?

**Directeurs**

D'APRÈS VOS EXPÉRIENCES ET CONSTATATIONS, COMMENT DÉCRIRIEZ-VOUS LA RELATION ARTISTE-COMMISSAIRE ?

**En tant que commissaire, je trouve que c'est la relation artiste-commissaire qui est un des éléments les plus intéressants de mon travail. Discuter avec les artistes de leur démarche artistique, réfléchir au travail, élaborer des projets de concert avec les artistes, là est le bonbon qui fait accepter tout le reste, soit la gestion et la coordination de projet. Lorsque tu travailles sur tes projets, cette gestion devient un autre aspect où il est possible d'être créatif.****En tant que coordonnatrice par contre, j'ai parfois eu l'impression que les commissaires se donnaient le beau rôle face aux artistes dans la réalisation des projets d'exposition, reléguant aux coordonnateurs du lieu présentant l'exposition la tâche difficile de devoir trouver des moyens de réaliser ce qu'ils****avaient élaboré avec les artistes, sans nécessairement prendre en considération les budgets / capacités de la structure d'accueil. Ainsi, les mauvaises nouvelles venaient ensuite du coordonnateur, et non du commissaire. En même temps, je dois reconnaître que lorsque tu n'es pas à l'intérieur d'une structure, il est difficile d'évaluer ce qui est réaliste ou non en terme de demandes! Du coup, je me demande si de mon côté, je ne fais pas exactement ce que je reproche dans les cas où je travaille comme commissaire indépendante au sein de structures où je ne fais pas partie de l'équipe!**

QUEL EST L'OBSTACLE LE PLUS IMPORTANT À LA BONNE EXÉCUTION DE VOTRE TRAVAIL ?

**Le manque de temps (provoqué, entre autres, par le manque d'argent). L'organisme pour lequel je travaillais ne pouvant pas compter sur l'énergie d'une grande équipe, faute de moyens financiers suffisant pour engager plus de personnel, il fallait savoir tout faire et faire tout en même temps. Répondre aux urgences et aux besoins quotidiens laisse peu de temps et d'énergie pour s'investir dans le développement à long terme d'une vision, d'un projet. Ainsi c'est toujours les secteurs les plus intéressants du travail qui sont mis de côté pour la gestion et la coordination quotidienne, ce qui devient frustrant et démotivant. J'ai parfois eu l'impression que les décisions prises en terme de programmation ne prenaient pas en compte les capacités de l'équipe qui devait par la suite réaliser et mettre en œuvre cette programmation, ce qui, au**



**final, fait en sorte que les gens s'épuisent et se mettent à faire des erreurs ou à mal faire leur travail.**

QUEL EST L'ASPECT LE PLUS STRESSANT DE VOTRE TRAVAIL ?

**Les attentes élevées à l'égard du travail, où j'ai l'impression que nous n'avons pas droit à l'erreur, alliées à la charge de travail qui ne fait qu'augmenter sans que les effectifs de travail, eux, n'augmentent. Le fait que les équipes soient petites fait en sorte qu'on s'attend à ce que les gens soient aptes à faire plusieurs tâches, trouvent des solutions pour tous les types de problèmes, même si ces problèmes sortent de leurs compétences. Le sentiment qu'il faut savoir tout faire est également une source de stress.**

COMMENT GÉREZ-VOUS CE STRESS ?

**En travaillant plus fort, en faisant plus d'heures que le nombre d'heures d'une semaine de travail normale. En même temps, je tente de mieux faire la séparation entre le travail et la vie personnelle, en tâchant de me rappeler qu'il ne s'agit que d'un emploi et qu'il est important de savoir décrocher en valorisant autre chose dans la vie!**

Y A-T-IL DES CHOSSES QUE VOUS CONSIDÉREZ QUE LES ARTISTES DEVRAIENT FAIRE ? QU'ILS DEVRAIENT CESSER DE FAIRE ?

**Les artistes devraient être en charge de trouver les moyens / solutions techniques pour présenter leurs oeuvres. Je pense ici**

**davantage aux artistes qui ont des besoins d'équipements particuliers et précis. S'ils étaient en mesure de nous louer leurs équipements, ils s'assureraient que la qualité de présentation de leurs œuvres est à la hauteur de leurs attentes, et ils en faciliteraient la diffusion puisque les structures ne seraient pas toujours à la recherche d'équipements techniques.**

OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?

**Dans les échanges hypers stimulants que j'ai avec les artistes, dans la satisfaction que j'ai à élaborer des projets et à apprendre en le faisant, tant sur les œuvres sélectionnées que sur les enjeux théoriques qu'elles soulèvent.**

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RESPONDANT 33

PLEASE INDICATE YOUR JOB TITLE:

**Assistant Curator**

WHERE ARE YOU LOCATED?

**Toronto**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**University art gallery**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**17 years total, 7 in current position**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**To be honest, it is conflict ridden. Artists have specific needs and styles of working that do not always work well with institutional needs and styles. Curators do not always justify their decisions, and often the reason for something happening in a specific way is not transparent (institutional practices; resource allocations). Artists, on the other hand, do not always see the curator as a potential collaborator as opposed to the symbol of an institutionalised art system that can work against their interests. Alas, the curator, being in control of resource allocation, usually has the power in the relationship. That said, there are instances where this is not true, and the relationship can be productive and amenable.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Resource allocation in general. Specific to the University Art Gallery situation, red tape from the larger institution.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Red tape from the larger institution vis-à-vis the University Art Gallery situation. Conflicting ideas of what the art gallery's mandate is. Manage it through strategic silences.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish they would meet deadlines more consistently. By not doing so, they can put a whole project into crisis mode, as the scheduling of preps, the meeting of press deadlines, et cetera, is often contingent upon certain deadlines being met. Adequate documentation of their work (in particular when it comes to production of print material) is also always appreciated.**

WHAT KEEPS YOU MOTIVATED?

**To be honest, at times, it's a question of golden handcuffs. I would prefer to spend more time on my own practice, but find that I have to keep my position in order to be able to survive financially.**

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RESPONDANT 34

PLEASE INDICATE YOUR JOB TITLE:

**Director**

WHERE ARE YOU LOCATED?

**Montréal**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**8.5 years in the field, 3 years in my position although the job title has changed from general coordinator to director. The work has stayed the same.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Confused in Canada. From my experience it is like having an extra cook in the kitchen but not much help, just extra hands to go through and another mouth to negotiate the spice content with. But if I am generous about it, it's good to have curators, we don't have enough of 'em and we should encourage it. With more of them working, their role may become more clearly articulated.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**My other job (that pays my bills) and the limits of consensus-based collective**

**working models.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Grant writing. Or more specifically the responsibility to ensure that our activities are possible within the framework of the actual funding we get (which is generally only confirmed a few months before our event)/ making sure everyone gets fairly paid for the work they do. Lots of complaining, hot showers, stretching, and recreational drugs.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish artists were more critical of/ engaged in the dissemination of their work. And less desperate. And more humble.**

WHAT KEEPS YOU MOTIVATED?

**Those fleeting moments when art "works". And the community. But probably also the selfish desire to prove that things can be done differently, that we have artistic self-determinancy.**

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RESPONDANT 35

PLEASE INDICATE YOUR JOB TITLE:

**Executive Director**

WHERE ARE YOU LOCATED?

**Edmonton, Alberta**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**In my position 18 years, in the field almost 20**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**For the most part really good and positive. I am really happy to help realize projects with creatives and to help problem solve with artists and to offer challenges to improve projects or to engage in critical dialogue about choices for projects.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Little things, the delay in people responding to my approaches (emails, phone calls, etc.), visitors. Often the day-to-day is obstructive, however, it is also a nice balance sometimes to be able to do tasks and get things accomplished in one sitting.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Not having enough time to do all that I need to do in a day.**

**I think it is about setting some work/life balances and also being able to go home at a certain point in the day.**

**Removing work emails from my phone. Not answering emails about work when I am not at work. Setting boundaries so when someone approaches me about work when I am not working - to simply explain that I would be happy to talk to them when I am at work and to call or email me then.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Create better works. Be more daring and keep asking questions to create projects.**

WHAT KEEPS YOU MOTIVATED?

**Actualization - that my work makes a positive impact on my community.**

**Failure - it's where I learn the best lessons.**

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RESPONDANT 36

PLEASE INDICATE YOUR JOB TITLE:

**Curator**

WHERE ARE YOU LOCATED?

**Montreal, Quebec**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**4-10**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**17 years in the field/7 years at current organization/1.5 years in current position**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**This is a relationship that can be fraught with unequal and shifting power dynamics, so it is important that it be built on trust through good communication and transparency. With those things, the process can be as good as the final exhibition.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Sometimes egos, sometimes budget, sometimes time -- or all three in varying amounts.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Balancing everyone's interests (wants) with reality. I do yoga.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I can't say that artists do anything that is not based on human nature given the existing set-ups for how things get done in the art world. It would just be great if we all understood that we all want the same thing -- the best possible outcome with the best possible journey to getting there. That said, I love working with reasonable people on both sides of the artist/curator equation.**

WHAT KEEPS YOU MOTIVATED?

**A commitment to doing good things with good people.**

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RÉPONDANT(E) 37

QUEL TYPE DE POSTE OCCUPEZ-VOUS ?

**Coordonnatrice à la formation et services aux membres**

OÙ ÊTES-VOUS SITUÉ ?

**Montréal**

POUR QUEL TYPE D'ORGANISME TRAVAILLEZ-VOUS ?

**Organisme culturel à but non-lucratif**

COMBIEN D'EFFECTIFS L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ EMPLOIE-T-IL ?

**1 à 3**

DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-VOUS DANS LE SECTEUR CULTUREL ?

**3 ans**

DEPUIS COMBIEN DE TEMPS OCCUPEZ-VOUS VOTRE POSTE ACTUEL ?

**2 ans**

DANS VOS INTERACTIONS QUOTIDIENNES, À QUELLE CATÉGORIE DE GENS FAITES-VOUS LE PLUS D'EFFORTS POUR PLAIRE ?

**Aux subventionneurs et aux membres du regroupement. J'aimerais cependant que l'effort demandé par les subventionneurs soit moins grande afin de mieux pouvoir répondre aux besoins des membres, notre vraie raison d'être.**

D'APRÈS VOS EXPÉRIENCES ET CONSTATATIONS, COMMENT DÉCRIRIEZ-VOUS LA RELATION ARTISTE-COMMISSAIRE ?

**Une relation ambiguë puisque le terme et le titre de commissaire me semble relativement jeune. Sous toute réserve, il me semble qu'avant l'utilisation constante du terme, l'artiste, l'historien de l'art, le travailleur culturel ou le directeur artistique remplissait le rôle de commissaire. De nouveaux titres balises sont créés (dont celui de médiateur culturel) et me semblent parfois plus encombrants que bénéfiques dans leurs utilisations courantes. Le besoin réel actuel me semble résider dans la nécessité d'alléger la**

**charge de travail de chaque intervenant culturel (l'artiste, le travailleur culturel, le subventionneur, etc) des tâches qui ne lui incombent pas. Le commissaire peut jouer un rôle dans cette répartition des tâches mais ce que je constate actuellement, ce sont beaucoup plus d'inégalités entre les revenus et la charge de travail de chacun qu'une réelle complémentarité.**

QUEL EST L'OBSTACLE LE PLUS IMPORTANT À LA BONNE EXÉCUTION DE VOTRE TRAVAIL ?

**La gestion, le nombre de formulaires à remplir et d'exigences à combler pour répondre aux exigences de nos bailleurs de fonds, qui empiète sur le temps à créer des projets et à répondre à nos membres. La veille politique qui doit être faite afin de s'assurer de la bonne direction que prennent les programmes aux différents paliers des Conseils des arts, prise à cœur par trop peu d'institutions et d'intervenants.**

QUEL EST L'ASPECT LE PLUS STRESSANT DE VOTRE TRAVAIL ?

**Les dates limites de soumission ; les heures supplémentaires à faire, non rémunérées ; la menace constante de coupures ; la pression de trouver du financement autonome ; la pression du milieu lui-même.**

COMMENT GÉREZ-VOUS CE STRESS ?

**En relativisant. En créant des plans B ou C. En gardant un fonds de roulement suffisant. En acceptant que si nous sommes coupés, d'autres organismes ou artistes profiterons des sommes que nous nous serons vu retirées.**

Y A-T-IL DES CHOSES QUE VOUS CONSIDÉREZ QUE LES ARTISTES DEVRAIENT FAIRE ? QU'ILS DEVRAIENT CESSER DE FAIRE ?

**Les artistes devraient s'impliquer davantage envers les organismes qui les représentent et demeurer informés des politiques culturelles. Les artistes devraient cesser d'être obligés de remplir le rôle de médiateur et de gestionnaire de leur pratique et de leur projet. Ce temps impute à leur temps de recherche, de création et d'implication.**

OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?

**Dans la nécessité de maintenir un écosystème favorable à la création et à la diffusion des œuvres et de la recherche en art. Dans le désir de démocratiser l'art. Dans l'énergie d'un milieu que j'aime, de par ses valeurs et son engagement.**

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RESPONDANT 38

PLEASE INDICATE YOUR JOB TITLE:

**Deputy Director of Collections and Programs**

WHERE ARE YOU LOCATED?

**Indianapolis, Indiana**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**28 years (now retired)**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**I don't work to please anyone**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**I worked in an encyclopaedic museum so most of the artists were dead. In those cases the artist/curatorial relationship was entirely one-sided, consequently calm and non-confrontational. The contemporary department was a different story. The contemporary department was very active with three curators, several interns and a large budget. They organized 4 or 5 large shows per year and many smaller ones. The relationship between curator and artist seemed excellent. The tension was more often between conservator and artist.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Ever-changing institutional priorities.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Navigating institutional politics was tiresome.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I think it's very important for artists to teach by showing HOW they work. Too often people are turned off by an artist's esoteric lecture that rings hollow.**

WHAT KEEPS YOU MOTIVATED?

**The power of art.**

---

RESPONDANT 39

PLEASE INDICATE YOUR JOB TITLE:

**Artist and Executive Director**

WHERE ARE YOU LOCATED?

**Halifax**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**8 years in the field of arts administration, 1.5 years in my current position.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Public**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**I've experienced this relationship from the perspective of the artist, the curator, and the administrator. I find it to be as un-definable and as complex as any other dynamic. Some are healthy, while others are abusive. The most successful relationships I've witnessed were rooted in respect for each other's work. The artist as the creator, the curator as an analyst/writer/observer, both working towards a project. The least successful relationships I've witnessed were a power struggle, causing rigidity on both sides. In some of these situations, the curator is despised/resisted for their perceived "authority." In others, the artist is used as a prop. The administrator bears witness to all of these cases, and can either alleviate, navigate, or exacerbate the dynamic.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**The biggest impediment to getting my (art) work done is creative panic or paralysis caused by: too much time, lack of time, lack of energy, energetic love of my day job. The biggest impediment to getting my (administrative) work done is the Internet.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Various personalities and ego can be difficult to navigate, particularly in power dynamics. I'm learning to listen more, and to carry fewer attachments to my own "likeability," and to grease squeaky wheels**

**less often than those that run smoothly.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I'd love to read engaging, honest, and meaningful artist's statements. Instead, they sometimes read like Mad Libs.**

**I passionately believe in the need to maintain a discipline specific language, just as any other discipline does. However, need these statements be littered with so many unspecific terms? I'd like to read one that, even if dense with art-speak, results in a clear understanding of something tangible about the artist's practice.**

WHAT KEEPS YOU MOTIVATED?

**Conversations about ideas and strategic thinking.**

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RESPONDANT 40

PLEASE INDICATE YOUR JOB TITLE:

**Editor**

WHERE ARE YOU LOCATED?

**Toronto**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**Seven years, and five years.**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**I don't work directly with artists as much as I work directly with writers, and my role isn't as a curator, but as an editor, which is similar in many respects. So, I can talk about the writer/artist relationship, or the editor/artist relationship, which often places the writer in an adversarial and interpretive role, where they're likely to be viewed positively, and to be respected by artists (in most, but not all instances). The difficulty is in finding the right writer to cover an artist and the right context in which to present their work - one that's going to be productive and positive for both the artist and their audience. The biggest problem I face is that writers tend to gravitate towards better-known entities, and there are far too many really interesting artists who simply don't get written about.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Administrative overload; mindless tasks that consume time better spent thinking, reflecting and refining ideas in an immersive way. And communication**

**overload (i.e., the fact that we're accessible to everyone at anytime and that it's difficult to filter this out). Multi-tasking is the scourge of reflective thought!**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Disappointing people, and making decisions where there's no one 100% positive outcome. For example: avoiding conflict with a writer, but at the cost of publishing an article that's not to the standards of our readers. I try not to put too much weight in other people's expectations, or to be influenced by other interests, and wear a thick skin when I need to.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**I wish artists would document their work better, so their work looks great on magazine covers!**

WHAT KEEPS YOU MOTIVATED?

**The satisfaction of getting things done. And good writing, and good artwork, and smart, creative, critical people. It's a privilege to be among so many who are like this.**

---

RESPONDANT 41

PLEASE INDICATE YOUR JOB TITLE:

**Artist**

WHERE ARE YOU LOCATED?

**Toronto**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**25 years**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Funders**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**Some curators are afraid of artists because they recognize an inequity. Some artists are afraid of curators because they recognize an inequity.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Lack of money**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Meeting funders.**



WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Stop thinking and saying there is no money in art. There is a lot of money in art. Only it is very concentrated.**

WHAT KEEPS YOU MOTIVATED?

**My mortgage. My love. My anger.**

---

RESPONDANT 42

PLEASE INDICATE YOUR JOB TITLE:

**Indigenous Research and Administrative Practicum**

WHERE ARE YOU LOCATED?

**Banff, Alberta**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Non-profit arts organization**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**21 +**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**4-ish years in the field, 1 in this position**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Artists**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**The curator and curatorial efforts here often seem to be very based around doing everything that is possible (within means) to meet the artists' needs.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**Being given too many tasks to manage simultaneously.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Being given too many tasks to manage simultaneously.**

**Organizing through lists, I used to stress and work extra, now I'm trying harder to let people know when I cannot take on the work they're asking me to do.**

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

**Hiding their intent (or lack of knowing, it's okay not to know!) in jargon and pretence. Also, submitting documents properly and on time is really cool.**

WHAT KEEPS YOU MOTIVATED?

**I love the experiences I have with artists. Sharing influences and input, seeing the creative process, writing about art, and making art myself.**

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RESPONDANT 43

PLEASE INDICATE YOUR JOB TITLE:

**Installation technician / preparator**

WHERE ARE YOU LOCATED?

**Montreal**

WHAT TYPE OF ORGANIZATION DO YOU WORK FOR?

**Artist-run centre  
Contemporary art gallery  
University art gallery  
Commercial gallery  
Museum**

HOW MANY STAFF DOES YOUR ORGANIZATION EMPLOY?

**1-3  
4-10  
11-20**

HOW LONG HAVE YOU BEEN WORKING IN THIS FIELD? AND IN YOUR CURRENT POSITION?

**14 years**

IN YOUR DAILY WORK INTERACTIONS, WHICH GROUP OR CATEGORY OF PEOPLE DO YOU WORK HARDEST TO PLEASE?

**Directors**

BASED ON YOUR EXPERIENCE OR OBSERVATIONS, HOW WOULD YOU DESCRIBE THE ARTIST/CURATOR RELATIONSHIP?

**FRAUGHT.**

**It's hard for me to answer this one as it has been a long time since I engaged with curators as an artist. The best I could say from this distance of time is that they were largely respectful and positive.**

**As a technician I only observe the artist/curator relationship at some remove. It is interesting to note how some artists are more privileged regarding the allocation of resources, apparently according to their perceived status in the art world and their particular medium.**

**When it comes to new media and technology it often seems that directors are willing to spend freely on expensive new equipment that may only be used on one occasion. When it comes to other art forms and artists of lesser status, budgets are somewhat more restricted.**

WHAT IS THE BIGGEST IMPEDIMENT TO GETTING YOUR WORK DONE?

**This varies considerably from institution to institution but common problems are: Lack of resources such as inadequate tools. Lack of advanced communication and planning before installations (often due to lack of institutional funds). Lack of adequate workshop and preparatory space.**

WHAT DO YOU FIND MOST STRESSFUL ABOUT YOUR JOB? HOW DO YOU MANAGE IT?

**Uncertainty over bookings of future contracts.  
Too often institutions wait far too late to book technicians even though they know their schedules years in advance.**

This makes planning ahead difficult and often causes booking conflicts with other institutions.

Institutions will also over book technicians by many days simply due to inadequate planning so contracts can end much sooner than expected. As a result the technicians may make far less money than expected and on top of this often have already turned down other work.

I have attempted to communicate this situation to directors and chief technicians over the years but with a few notable exceptions this situation has generally worsened.

It is also very stressful to arrive for a gallery installation only to find that the artist and/or curator has greatly underestimated the time and resources required to complete a project. Fortunately under most circumstances years of trouble shooting experience and the skills of my fellow technicians (and some overtime) enables us to improvise our way to a successful conclusion.

WHAT DO YOU WISH ARTISTS WOULD DO (OR STOP DOING)?

I wish artists would have confidence in the abilities of technicians.

I wish artists would plan out and test their works more thoroughly in advance.

I wish artists would learn more about their materials and media. Increasingly I find artists lack basic knowledge of the

properties of their materials and media leading to unnecessary problems with video formatting, the structural integrity of art works and the amount of time and resources required to remedy such problems.

Too often artists arrive at the gallery with an idea and some materials but without an adequate plan of execution or even a coherent sense of what it is they want to achieve in the space provided, thus putting great demands on the technician's time and planning. Often it seems like the artist feels it is the technician's responsibility to realize rather fundamental aspects of the work that even have a substantial impact on its content.

Rather ironically some artists actually seem proud of their lack of knowledge of materials implying that theirs is the realm of ideas and concepts rather than of materials and craft. Disturbingly this smacks of a certain kind of classism - the thinker should not need to get their hands dirty when there are workers available to realize their projects. By implication this inverts some of the original anti-elitist impulses of conceptualism.

Conversely, some artists seem to have little confidence in technicians, assuming that they are unskilled labourers who have little knowledge of installation practices and materials or of art history and theory - perhaps another twist on classism.

WHAT KEEPS YOU MOTIVATED?

**Fear, a feeling of having few career options at my age. Also a slim hope that one day I will again find art inspiring. Installing art does provide a wide variety of technical challenges and problems the solution of which can be very stimulating.**

RÉPONDANT(E) 44

QUEL TYPE DE POSTE OCCUPEZ-VOUS ?

**Adjoint administratif (...)**

OÙ ÊTES-VOUS SITUÉ ?

**Montréal (Québec)**

POUR QUEL TYPE D'ORGANISME TRAVAILLEZ-VOUS ?

**Organisme culturel à but non-lucratif**

COMBIEN D'EFFECTIFS L'ORGANISME POUR LEQUEL VOUS TRAVAILLEZ EMPLOIE-T-IL ?

**1 à 3**

DEPUIS COMBIEN DE TEMPS TRAVAILLEZ-VOUS DANS LE SECTEUR CULTUREL ?

**15 ans**

DEPUIS COMBIEN DE TEMPS OCCUPEZ-VOUS VOTRE POSTE ACTUEL ?

**1 mois**

DANS VOS INTERACTIONS QUOTIDIENNES, À QUELLE CATÉGORIE DE GENS FAITES-VOUS LE PLUS D'EFFORTS POUR PLAIRE ?

**Directeurs**

D'APRÈS VOS EXPÉRIENCES ET CONSTATATIONS, COMMENT DÉCRIRIEZ-VOUS LA RELATION ARTISTE-COMMISSAIRE ?

**Les artistes sont subordonnés aux commissaires. Plus aucune exposition n'a lieu sans la présence d'un commissaire. Alors, la relation devient une relation « d'opportunisme » (ou de séduction) : l'artiste ayant besoin du commissaire pour voir son travail exposé et le commissaire ayant besoin de l'œuvre de l'artiste pour « monter » son exposition.**

QUEL EST L'OBSTACLE LE PLUS IMPORTANT À LA BONNE EXÉCUTION DE VOTRE TRAVAIL ?

**Le manque d'outils adaptés (matériel/logiciel) au travail qu'on nous demande.**

QUEL EST L'ASPECT LE PLUS STRESSANT DE VOTRE TRAVAIL ?

**Les demandes aux subventionnaires.**

COMMENT GÉREZ-VOUS CE STRESS ?

**Communiquer avec les différents agents.**

Y A-T-IL DES CHOSSES QUE VOUS CONSIDÉREZ QUE LES ARTISTES DEVRAIENT FAIRE ? QU'ILS DEVRAIENT CESSER DE FAIRE ?

**Ils devraient davantage se prononcer et s'engager politiquement; Ils devraient cesser de recourir au(x) commissaire(s) pour s'exposer.**

OÙ TROUVEZ-VOUS VOTRE MOTIVATION ?

**La lecture, l'écriture.**



Jo-Anne Balcaen is a Montréal artist who has held a parallel career in the field of arts administration for the past fifteen years. Her job titles have included Intern (Vidéographe, 2000), Programming Coordinator (article 2001-2003), Exhibitions Coordinator / Curatorial Assistant (Leonard & Bina Ellen Art Gallery, Concordia University 2005-2011), Assistant Director (Diagonale 2012-2013), and Programming Coordinator (Artex 2013-2014). As a result, her name appears in the colophon of several important titles on contemporary art published by these organisations. In her daily work interactions, the people she works hardest to please are artists.

More information about her art practice can be found at [joannebalcaen.ca](http://joannebalcaen.ca)

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Jo-Anne Balcaen est une artiste montréalaise qui œuvre également dans le domaine de l'administration des arts depuis quinze ans. Elle a occupé les postes de stagiaire (Vidéographe 2000), Coordinatrice à la programmation (article 2001-2003), Coordinatrice aux expositions / Adjointe au commissariat d'expositions (Galerie Leonard-et-Bina-Ellen, Université Concordia 2005-2011), Adjointe à la Direction (Diagonale 2012-2013), et Coordinatrice à la programmation (Artex 2013-2014). Par conséquent, son nom apparaît dans le colophon de plusieurs publications importantes sur l'art contemporain publiées par ces galeries. Dans ses interactions quotidiennes au travail, elle fait le plus d'effort pour plaire aux artistes.

Pour plus d'informations sur sa pratique artistique, veuillez consulter le site [joannebalcaen.ca](http://joannebalcaen.ca)

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