

METROPOLITAN TORONTO'S SUPPORT OF THE ARTS

A Study of the Problems
with
Recommendations for
Future Policies and Procedures

DAVID P. SILCOX

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PREFACE

Reports often have a tendency to begin boring their readers on the first page. I therefore commend the INTRODUCTION and the SUMMARY OF RECOMMENDATIONS as the only essential reading: the gist of things is contained there. (However, this is not a boring report, and even the Appendices are full of revealing facts and unsettling ideas.)

The report considers those issues which directly affect the well-being of the arts in Metropolitan Toronto. The recommendations are quite brazen, and they may pique some readers by their enthusiasm and seemingly naiveté. Yet in the INTRODUCTION I contend, and I hope persuasively, that the time is obviously at hand to consider major initiatives in the area of cultural services. The amounts involved are not large in relation to total or to other areas of expenditure, and the benefits are enormous even if they are sometimes difficult to tally.

Most municipal governments in Canada have fumbled about unimaginatively with the arts. Some cities give more than Metro, though most do little to contribute in a significant way to those amenities which help to make a city a fulfilling place to live. None that I know of have set out goals to be achieved in cultural matters as they have in park systems, transportation, education and so on.

In this respect Metropolitan Toronto may, if it pursues the recommendations with as much freshness and foresight as it showed in asking for this study, set an enviable pattern for major cities and be an example to others in this area as it is in so many others. A glance at Appendix A, "Public Attitudes to the Arts", should rivet politicians into place as cultural boosters.

This report is not so much mine as it is others. I have simply provided the means by which ideas and suggestion could be brought together. In preparing it I have talked with Mayors, Aldermen, municipal administrators, provincial and federal representatives, professional and amateur artists, the staffs of arts organizations and interested citizens. I called a number of public meetings to which over 150 people came to express their fears and hopes. I would have preferred, nevertheless, to have talked to more people for longer periods but it was not possible.

Naturally I have also drawn upon my own experience of five years with the Canada Council which gave me an opportunity to learn about the problems of all of the arts in all parts of Canada and abroad and about the various ways in which municipalities and provincial governments give assistance. The phenomenal growth of the arts all across the country has led in many instances to major administrative changes and substantial changes in government priorities. The people want and expect governments to help to provide the means for greater cultural

services and it would appear that there is a willingness to pay for this through increased taxation.

Since this report reflects, by and large, the views of the artistic community and of the elected representatives of the people in Metro, the implementation of the recommendations should not present insuperable problems. The assumption that greatly increased encouragement of the arts is a shrewd investment in the future of the Toronto region is one which underlies the whole report. Conviction is the handmaiden of accomplishment, and the government of Metro should by now be convinced that the arts, which has already done so much to make this city Canada's cultural centre and finest city, deserve and should get generous assistance.

I have not burdened my findings with extensive statistics as is normally done. It seemed to me that the most important thing was to contend with the ideas and issues at stake since these are ultimately the things which determine policy. Nevertheless, for those who are curious, I have assembled an Appendix which shows, among other things, the rate of growth of Metro's support to the arts, compared with the province and the federal government, the support given by the constituent municipal governments and such things as the total budgets and attendances of the major cultural organizations in Toronto.

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I INTRODUCTION

A Capsule History:

In order to understand where Metro should go with the arts, it is necessary to understand the path the arts themselves have followed in recent years.

Fifteen or twenty years ago the arts were considered to be a luxury and a frill which affected the lives of few people and were thought not to be widely available or desired by many. There was, indeed, considerable hostility to them. Artists had a difficult time making a living, and a mere handful earned it in their profession. Public support was uncertain. Governments contributed little or nothing.

With the advent of the Centennial and the concomitant growth of the arts, more people discovered the beneficial character of the arts, and they then became desirable. New Canadians added their strong support and enthusiasm. Individual artists began, slowly, to devote more and more of their time to their profession until a significant number earned all of their income in that way. The public because of increased interest became more generous and gave consistent support. Governments began to give assistance on an increased scale.

The Present State of the Arts:

Now the arts are seen as necessary to our society and to the quality of the life we wish to have. The question is no longer to have or not to have, but at what level assistance will be made. The number of artistic organizations has increased sharply, and to judge from the constant and increasing enrolment in fine arts faculties in universities across the country, a major segment of the younger generation are committed both professionally and for general education to have the arts as part of their lives. The public is demanding increased cultural services and higher quality. Support at the box office, private gifts and corporate donations have increased steadily. Governments have created administrative departments or authorities to support the arts and have included cultural policy as part of political programs.

This remarkable shift in priorities was at first seen at the federal and provincial levels of government. The Canada Council was formed and the Secretary of State has become, for all intents and purposes, a cultural ministry with regular and generous budgets for film, broadcasting, publishing, etc., and nearly \$25 million for the Canada Council's arts grants. Ten years ago there was only one provincial arts council, but today there are ten councils or government departments devoted to cultural support and they spend over \$25 million in direct grants, and over \$100 million in total.

The Municipal Responsibility:

As in so many other areas of concern, a number of cities across Canada are beginning to see the need for involvement at the municipal level in cultural affairs. Toronto, as the cultural capital of Canada, is the first to ask for a comprehensive policy and it is probably the one city most urgently in need of it. As the cultural sector grows, it is clear that local considerations have to have a major influence in policy and in decision making. Who knows better what is needed for Toronto than Torontonians themselves? I am convinced that as the Metro Government increases its involvement in this field, it will have a larger and stronger voice in the decisions taken by the provincial and federal governments. And this is as it should be.

When one turns to look at what Metro should do in specific terms, one is met with a bewildering number of suggestions, plans, schemes and proposals. The arts community itself asks to have various taxes levied and allocated to the arts, to look into the possibility of a Metro Arts lottery, to adopt principles which would ensure that artists are paid for services rendered, and it is concerned about the way in which policies might be established or decisions made. There is also concern as to how funds may be allocated among professional organizations, amateur artists and groups, and ethnic forms of expression.

How to Decide:

The problems of policies and the criteria related to them are dealt with in the section on "Operating Grants." It is my contention there that the best place to obtain workable policies is by turning to the arts community itself and giving it the responsibility or the obligation for self-government and self-determination within general and generous limits. The mechanism for doing this is to appoint a small full-time staff and a Metropolitan Toronto Arts Board. Though the idea of an Arts Board may have opponents, it should be a two or three year goal if it cannot be an immediate one.

One of the most important assumptions I have made in preparing this report is that an overall approach to all of the problems of the arts is the only sensible one for the present and for the future. A vigorous staff can coordinate, plan and administer in such diverse areas as operating grants, services and maintenance, capital development, special programmes and in cooperating with other agencies and bodies interested in the arts. It is only through an organized and comprehensive approach that the arts can make a concerted impact in community service, tourism and so on.

A Friend in Need:

Finally, one is faced with the difficulty of initiating a major new administrative programme and of dramatically increasing the funds to

enable it to be effective. In spite of public sympathy with a programme of planned growth and even with the sympathetic encouragement of the people's elected representatives, it may still be difficult to muster the political resources that are needed. Some legitimate reason or some immediate popular goal is required, and I believe I have found one.

In 1976 the International Olympics are going to be held in Montreal. The Secretary of State for Canada has urged that in keeping with Olympic regulations, there should be cultural manifestations during Olympic Year. Already, all of the provinces have begun to plan and to prepare for what promises to be a slightly scaled down version of Festival Canada and the Centennial Year. I would therefore urge Metro Toronto to use this occasion as an opportunity to increase its own support of the arts in Metro and to prepare now for the shared cost programmes which the province and the federal governments are likely to announce. A major international cultural festival in Toronto in 1976 could be the escalator that is needed to carry the arts in Metro to a new plateau.

II SUMMARY OF RECOMMENDATIONS

1. That Metro set a goal of increasing its grants to the arts to the level of at least \$2.5 million by 1979. (See Section III.)
2. That to this end Metro provide \$250,000.00 in 1975 by way of preparing for major cultural programmes related to the Olympics; and in 1976 a further additional sum of \$500,000.00 for the Olympic activities. (See Section I.)
3. That Metro move immediately to a system in which its arts grants apply to the approaching season rather than the current one, and that as soon as is possible longer-term budgetary commitments to the arts be made. (See Section III.)
4. That closer scrutiny of financial statements in conjunction with programme analysis be undertaken and that staggered payments of large sums be adopted as policy. (See Section III.)
5. That Metro make a policy of not giving grants to individual artists at this time. (See Section III.)
6. That the application forms for grants be revised and the suggested form appended be adopted. (See Section III and Appendix "C".)
7. That Metro develop a programme of capital development for arts facilities and be prepared to contribute in the order of at least \$5 million to it annually for the next five to seven years. This projected programme should appear in capital forecasts. (See Section IV.)
8. That Metro develop a co-ordinated programme of capital development with the area municipalities. (See Section IV.)
9. That all municipal governments in Metro adopt a policy of encouraging private developments and public projects to incorporate cultural facilities within new complexes. (See Section VI.)
10. That the Parks Department be instructed to develop and extend its policy of assistance to arts organizations for activities in the Parks in summer in close co-operation with the Arts Administrator and the area municipality recreation departments. (See Section V.)
11. That the Property Department, in close co-operation with the Arts Administrator, actively seek ways in which such buildings as may from time to time be under its jurisdiction be put to the service of the arts. (See Section V.)
12. That Metro adopt a policy of requiring 1 per cent. of capital expenditures to be allocated for works of art in the case of projects where this would be appropriate. (See Section V.)
13. That a programme of purchasing major sculptures for public places be commenced as soon as possible out of capital funds

- and in co-operation with the area municipalities and private owners as to placement. (See Section v.)
14. That Metro instruct the Convention and Tourist Bureau to give active attention to the cultural resources of Metropolitan Toronto in the course of their work, and in particular to ensure that cultural information and services are available for visitors to Metropolitan Toronto. (See Section v.)
 15. That Metro request the Metropolitan School Board to explore with Area school boards the adoption of a policy of giving particular co-operation and assistance to arts organizations which seek to use school facilities for legitimate purposes. (See Section v.)
 16. That an inventory of space needs be prepared in consultation with the artistic community for the information and guidance of the Property Department. (See Section v.)
 17. That Metro appoint an Arts Administrator and establish a staff to administer all aspects of arts policies and programmes. (See Section vii.)
 18. That Metro establish a Metropolitan Toronto Arts Board of nine appointed members, on which the Metro Chairman would sit ex officio. (See Section vii.)
 19. That Metro consider the O'Keefe Centre as the home of the National Ballet of Canada and the Canadian Opera Company and consider such administrative changes as may be worked out with these two companies and O'Keefe's Board of Management, but on the understanding that O'Keefe's role and function would not eliminate the popular aspect of its programme. (See Section viii.)
 20. That Metro enter into discussions with the City of Toronto with a view to taking over the St. Lawrence Centre or to making substantial increases to its operations. (See Section viii.)
 21. That some assistance to ethnic forms of expression be part of the policy governing disbursements for operating grants. (See Section ix.)
 22. That the Property Department be instructed to take into account the needs of ethnic groups in determining the use of Metro buildings. (See Section ix.)
 23. That Metro Caravan be given continued support for its multi-cultural programme in the schools. (See Section ix.)
 24. That the Metropolitan Toronto School Board be requested to explore with Area school boards the adoption of a policy

of co-operative assistance with ethnic arts groups in respect to their use of facilities in school buildings. (See Section ix.)

25. That Metro give moral support to any initiatives by the area municipalities that will designate, preserve, appropriate or restore buildings of historic importance. (See Section x.)
26. That the Metropolitan Library Board, in conjunction with other interested departments, be requested to prepare a statement of policy and a blueprint for action to establish a Metro Toronto archive facility, and that special funds be made available for this purpose. (See Section xi.)
27. That a committee be formed under the Arts Administrator and including representatives from the Ontario Arts Council, the Art Gallery of Ontario and artists, to make a proposal concerning a continuing capital programme of purchasing works of art that could enhance and embellish public buildings and offices. (See Section xii.)
28. That the Arts Administrator give consideration to a programme of prizes and/or awards for distinction in the arts in Metro. (See Section xiii.)
29. That Metro invite representatives of the Metropolitan Toronto Library Board, the Ontario Film Institute, the Ontario Arts Council, York University's Department of Film and the Ryerson Institute of Technology to meet, consider and to propose a plan for a film exhibition centre with an archive and library. (See Section xiv.)

III OPERATING GRANTS

The operating costs of cultural activities are met by public support at the box office or through donations and by operating grants from the various levels of government. As the quality of the country's cultural organizations has risen in the past five to ten years, so their reliance on governmental support has risen. It is an axiom in the arts that the better they get, the more they cost.

Fortunately or unfortunately, depending on your point of view, Toronto has more than its fair share of the country's cultural resources. Its obligation, therefore, to support those organizations which make this such an attractive city to visit and to live in, is considerably greater than it might otherwise be. In fact, as is the case in building endowment, Toronto is much less generous than a number of cities elsewhere in Canada.

Level of Granting:

In order to bring Metro's system of granting into line with the real needs of its arts organizations and in proportion to the support from other levels of government, I recommend that the level of granting rise over the next five years to \$2,500,000.00. While this appears to be a major figure in absolute terms, expressed a percentage of Metro's budget it will rise from about 1/20 of 1 per cent to about ¼ of 1 per cent.

Long Term Budgeting:

While the level of granting is the most crucial aspect of a policy that truly meets the needs of today and tomorrow, there are other factors which have to be taken into consideration. A system of three-year to five-year budgeting for arts organization would enable them to be assured of continuing support and have a base upon which to plan their futures carefully and sensibly. Metro could provide the leadership which could help to change the policies of the province and the federal government in this regard, even though the immediate possibility of changing the term or the power of Metro Council to adopt such a policy is somewhat remote.

Timing of Grant Decisions:

Another expressed concern about the way in which Metro allots its grants is the time of the year in which this is done. For many organizations this means receiving notice of the amount, as well as the money itself, when they are partly through a season which sometimes has been planned, budgeted and committed up to two years previously. Since Metro's fiscal year is set (and is, incidently, different from the provinces and the federal government and all of the arts organizations) there are only two ways in which this serious problem can be solved. The first

is to advance, as much as possible within the year, the decision-making process, and I believe that this can be done without undue difficulty.

The second thing that can be done, is to give grants that apply to the year ahead, so that instead of coming at the end or middle of an organization's season the grant would come well in advance. This would allow for better planning, and it would show a better understanding of one of the problems which persistently aggravates arts groups.

The difficulty in doing this, is that a catch-up year is needed. That is, there has to be a double grant in one year so that sometime early in 1975, organization X will get its grant for 1975 (for most of them that is 1974-75), and its grant for 1975-6. I urge that the means be found to make this one-time change.

In an increasing number of cases the amounts involved in granting are getting to be rather substantial, and since the expenditure of public funds is involved, I would suggest that rather greater attention be given to the financial positions of the recipients. Grants should not be paid (though they may be authorized in principle) before audited financial statements are received and examined. Payments might also be made in instalments throughout the year where larger sums are involved. This provides an opportunity to receive progress reports, and to ascertain that funds are being used for the purpose for which they are given.

While the Canada Council and the Ontario Arts Council do run fairly close checks on most of the organizations to which Metro gives support, I believe that the current practice of not examining financial information in detail and in relation to the artistic programme is mildly irresponsible.

Grants to Individuals:

There were some suggestions that would involve Metro in making grants to individual artists. Apart from some programmes, suggested elsewhere, where artists might be commissioned to do work or their services sought for certain programmes, I think that for the time being the individual artist is adequately taken care of by the Canada Council and the Ontario Arts Council. I therefore recommend that Metro have a policy of not supporting individual artists at this time.

Criteria:

The problems of what policies and criteria apply to those seeking assistance from Metro are both complicated and subtle. How does one allocate the budget? Who gets what section of the golden apple? How does one determine financial need? How does one assess artistic merit? How does one make reasonable comparisons between a theatre troupe and a symphony? How does one acknowledge the new

without forsaking the old? And how do you deal with the well-intentioned without ignoring the accomplished?

Answers to these problems never have been, nor will they ever be, perfect. There is no completely objective way to get the answers, and even the best answers available will always be vulnerable to attack. But like other areas that involve one in ideological convictions, rather than hard facts, such as education or social service, an attitude of trust and encouragement will allay most of the uncertainties that may arise.

In artistic judgements there is only a subjective appraisal. Some subjective assessments, however, are more valid than others. Those who know most about a subject and who have the most experience in some aspect of a profession will give a judgement that gives one more confidence than an uninformed opinion. If one collects subjective opinions from the most informed and out of them forges a consensus, then that is as close to objectivity as one can hope to get.

That is another way of saying that the artistic community itself is the best place to go in order to get advice and appraisal. With guidance it is most likely to provide the correct answers and certainly the answers that the community itself will live with. Like any other matter there will be disagreements, regrets, frustrations and new resolves, but there is no other substitute within our social and political system for self-government and self-regulation within general terms of reference. It is for this reason that I elsewhere urge the establishment of an arts board and the appointment of a staff which would be responsive to the needs of the artistic community and to the political and social realities within which deliberations have to take place.

General Policy Guidelines:

That much said, it is nevertheless possible to set down some general guide lines which could serve as a starting point for implementation and which could be amended in the course of experience and accumulated case history.

1. Metro must assume a major financial commitment to the established arts organizations which serve the Metropolitan community.
2. A portion of the funds committed generally in support of the arts must be reserved for experimental projects and for new groups as they are formed.
3. A portion of the general funds must be reserved for continued activities related to the arts but not necessarily at the professional level.
4. Metro should support primarily those activities which are broadly available and which are normally supported by the whole community in some significant way.

5. Metro should consider itself a force acting on behalf of the organizations it supports in its relation with the Ontario Arts Council and the Canada Council.
6. Metro should adopt an attitude of encouragement which is an example to private and corporate support and should offer services in those parts of its administration which can provide help to the arts, such as parks, property and the Convention and Tourist Bureau. (See next Section.)
7. Metro should encourage the various Boroughs to support artistic enterprises by making an allocation of matching funds for special or initial programmes or by negotiating agreements on the sharing of costs on capital programmes.
8. An immutable guideline in all decisions should be that artistic merit is the first priority.

Application Forms:

The application forms which are used to assess the applicants for Metro funds should be revised in order to give a more concise picture of the applicants achievements and purposes for requiring assistance. The forms used by the Ontario Arts Council and the Canada Council might prove to be helpful examples. A suggested revision is appended.

Recommendations:

That the budget for grants to arts organizations rise to a level of at least \$2.5 million by 1979;

That Metro promote and when possible move to a system of triennial budgeting for the major arts organizations;

That closer scrutiny of financial statements in relation to artistic programmes be undertaken and that staggered payments of large sums be considered;

That Metro adopt a policy of not making grants to individual artists at this time; and

That the application forms be revised.

IV CAPITAL REQUIREMENTS

At first blush Toronto appears to have all the theatres, galleries and concert halls that it needs. Certainly it has more cultural organizations than any other city in Canada, some of them with reputations that are world-wide. One imagines that if they are surviving at all they must be adequately accommodated at the worst.

The sad truth of the matter is that Toronto is probably the worst city in Canada for the accommodation it gives for the arts and particularly the performing arts. Considering the size of the population, the amount of activity and the needs of the arts themselves, there is a serious famine of space, and of proper space.

Some of our best theatres play in makeshift factories or done-over offices, there is no opera house for our great ballet and opera companies, Massey Hall is in a state of advanced decrepitude, the Royal Ontario Museum is desperately crowded and old, there is no house in which young dance companies can properly perform or rehearse, there are, apart from the St. Lawrence Centre, no 800 to 1000 seat theatres, and no smaller ones built for the purpose. And apart from the purchase of O'Keefe Centre, Metro has yet to spend a dollar on buildings for the arts.

Rectifying this unhappy situation is not difficult if people are as proud and interested as they profess to be. It has been done, and done generously and well, in Hamilton, Regina, St. John's, Winnipeg and Edmonton to name but several. Why not in Toronto?

It is relatively easy to draw up a list of urgently needed facilities, a sort of shopping list, for the next few years. We need:

- a new 1800-2200 seat concert hall (new Massey Hall)
- a 400 seat chamber music hall
- a 4000-4500 seat auditorium
- three or four 400 to 800 seat theatres
- two small (250-350 seat) experimental theatres
- an opera and ballet house (which O'Keefe Centre is not, but has to be in the interim)
- a major addition to the R.O.M.
- a gallery for contemporary art and art activities (in addition to the AGO)
- a cinemateque for historical film showings, archive and library.

All together, these might cost in the order of \$125 million. Assuming a sharing of these costs with the province and the federal government and with the people of Metro, it would be reasonable to assume a Metro programme of \$30-35 million over the next five to seven years.

There are several suggestions, all of which should be pursued, which could meet this very critical aspect of the needs of the arts in Metro.

1. A Capital Fund:

The evidence suggests that Metro should draw up a cultural development programme and be prepared to fund it in the order of at least 5 million dollars annually for the next 5 to 7 years. The establishment of such a fund would permit planning to begin in earnest so that priorities could be set and negotiations could be opened with the province and the federal government. Adoption of such a programme in principle at the three levels of government would make an enormous difference in the atmosphere in which such projects are contemplated and it would be a commitment to the arts which is desperately needed at this time.

2. Co-operation with area municipalities:

A number of the Boroughs are contemplating the development of cultural facilities. It is the total lack of these at the moment which precludes the great cultural resources of Toronto from providing more services in the perimeter regions of Metro.

A programme of capital development should be worked out with the Boroughs and the City and a portion of the capital fund suggested could be reserved for contributions to Borough projects. This would be in sympathy with the principle of diffusion of services within the whole Metro community.

3. Private Development

Metro and each of the municipalities which comprise it should adopt a policy of encouraging or requiring private developers and those in charge of public developments to include cultural facilities within new complexes as needed or desired. This is one way in which cultural facilities can be conveniently located and it would be consistent with a policy of multiple use within certain areas.

While financing a facility of this nature might be done by concession at the time of approving building permits or by granting a tax rate that would insure a facility being made available, most of the politicians with whom I discussed this felt that direct financial contributions in return for long term leases or full ownership was the best way to proceed. Certainly this method of development would help to reduce costs substantially, and therefore give the community more cultural facilities for the same expenditure.

Toronto abounds in human and in institutional resources that are not being fully used at the moment, largely because there are insufficient facilities for them to perform in and insufficient resources to support their full operation. A capital programme is a necessary complement to a programme of Operating support.

Recommendations:

That Metro give consideration to a capital development programme and allocate at least \$5 million annually in its capital budget projections;

That Metro develop a co-ordinated programme of capital development with the Boroughs;

That Metro encourage the area municipalities to adopt a policy of helping public and private developers to incorporate cultural facilities within new complexes or projects.

V SERVICES

Metro is in a position to provide the arts organizations of Metro with a broad range of services which can complement the operating grants. As an example of the sorts of activity that could be expected:

Parks Department:

There is already a considerable amount of artistic activity in the parks in the summer time which is in some cases supported by the Parks Department. This initiative can, in a large number of cases, be substantially extended and be of greater benefit to the arts in Toronto. Summer theatre, concerts of all kinds of music, special programmes for children, and so on should be worked out with the new Arts Administrator so that the Parks Department can avail itself of expert guidance and can put its money where it will be both beneficial to the arts and still fulfill the aims of the Parks Department's own programme.

Property Department:

Metro owns a number of buildings which may from time to time be very suitably adapted to various needs of the arts community. Studio space, community centres, rehearsal halls and the like, can often be obtained by either slight alterations or major renovation of factories, warehouses, obsolete fire halls, and so on. When the various needs of the community and of the arts organizations are brought together in an inventory, as they must be, the Property Department would be able to fulfill those needs as space became available, in co-operative discussion with the Arts Administrator.

Since the Property Department is also instrumental in negotiating planning decisions for the area municipalities, Council should instruct it to adopt as a policy the provision of cultural facilities wherever and whenever desirable.

There is a critical need in Toronto for studio building space for painters, sculptors and printmakers. If suitable premises become available for reasonable periods of time, Metro should approve the provision of proper studio space to the extent possible. Since artists have a need based on economics to live in their working space, Council should instruct the Property Department to negotiate such exemptions from city or borough by-laws as are necessary.

Commissioning Works of Art:

The Federal Government has for some years had a policy of permitting up to 1 per cent. of the capital cost of new buildings or extensions or renovations, to be applied to commissioning or purchasing works of art. Various provinces also have adopted this policy and in the case of Quebec the allowance is 3 per cent. and is mandatory.

Metro should adopt a policy of permitting up to 1 per cent. of capital costs for works of art to enhance public spaces such as the exteriors of buildings, lobbies, foyers, waiting rooms, cafeterias, etc.

An additional programme of art in public places such as squares, plazas, park, should also be included as a regular programme and from capital funds.

Information System:

Many of the arts organizations felt that the Convention and Tourist Bureau could do a great deal more to promote specific activities of the arts groups. The Bureau at present uses the allurements of the Ballet, Symphony and the theatres as images in their promotional material, but does not give the visitors to Toronto the kind of up-to-date information which would enable the tourist to choose among cultural activities available and obtain tickets. The information system needs to be examined and revised and Council should instruct the Convention and Tourist Bureau to develop a new policy on promotion which will give active support and adequate cultural information to the visitors to Metro Toronto.

A number of European cities provide Kiosks in strategic locations such as plazas, popular street corners and within the transport system, which advertise all monthly activities in the arts. This is an example which Metro Toronto might emulate.

Metropolitan Toronto School Boards:

A number of arts organizations and amateur groups have commented on the difficulty of negotiating the use of schools on evenings and weekends. There seems little doubt that greater use could be made of these facilities whether for amateur or professional use. The Boards should be requested to discuss this matter with Area school boards so that they will adopt a policy of close co-operation with arts organizations and community groups for the use of school facilities.

Recommendations:

That the Parks Department be instructed to develop and to extend its policy of assistance to arts organizations for activities in the parks in the summer in close co-operation with the Arts Administrator;

That the Property Department, in close co-operation with the Arts Administrator, actively seek ways in which such buildings as may from time to time be under its jurisdiction may be put to the service of the arts;

That Metro adopt a policy of requiring 1 per cent. of capital expenditures to be allocated for works of art for projects where this would be appropriate;

That a capital programme of purchasing major sculptures for public places be commenced as soon as possible;

That Metro instruct the Convention and Tourist Bureau to give active attention to the cultural resources of Toronto in the course of their work, and in particular to ensure that cultural information and services are available to visitors to Toronto;

That Metro request the Metropolitan Toronto School Boards to discuss with Area boards the adoption of a policy of giving particular co-operation and assistance to arts organizations which seek to use school facilities for legitimate purposes;

That an inventory of space needs be prepared in consultation with the artistic community for the information and guidance of the Property Department.

VI RELATIONS WITH OTHER GOVERNMENTS

Working Relations:

Metro now spends a quite large sum of money in support of the arts, though hopefully this will increase sharply as recommended over the next few years. This financial lever can be used to good effect in negotiating with the province and the federal government in order to obtain greater sums for the arts in Metro.

As a general rule of thumb, it has been my experience that each municipal dollar in operating budgets should be able to attract two provincial dollars and three federal dollars. For capital grants the proportion may change somewhat, but the general principle should obtain. At the moment, there is a very strong policy of decentralization in both the provincial and federal granting agencies which works somewhat to the disadvantage of Metro Toronto in spite of the fact that several of the nation's major companies are in residence here and Metro's cultural resources are so much greater. An increase of interest and support on the part of Metro would help to reverse this trend.

Diplomatic Relations:

Since, as I have mentioned elsewhere, Metro Toronto is the cultural centre of Canada, it is in the best interests of Metro to maintain and extend this pre-eminence by keeping in contact with cities in other provinces in Canada. This should be a policy of the proposed Arts Administrator so that Toronto's leadership in this field can be seen and can be of advantage to others in Canada.

Within Metro:

The staff of experts and such advisory groups as Metro may establish should be available to the area municipalities to help them develop programs and policies. Should the City of Toronto, for example, want to share the services of an Arts Administrator for the purpose of processing grant applications, it should be able to obtain such services at a reasonable share of the cost.

VII ADMINISTRATION

Based on the recommendations for operating and capital grants and on the kinds of services needed and relations that Metro should have with other levels of government, it is obvious that a permanent administrative arrangement must be established to implement an active program and to provide administrative supervision.

An Arts Administrator:

Metro should engage a high calibre administrator at the level of Commissioner, who is sympathetic to and knowledgeable in the arts, capable of negotiating the cooperation of the various Metro departments, and the area municipalities, maintaining fruitful contacts with provincial and federal officials and who can help the arts to flourish in Metro for the benefit of Metro residents.

The staff required for this administrative position would be quite small. For the first year or so, assuming the cooperation of the various other departments in Metro, an establishment of three would be adequate: an administrator, an assistant and a secretary.

In order for the program to be fully effective and vigorous it is essential that the top administrator be of very high calibre indeed. He or she will be creating policy, and negotiating policies with other departments and governments at a high level. An intermediate administrator is unlikely to provide either the energy required or retain the confidence of the artistic community and of Metro Council.

A Metropolitan Toronto Arts Board:

The process of making grants has, up to this point, been one of making decisions based on limited information and generally by people who, however sympathetic and well-intentioned, are pressed for time and have other priorities. If one adds to the decisions of making grants, the development of capital planning, of developing policy, and of maintaining relations with other levels of government, or initiating new programs, all of which are essential parts of a comprehensive system of support and encouragement for the arts, then the process of decision-making has to be overhauled as well as the process of administration.

The artistic community is fairly unanimous in its view that this process must be pulled back from the political arena to some degree so that debate on particular issues does not impinge upon the main thrust of development. The politicians to whom I have spoken are less absolute in their view, but there appears to be a general consensus in favour of a professional staff and board.

The scale of engagement between Metro and the arts is now such, and will likely grow to such a degree in the next few years, that it

would be wise and fruitful to establish a Metropolitan Toronto Arts Board at this time. This Board would consider and act on recommendations made to it by the Arts Administrator. Guided by the staff it would establish policies, programs, procedures and criteria which would ensure the well-being of the arts within Metro. It would consider all applications, establish priorities, initiate programs and plan development.

Arts Board Membership:

The Metropolitan Toronto Arts Board would be appointed by the Chairman of Metro Council upon the advice of the Arts Administrator. Its members would be appointed for terms of three years, staggered initially to insure an even turnover and continuity. The members would represent various interests within the artistic community such as artists, administrators and patrons and they would be chosen on the basis of their knowledge, understanding and experience in the arts. It would not and should not be a large board, but would be of seven or nine people (with the Metropolitan Chairman as an ex officio member).

Metro Council and the Arts Board:

The relation that I envisage between a Metropolitan Toronto Arts Board and the Metropolitan Council is a straight-forward one. Metro Council would allocate each year the global funds for an Arts Board. It would review, annually, the performance of the Arts Board and receive a report of its activities and decisions. The Arts Administrator would answer to Metro Council on any matters within his responsibilities or the responsibilities of the Arts Board. In the event that an organization felt that the Arts Board had been unfair, the Metro Council could serve the function of deciding an appeal, whereas at the moment it is both the judge and jury.

This arrangement is one which has proved itself to be adaptable and workable in Canadian society at all levels of government and I have every confidence that it would work well in Metro, both for the artistic community and for the Metro government.

Although the arts community would favour this proposal for an Arts Board and I am firmly persuaded of its wisdom, it may take some time to implement it. As an interim measure it would be possible to form a committee, advisory to the Arts Administrator, which might become the Arts Board as programs developed and as Metro Council saw the advantages of giving authority for detailed matters to those professionally engaged, and reserving the right to decide the more important aspects of basic policies.

Recommendations:

That Metro appoint an Administrator for the Arts and engage a small staff to administer all aspects of arts policies and programs;

That Metro establish a Metropolitan Toronto Arts Board to be comprised of seven or nine appointed members and on which the Metro Chairman would sit ex-officio;

That if the formation of a Board be delayed, the Arts Administrator be urged to form an advisory committee so that the voice of the arts community will be heard.

VIII THE O'KEEFE AND THE ST. LAWRENCE CENTRES

O'Keefe Centre:

Metro Toronto owns the O'Keefe Centre, or will in three more years, and pays its annual operating cost and taxes. The Centre provides a program for residents of Metro which includes concerts, musical theatre, and opera and ballet seasons. At the moment it is the only facility in Toronto which can serve as an opera house, though it is not ideally suited for this purpose. Nevertheless, the likelihood of there being an opera house suitable for the opera and ballet within the next few years is highly unlikely and Metro should now consider the O'Keefe Centre as its interim opera and ballet house.

The National Ballet Company and the Canadian Opera Company are two of the largest and most expensive cultural organizations in the country. They play to full houses in Toronto, although it is astounding and embarrassing to have to report that the National Ballet's season in New York is longer than it is in Toronto. There is no doubt that both of these companies could play for the benefit of Toronto residents and visitors to a much greater extent than they now do if arrangements with the O'Keefe Centre could be somewhat altered. At the moment they pay more in rent for the use of the hall than they receive in Metro grants. They cannot afford the benefit of being able to rehearse on stage to the extent they should which is a very great impediment to artistic quality. There is no doubt that Toronto owes these organizations considerably more than it now gives.

Metro should examine the possibility of the O'Keefe Centre becoming the home of both the opera and the ballet. They should be considered as the prime tenants of this facility and responsible, under the Board of Management, for its total administration. This could be done without foregoing the popular entertainment program.

The details of responsibility and function would have to be negotiated in some detail before a final decision could be made, but it is clear that some such arrangement must come sooner or later in the interest of making wiser long-term use of the O'Keefe Centre. This proposal would not necessarily save money, but neither would it be likely to cost much more than Metro is now paying for the O'Keefe Centre.

The St. Lawrence Centre:

The St. Lawrence Centre is owned and operated by the City of Toronto yet is one of the facilities within Metro which provides excellent theatre for all Metro residents. Metro gave a modest grant this year to the prime tenant of the Centre, Toronto Arts Productions, and should discuss with the City whether Metro should take over the St. Lawrence Centre entirely on much the same pattern as it now is

responsible for the O'Keefe Centre or substantially increase its support for the Centre's Operations.

Recommendations:

That Metro consider the O'Keefe Centre as the home of the Canadian Opera Company and the National Ballet Company and make such administrative changes as may be worked out with these two companies and the O'Keefe Board of Management;

That Metro enter into discussions with the City of Toronto with a view to taking over the St. Lawrence Centre or to making substantial increases to its operation.

IX MULTI-CULTURALISM

Metro Toronto's population is perhaps the most pronouncedly polyglot in North America. Toronto has managed, mostly by serendipity, to have preserved and encouraged the vigour of many of the arts and customs of various ethnic groups. This a most important aspect of the city's cultural character to maintain.

As noted in other sections, the federal and provincial policies of decentralization have worked against Toronto, and do so in this area as well. Some forms of ethnic expression attract federal assistance in other parts of the country because they are remote and even though there is a larger collection and more activity on the part of the same ethnic group in Toronto.

An active program of assistance to the arts could do a great deal to foster and to extend these important forms of expression, while forceful representation from Metro to other levels of government could be most helpful in finding other sources of assistance.

A great deal can be done by developing cooperation with the Metro School Boards and the Area school boards for the use of school facilities, by working with the Property Department in making available space for which no other purpose is immediately needed.

Although Metro Council this year reduced its grant, with some justification, to Metro Caravan, there are aspects of this organization's work which merit the continued assistance of Metro. In particular, the multi-cultural orientation which is given in the schools has promise of developing a consciousness among young people of the unique social structure in which they live. I would encourage Metro to continue assistance in this direction particularly.

Recommendations:

That some assistance to ethnic forms of expression be part of the policy disbursements of operating grants;

That the Property Department be instructed to take into account the needs of ethnic groups in determining the use of Metro buildings;

That Metro Caravan be given continued support for its multi-cultural program in the schools;

That the Metropolitan Toronto School Boards be requested to develop a policy of cooperative assistance with ethnic groups in respect of their use of facilities in school buildings.

X ARCHITECTURAL CONSERVATION

One of the areas which has been a matter of considerable public debate in the last 10 years has centred around issues concerning the preservation or destruction of historically important buildings.

Although the matter is being studied at the moment by a special committee of Metro, and most of the responsibility lies with the area municipalities, I would strongly urge that Metro give moral support and encouragement to any policies or by-laws which give power to designate, appropriate, preserve and restore buildings of historic or architectural importance within Metro.

Certain buildings are unquestionably works of art and while their merits as works of art may be a matter for debate, there can be little disagreement with the argument that a society which retains certain symbols of its past is a society which can determine more shrewdly what it is and where it is going. These intangible aspects of preservation are as important as the physical character and leavening influence they give to the total environment.

Recommendation: That Metro give moral support to any strong and effective legislation or initiative by area municipalities that will designate, appropriate, preserve and restore buildings of historic importance.

XI ARCHIVES

I have not been able to discover any department which provides archival services for the whole Metro area. While a certain amount of work is done by the Metropolitan Library system, it is clear that Metro should give some immediate attention to this function if the history and record of the Metro area is to be preserved for future historians in some comprehensive fashion.

Recommendation: That the Metropolitan Library Board be requested to prepare a statement of policy and a blueprint for action to establish a Metro Toronto archive and that special funds be made available to them for this purpose.

XII ART BANK

The federal government and one or two provinces have now established programs of purchasing the work of contemporary Canadian artists to enhance and to embellish public offices and buildings. This is a form of support for the arts which is immediate and worthwhile and ought to be pursued by Metro on a modest scale. In fact, in years gone by, Toronto did purchase a number of works for the old city hall among which are numbered very important works. Some of the boroughs have from time to time made acquisitions and such a program ought to be considered as a continuing part of an enlightened government's function and duty. It might form part of the public sculpture program suggested elsewhere as part of capital undertakings.

Recommendation: That an advisory committee be formed by the Arts Administrator including representatives from Council, the Art Gallery of Ontario and artists to make a proposal concerning a continuing programme of purchases of works of art that could enhance and embellish public buildings and offices.

XIII PRIZES AND AWARDS

One way in which recognition and encouragement of the arts can be made most visible is by a program of prizes and awards to individuals who have made an outstanding contribution to the community. While this is done to some extent by both the federal government and the Ontario Arts Council, there is no reason why Metropolitan Toronto could not initiate a series of its own of awards for outstanding achievement.

Recommendation: That the Arts Administrator prepare a proposal for Metro Council to consider a programme of prizes and/or awards for distinction in the arts in Metro.

XIV FILM

Film is one of the art forms which, although it has a history of over a century, is still entering the field in a rather belated way. Most film enterprises are still commercially viable, although most of the profits taken in Toronto find their way to parent companies outside the country.

One area in which Toronto could provide leadership and do a great service for the community would be in arranging, probably in conjunction with the province, a centre where historical films might be shown, archival information and artifacts collected and library services established. There is such an institute in Montreal and in Ottawa. The Ontario Film Institute, which operates in the Science Centre, as yet does not have a sufficient basis to buy, collect and exhibit films or to develop the kind of program which could be of substantial interest to residents of Metro.

Recommendation: That Metro invite representatives of the Ontario Film Institute, the Ontario Arts Council, York University's Department of Film and the Ryerson Institute of Technology to meet, consider and propose a plan for a film exhibition centre with an archive and library.

APPENDIX "A"

Public Attitudes to the Arts
or A New Way to Look at Your Community

The following are excerpts from a recent study done by the National Research Center of the Arts, Inc., in the United States, for the Associated Councils of the Arts. The statistics have a 95 per cent. confidence level and are subject to a sampling error of ± 2 per cent.

Although there may be some variance for Canadian experience (one would hope there would be) in my view it would tend to strengthen the case for the arts rather than dilute it.

* * * *

1. Sixty-four per cent. of the public would be willing to pay an additional \$5.00 per year in taxes to maintain and operate cultural facilities. Moreover, 47 per cent. would be willing to pay an additional \$25.00 per year in taxes, and more than one of three (36 per cent.) would pay an additional \$50.00 per year for this purpose. Even among the under \$5,000.00 income group, 50 per cent. say they would accept a tax raise of \$5.00 if they knew the additional revenues would be directed to support of the arts and culture.

2. In terms of public esteem of various professions, professional musicians ranked higher than both bankers and businessmen; 55 per cent. of the public registered "a great deal" of respect for musicians, compared with 46 per cent. for bankers and 45 per cent. for businessmen. On a par with bankers and businessmen came painters and sculptors (respected "a great deal" by 46 per cent.). As noteworthy as the overall rankings is the fact that admiration for most artistic professionals does not decline with age nor increase with education.

3. On the other hand, the public's perception of the earnings of artistic professionals reflects a general lack of knowledge of the economic facts of most artists' lives. Thirty-three per cent. of the public think that painters and sculptors earn more than most salaried people; 49 per cent. of the people think that musicians earn more than most salaried people; and 71 per cent. perceive professional actors earnings as more than those of most salaried people.

4. The percentage of the public that attends arts activities such as art shows and museums and historical sites "a great deal" or "some" exceeds the percentage who attend spectator sports "a great deal" or "some". (For the former the percentage is 49; for the latter, 47.)

5. In terms of culture as a community asset, 89 per cent. of the public feel that it is important "to the quality of life in the community

to have facilities like museums, theatres and concert halls in the community". Moreover, 80 per cent. feel that such facilities are important "to the business and economy of the community".

6. Seventy-six per cent. of those surveyed said that "work that is creative and fulfilling to me personally" was very important. Within the work force, 69 per cent. of blue collar workers regard creative and fulfilling work as very important; the comparable statistic for executive and managerial workers is 85 per cent.

7. Fifty per cent. of the public said they would like to see their own children have a career in the arts.

8. Fifty-six per cent. of the total public feel that most cultural organizations operate in the black. Only 18 per cent. of the public feel that such organizations "lose money". It is apparent that the arts world has not communicated effectively to the public its financial situation.

9. Thirty-four per cent. of the public feel that cultural organizations should pay their own way; 38 per cent. feel that they should receive direct government funds to help support them.

10. By 65 per cent. to 23 per cent. the public feels that "businesses have a responsibility to help support cultural activities in their communities". Employees on all levels from executive to blue collar are in agreement here. Even among non-attenders, a majority favour business support of local cultural activities.

11. Only 57 per cent. of the public are aware that contributions to cultural organizations are tax deductible. Forty-three per cent. of the public are not sure whether such contributions are tax deductible and 9 per cent. think they are not allowed.

12. The survey reveals a large untapped potential market for cultural activities among senior citizens. There is a dramatic drop-off in attendance at cultural events with age among the American public. Fifty-six per cent. of the 65-years-and-over group are classified as non-attenders, compared with 25 per cent. of the 35- to 49-year-olds and 18 per cent. of the 21- to 34-year-olds.

13. Education is one of the most important determinants of cultural attendance. Sixty-eight per cent. of the 8th grade educated are non-attenders, compared with only 30 per cent. of the high school educated and 11 per cent. of the college educated.

14. Men and women have almost identical attendance patterns at cultural events. Twenty-nine per cent. of men, and an identical 29 per cent. of women, are cultural non-attenders; 11 per cent. of men and 10 per cent. of women are heavy attenders. Moderate attendance accounts for 20 per cent. and light attendance for 41 per cent. of the population.

15. Over 15 per cent. of those with incomes under \$15,000.00 fall into the heavy and moderate attender groups.

16. In terms of the extent to which people actively participate in (as opposed to attend) artistic pursuits in their own lives: (a) 39 per cent. currently engage in wood-working, weaving, pottery, ceramics or other crafts and an additional 18 per cent. would like to; (b) 19 per cent. currently play a musical instrument and an additional 24 per cent. would like to; (c) 16 per cent. currently paint, draw or sculpt and another 15 per cent. would like to engage in one of these activities; (d) only 2 per cent. currently work with a theatrical group, but five times that many (10 per cent.) would like to.

17. At least 4 out of 5 people involved in each pursuit listed above responded that their own participation or interest stimulated them to see the works of other people involved in the same field.

18. Sixty-two per cent. of the public said they had taken field trips to museums, planetariums, concerts or plays while in school, and 79 per cent. of those people feel that these trips "really stimulated my interest in the things I was taken to see or hear". While far larger portions of the heavy cultural attenders had these opportunities when they were young, those light and non-attenders who did go were nearly as likely as moderate and heavy attenders to feel that such trips really stimulated their interest in the things they saw or heard.

19. A large proportion of the public feels that courses in the arts should be offered "for credit as a regular part of the school curriculum, just like math or science or English": (a) 78 per cent. felt this way in regard to playing a musical instrument; (b) 71 per cent. regarding weaving, woodworking, pottery and other crafts; (c) 70 per cent. regarding art appreciation; (d) 49 per cent. regarding acting courses; (e) 46 per cent. regarding dance classes, i.e., ballet or modern dance.

20. Forty-five per cent. of the public feel that school children are not getting enough exposure to the arts.

21. In terms of satisfying their cultural needs outside the home, 65 per cent. of the public disagreed with the statement: "I can get all the culture and entertainment I need at home, from TV, radio, records and tapes."

22. In terms of facilities: 50 per cent. of the public feel that there are not enough "places for cultural events--places such as theatres, concert halls and museums in the community where they live". Like numbers of all attender categories feel that the number of places for cultural events in their community is insufficient.

23. In regard to the expense factor, 54 per cent. of the public said that they usually "combine going to a performance with eating out or meeting friends", a statistic relevant to the effect of cultural

activity on commercial enterprises, especially restaurants, in the same neighbourhood.

24. Even among current non-attenders, approximately one in four would be interested in joining groups to visit museums or performing arts events.

25. In terms of active participation: 42 per cent. of the public feel there are not enough opportunities for creative activities in their communities.

26. Re Museums: by 90 per cent. to 3 per cent. the public agreed that "museums are an important resource for the whole community . . ." Unavailability was the only complaint. Forty-two per cent. of those surveyed felt that they would "go to museums more if they weren't so inconvenient to get to".

27. Re theatre: Majorities of all age groups (and 60 per cent. of the public at large) agreed that "to see something acted on stage is more exciting and meaningful than watching it on TV or in the movies".

28. Re music: By 64 per cent. to 27 per cent. the public agreed that "no matter how good stereo gets, a live performance is almost always better". Even higher percentages of the young (16- to 20-year olds)—three out of four—agreed that live music is always better than stereo.

29. Dispelling the myth that the arts are a field of more interest to women than men, 66 per cent. of the people disagreed with the statement that "the arts are too effeminate for most men to feel comfortable taking part in them." The percentage was higher by 1 per cent. among men than women.

APPENDIX "B"

Some Statistics

This Appendix is provided for those whose moral support for the arts needs to be based more on facts than on natural enthusiasm. The only organizations that have been included are those which have to do with the arts, or the fine arts as they are sometimes called, dance, theatre, music, visual arts, but excluding such things as commercial film screenings, popular culture such as rock concerts, musicals, folk dancing, military music and so on, good as these things may be in themselves, and though they might legitimately be included in cultural statistics.

The figures that are given here are approximate, and are based upon information that was immediately available to me. While absolute precision is something that should be sought and which will give a great deal more valuable information in later and more detailed studies and analysis, the general magnitudes are reasonably exact. Statistics for provincial and national studies are available, and while Toronto always figures strongly in them, there is a great need for Metro to gather its own statistics and to see more exactly what its own patterns are. Some of those patterns are already visible in a general sort of way.

Size of the Arts in Metro:

What we are talking about here are 36 of those organizations centred in Metro and to which Metro has given assistance by way of grants.

They represent operating budgets in excess of \$21,000,000.00 this year.

These professional organizations give direct employment to over 2,500 persons.

They are supported by a public which numbers over 3,500,000 annually, an audience larger, I imagine, than that for paid admissions to sporting events in Metro.

These are organizations which attracted direct grants of \$2,000,000.00 from the Province and \$3,500,000.00 from the Federal government.

They are a substantial part of and a great asset to our community. They are also in the aggregate, big business, and they can and should in some respects be looked upon in that way.

Municipal Contributions:

A rapid survey of the various area municipalities' contributions to the arts in Metro over the past three years does not produce a very glamorous picture. There are some legitimate reasons, of course,

which might include there not being organizations to assist in some instances, or the failure of arts organizations to demand assistance loudly or insistently enough. Nevertheless, the lack of municipal leadership in the area of cultural services is quite evident when one looks at the following summary, and perhaps keeps in mind that North York is larger than Winnipeg, a city that maintains a major orchestra, a world-renowned ballet company, one of the country's best theatres and a number of other cultural facilities, or that Scarborough is nearly as large as Edmonton which has an opera company, a ballet company, 3 theatres, a civic art gallery and a fine orchestra.

	1972	1973	1974
	\$	\$	\$
East York	figures not available		
Etobicoke	4,000 00	9,000 00	10,600 00
North York	Nil	1,600 00	7,500 00
Scarborough	1,000 00	1,000 00	Nil
City of Toronto	297,255 00	306,900 00	342,875 00
Metro	379,093 00	471,300 00	472,500 00

Metro Distribution by Art Form:

In 1974 Metro received a total of 77 applications. The amounts requested added up to over \$1.1 million and represents an increase over last year of 28.5 per cent. in numbers of requests and \$178,345.00 or a 16 per cent. increase in the amount requested. This is shown by art form in the following table:

	Requests		Amount Requested				Amount Granted									
	1973		1973		1974		1973		1974							
	No.	%	\$	%	\$	%	\$	%	\$	%						
Music	13	24	21	27	261,750	00	28	324,895	00	29	189,000	00	40	183,500	00	39
Theatre	21	38	24	31	182,100	00	20	274,500	00	25	72,500	00	15	104,000	00	22
Dance	2	4	2	3	107,000	00	11	90,000	00	8	62,000	00	13	69,000	00	15
Visual Arts	4	7	8	10	81,000	00	9	109,400	00	10	37,000	00	8	44,000	00	9
General Cultural ..	6	11	10	13	157,800	00	16.5	182,800	00	16	94,300	00	20	50,500	00	11
Other	9	16	12	16	148,100	00	15.5	134,500	00	12	16,500	00	4	21,500	00	4
Totals	55	100	77	100	937,750	00	100	1,116,095	00	100	471,300	00	100	472,500	00	100

Larger Artistic Organizations:

Some concern has been expressed about the amount of money that is given to some of Metro's larger artistic organizations in relation to the amount given to smaller ones. Without going into a detailed argument about the pros and cons of this complicated issue, or commenting on the organizations themselves, I would like to indicate what the Metro pattern has in fact been over the past four years for five of the largest recipients. The organizations in question are The Toronto Symphony Orchestra, The Metro International Caravan, The Canadian Opera Company, The National Ballet and the Art Gallery of Ontario.

From 1970 to 1974 there has been a 65 per cent. increase in the funds allocated to the arts, while there was in the same period a 465 per cent. increase in the number of groups assisted. The five have received proportionately less of the total budget each year except last. This may most clearly be seen graphically:

	Total Granted	No. of Groups	Total of Five	Percentage of Total
1970	\$310,300 00	17	\$244,000 00	78.7
1971	370,050 00	22	269,000 00	72.8
1972	379,093 00	33	244,000 00	64.3
1973	471,300 00	40	314,000 00	66.6
1974	472,500 00	77	260,000 00	55.0

It can fairly confidently be expected that the relative portion for these organizations will continue to reduce in relation to the total, but that should not for the time being lead one to expect the absolute figures not to rise substantially according to real needs.

The Performing Arts—A National Study:

The Canada Council recently released a study of twenty-nine major performing arts organizations from across Canada between the years 1967 and 1972. In this period Canada Council grants to such institutions as the National Ballet, the Toronto Symphony, the Canadian Opera Company, etc., increased by 194 per cent. from \$1.8 million to \$5.4 million; provincial support increased by 118 per cent. from \$1.0 million to \$2.3 million. In the same period municipal support fluctuated considerably, but went up by only 30 per cent. from \$.7 million to \$.9 million. Over the same period private support for theatres nearly trebled, and over all of the performing arts the average increase was 52 per cent.

These increases in grant revenue have changed the proportion assumed by each sector for the operating cost of the arts. Whereas the Council's share of operating costs has risen from 15 per cent. to

22 per cent., the provincial share (national average) has remained constant at 9 per cent. But the municipal share has dropped over the period from 6 per cent. to 4 per cent. even though the absolute amount contributed has risen. The same is true of the private sector where the 52 per cent. increase represents a decrease from 14 per cent. to 10 per cent. of operating costs. The box office still takes in over 50 per cent. of revenue.

Operating revenues at the box office rose by 88 per cent. over the five years, but expenses doubled from \$12 million to \$24 million. Increases in technical salaries account for an increase in all performing art forms, and in some instances artistic salaries have been reduced somewhat while technical salaries took larger shares of budgets. The costs of sets, costumes and properties have constantly risen, and are posing a serious and difficult problem to even the most ingenious artists and administrators.

Among the studies that need still to be undertaken in Metro is one on audience profiles . The Toronto Symphony, for example, has done an audience survey which indicates a breakdown of attenders in almost exact proportion to the population of the area municipalities. More arts organizations should be encouraged to provide this sort of information for themselves and for Metro Council.

It is not yet clear either just how many employment opportunities or to what dollar amount the arts contribute to the whole economy of Metro. If one could calculate such things as costume rental businesses, lumber and set suppliers, the cultural portion of printing business, advertising, and so forth, one would undoubtedly see to what a remarkable extent the arts contribute to our society in both spiritual and economic terms.

APPENDIX 'C'



THE MUNICIPALITY OF METROPOLITAN TORONTO

Application for Financial Assistance in the Arts

Each organization applying for a grant must complete this form and forward three copies to the Metropolitan Clerk, 2nd Floor, City Hall, Toronto, M5H 2N1, on or before December 31st in the year preceding that for which the application is made.

The assessment of applications for assistance to the arts will take into account artistic quality, the service to residents of Metropolitan Toronto, the nature and extent of public and private support, financial need and administrative competence.

1. _____

Name of Organization	Telephone
Address	
2. _____

Name of Officer making application	Title	Signature
------------------------------------	-------	-----------
3. \$ _____ to \$ _____

Amount Requested	to	Period Requested	\$	Previous Grant	
------------------	----	------------------	----	----------------	--

Non-Profit
 Chartered
4.

Describe the general aims and functions of the organization:
 (Attach a copy of the Constitution if not previously submitted.)
5.

Describe the program for which assistance is being sought:
6.

Audience statistics, as applicable:
 Total audience previous year _____ Estimated coming year _____
 Average audience/performance _____ Services to _____ school children.
 Services to _____ special audiences (describe: _____)
 Total within Metropolitan Toronto _____
7. Attach a list giving the names, titles, and addresses of the executive officers and of the members of the board.
8. Enclose copies of current applications to the Canada Council and to the Ontario Arts Council.

9. Attach a copy of the most recent audited financial statement and provide the information requested below for a three year period.

	Last Audited	Current		Next Budgeted
		Budgeted	Actual	
<u>Operating Expenditures:</u>	\$	\$	\$	\$
Artistic Fees and Salaries				
Administrative Salaries and Wages				
Rent				
Advertising and Promotion				
Administrative Expenses				
Other (specify)				

Total				
<u>Operating Revenues:</u>				
Admissions, subscriptions, box office				
Private donations				
Corporation donations				
Ontario Arts Council				
Canada Council				
Municipal Assistance				
Metropolitan Toronto grant				
Other (specify)				

TOTAL				
SURPLUS/(DEFICIT)				
ACCUMULATED DEFICIT				

Note: Applicants are requested to submit three copies of any supplementary material forwarded with this application.

LETTER OF TRANSMITTAL FROM THE SUB-COMMITTEE OF THE
METROPOLITAN EXECUTIVE COMMITTEE ON GRANTS TO
THE EXECUTIVE COMMITTEE, EMBODYING THE SUB-COM-
MITTEE'S RECOMMENDATIONS

"The Metropolitan Executive Committee on January 8, 1974, appointed the Metropolitan Toronto Chairman, Mr. C. Dennis Flynn, Mr. Karl Jaffary, and Mr. William Kilbourn, as a Sub-Committee of the Metropolitan Executive Committee to consider applications for grants received in 1974 from organizations in respect of services other than social services, such Sub-Committee to submit its recommendations thereon to the Metropolitan Executive Committee.

"The Metropolitan Council on October 2, 1973, adopted Clause No. 3 of Report No. 37 of The Metropolitan Executive Committee, headed 'Grant Policy for Metropolitan Toronto', as amended, such clause embodying a recommendation that a research assistant be employed by the Metropolitan Clerk's Department to assist the Metropolitan Toronto Clerk and the Chairman's Office in the preliminary screening for completeness of all 1974 grant applications and, in addition, to co-ordinate the development of information from other grant agencies in connection with grants in support of the Arts; and that the Sub-Committee be requested to recommend to the Council of 1974 an arts policy for the Metropolitan Corporation.

"Subsequently, the Metropolitan Executive Committee adopted a recommendation that a Grants Officer be employed in the Metropolitan Clerk's Department (Clause No. 13 of Report No. 45 of The Metropolitan Executive Committee, 1973) and, on February 26, 1974, engaged Mr. David P. Silcox for the consulting assignment of Grants Officer in order to meet the following needs (Clause No. 11 of Report No. 7 of The Metropolitan Executive Committee, 1974):

- '1. To analyze the existing Arts Grants Policy and its accompanying procedures, co-ordinate the processing of grants applications, and either make the present system work more effectively, or recommend a better system.
- '2. To develop policy suggestions and recommendations in conjunction with the Sub-Committee of the Metropolitan Executive Committee to be established in 1974 to review the grant allocations for the Arts, which policy, when ultimately approved, will govern the Metropolitan Corporation's future support of the Arts. As amended by Metropolitan Council, this policy is to be reviewed by the Metropolitan Executive Committee before October 1, 1974.

'It was emphasized that the assignment would result in procedures and policies being set for the future, including the establishment of an evaluation process for screening grants requests.'

10. That the Parks Department be instructed to develop and extend its policy of assistance to arts organizations for activities in the Parks in summer in close co-operation with the Arts Administrator and the area municipality recreation departments;
11. That the Property Department, in close co-operation with the Arts Administrator, actively seek ways in which such buildings as may from time to time be under its jurisdiction be put to the service of the arts;
12. That Metro adopt a policy of requiring 1 per cent. of capital expenditures to be allocated for works of art in the case of projects where this would be appropriate;
13. That a programme of purchasing major sculptures for public places be commenced as soon as possible out of capital funds, and in co-operation with the area municipalities and private owners as to placement, it being understood that the capital funds to be used for such purposes are those to which reference is made in recommendation 7 above;
14. That Metro instruct the Convention and Tourist Bureau to give active attention to the cultural resources of Metro Toronto in the course of their work, and in particular to ensure that cultural information and services are available for visitors to Metro Toronto;
15. That Metro request the Metropolitan School Boards to explore with area school boards the adoption of a policy of giving particular co-operation and assistance to arts organizations which seek to use school facilities for legitimate purposes;
16. That an inventory of space needs be prepared in consultation with the artistic community for the information and guidance of the Property Department;
17. That Metro appoint an Arts Administrator and establish a staff to administer all aspects of arts policies and programmes, the staff requirements to be an Arts Administrator and secretary, with the addition of a Research Assistant at such time as the level of work being administered warrants such addition;
18. That an informal Arts Advisory Committee be established upon the advice of the Arts Administrator and with the concurrence of the Sub-Committee on Grants, the Arts Advisory Committee to be selected from various interests within the artistic community such as artists, administrators and patrons, and that they be chosen on the basis of their knowledge, understanding and experience in the arts; that the number of members of the Arts Advisory Committee to be nine; and that the function of the Committee to be one of advising the

"The Sub-Committee of the Metropolitan Executive Committee on Grants now reports that it has had before it the report (September, 1974) entitled 'Metropolitan Toronto's Support of the Arts--A Study of the Problems with Recommendations for Future Policies and Procedures', submitted by Mr. David P. Silcox."

"The Sub-Committee further reports that it has concluded its consideration of the aforementioned Study, and recommends the adoption of the recommendations embodied therein, subject to certain amendments thereto which have been incorporated in the following revised list of recommendations:

1. That Metro set a goal of increasing its grants to the arts to at least \$1.75 million by 1979, and that this be recommended to the 1975-1976 Metropolitan Council for their action;
2. That to this end Metro provide \$250,000.00 in 1975 by way of preparing for major cultural programmes related to the Olympics; and in 1976 a further additional sum of \$500,000.00 for the Olympic activities, and that this be recommended to the 1975-1976 Metropolitan Council for their action;
3. That Metro move immediately to a system in which its arts grants apply to the approaching season rather than the current one, and that as soon as is possible longer-term budgetary commitments to the arts be made, and that this be recommended to the 1975-1976 Metropolitan Council for their action;
4. That closer scrutiny of financial statements in conjunction with programme analysis be undertaken and that staggered payments of large sums be adopted as policy;
5. That Metro make a policy of not giving grants to individual artists at this time;
6. That the application forms for grants be revised and the suggested form appended be adopted;
7. That Metro develop a programme of capital development for arts facilities and be prepared to contribute in the order of at least \$5 million to it annually for the next five to seven years; that this projected programme appear in capital forecasts, and that this be recommended to the 1975-1976 Metropolitan Council for their action;
8. That Metro develop a co-ordinated programme of capital development with the area municipalities;
9. That all municipal governments in Metro adopt a policy of encouraging private development and public projects to incorporate cultural facilities within new complexes;

Arts Administrator and, through him, the Sub-Committee on Arts Grants and related matters;

19. That Metro consider the O'Keefe Centre as the home of the National Ballet of Canada and the Canadian Opera Company and consider such administrative changes as may be worked out with these two companies and O'Keefe's Board of Management, but on the understanding that O'Keefe's role and function would not eliminate the popular aspect of its programme;
20. That the City of Toronto determine what the long term use of the St. Lawrence Centre should be and, if necessary, make representations to Metropolitan Toronto;
21. That some assistance to ethnic forms of expression be part of the policy governing disbursements for operating grants;
22. That the Property Department be instructed to take into account the needs of ethnic groups in determining the use of Metro buildings;
23. That Metro Caravan be given continued support for its multi-cultural programme in the schools;
24. That the Metropolitan Toronto School Boards be requested to explore with area school boards the adoption of a policy of co-operative assistance with ethnic arts groups in respect to their use of facilities in school buildings;
25. That Metro give moral support to any initiatives by the area municipalities that will designate, preserve, appropriate or restore buildings of historic importance;
26. That the Metropolitan Library Board, in conjunction with other interested departments, be requested to prepare a statement of policy and a blueprint for action to establish a Metro Toronto archive facility and that special funds be made available for this purpose;

(the foregoing statement of policy should be coordinated with the proposed review of archival activities in Metropolitan Toronto which is scheduled for 1975 and which was approved, as amended, by the Metropolitan Council on October 11, 1974 (Clause No. 3 of Report No. 49 of The Metropolitan Executive Committee, headed 'Records Retention in Metropolitan Toronto').)

27. That a committee be formed under the Arts Administrator and including representatives from the Ontario Arts Council, the Art Gallery of Ontario and artists, to make a proposal concerning a continuing capital programme of purchasing works of art that could enhance and embellish public buildings and offices;

28. That the Arts Administrator give consideration to a programme of prizes and/or awards for distinction in the arts in Metro;
29. That Metro invite representatives of the Metropolitan Toronto Library Board, the Ontario Film Institute, the Ontario Arts Council, York University's Department of Film and the Ryerson Institute of Technology to meet, consider and to propose a plan for a film exhibition centre with an archive and library."

RECOMMENDATION OF THE METROPOLITAN EXECUTIVE COMMITTEE (OCTOBER 29, 1974)

The Metropolitan Executive Committee recommends the adoption of the foregoing recommendations of the Sub-Committee of the Executive Committee on Grants, subject to

- (a) amending recommendations 1, 2 and 3, by substituting the word "consideration" for the word "action" in such recommendations; and
- (b) amending recommendation 7 by substituting the word "consideration" for the word "action" in such recommendation, and adding thereto the following:

"; and further that the 1975 Grants Sub-Committee be requested to explore the question of the extent of financial participation by the Federal and Provincial Governments in any programme of capital development for arts facilities;"

(Note: The Metropolitan Executive Committee submitted the foregoing report and recommendations to Council as Clause No. 1 of Report No. 54 of The Metropolitan Executive Committee, headed "Future Policies and Procedures Respecting the Arts")

METROPOLITAN COUNCIL

The Metropolitan Council on November 5, 1974, adopted Clause No. 1 of Report No. 54 of The Metropolitan Executive Committee, headed "Future Policies and Procedures Respecting the Grants", with the foregoing recommendation of the Metropolitan Executive Committee, without further amendment.

The recommendations of the Sub-Committee of the Metropolitan Executive Committee on Grants, as amended and adopted by the Metropolitan Council are as follows:

1. That Metro set a goal of increasing its grants to the arts to at least \$1.75 million by 1979, and that this be recommended to the 1975-1976 Metropolitan Council for their consideration;
2. That to this end Metro provide \$250,000.00 in 1975 by way of preparing for major cultural programmes related to the Olympics; and in 1976 a further additional sum of \$500,000.00 for the Olympic activities, and that this be recommended to the 1975-1976 Metropolitan Council for their consideration;
3. That Metro move immediately to a system in which its arts grants apply to the approaching season rather than the current one, and that as soon as is possible longer-term budgetary commitments to the arts be made, and that this be recommended to the 1975-1976 Metropolitan Council for their consideration;
4. That closer scrutiny of financial statements in conjunction with programme analysis be undertaken and that staggered payments of large sums be adopted as policy;
5. That Metro make a policy of not giving grants to individual artists at this time;
6. That the application forms for grants be revised and the suggested form appended be adopted;
7. That Metro develop a programme of capital development for arts facilities and be prepared to contribute in the order of at least \$5 million to it annually for the next five to seven years; that this projected programme appear in capital forecasts, and that this be recommended to the 1975-1976 Metropolitan Council for their consideration; and further that the 1975 Grants Sub-Committee be requested to explore the question of the extent of financial participation by the Federal and Provincial Governments in any programme of capital development for arts facilities;
8. That Metro develop a co-ordinated programme of capital development with the area municipalities;

9. That all municipal governments in Metro adopt a policy of encouraging private development and public projects to incorporate cultural facilities within new complexes;
10. That the Parks Department be instructed to develop and extend its policy of assistance to arts organizations for activities in the Parks in summer in close co-operation with the Arts Administrator and the area municipality recreation departments;
11. That the Property Department, in close co-operation with the Arts Administrator, actively seek ways in which such buildings as may from time to time be under its jurisdiction be put to the service of the arts;
12. That Metro adopt a policy of requiring 1 per cent. of capital expenditures to be allocated for works of art in the case of projects where this would be appropriate;
13. That a programme of purchasing major sculptures for public places be commenced as soon as possible out of capital funds, and in co-operation with the area municipalities and private owners as to placement, it being understood that the capital funds to be used for such purposes are those to which reference is made in recommendation 7 above;
14. That Metro instruct the Convention and Tourist Bureau to give active attention to the cultural resources of Metro Toronto in the course of their work, and in particular to ensure that cultural information and services are available for visitors to Metro Toronto;
15. That Metro request the Metropolitan School Boards to explore with area school boards the adoption of a policy of giving particular co-operation and assistance to arts organizations which seek to use school facilities for legitimate purposes;
16. That an inventory of space needs be prepared in consultation with the artistic community for the information and guidance of the Property Department;
17. That Metro appoint an Arts Administrator and establish a staff to administer all aspects of arts policies and programmes, the staff requirements to be an Arts Administrator and secretary, with the addition of a Research Assistant at such time as the level of work being administered warrants such addition;
18. That an informal Arts Advisory Committee be established upon the advice of the Arts Administrator and with the concurrence of the Sub-Committee on Grants, the Arts Advisory Committee to be selected from various interests within the artistic community such as artists, administrators and patrons, and that they be chosen on the basis of their knowledge,

understanding and experience in the arts; that the number of members of the Arts Advisory Committee to be nine; and that the function of the Committee to be one of advising the Arts Administrator and, through him, the Sub-Committee on Arts Grants and related matters;

19. That Metro consider the O'Keefe Centre as the home of the National Ballet of Canada and the Canadian Opera Company and consider such administrative changes as may be worked out with these two companies and O'Keefe's Board of Management, but on the understanding that O'Keefe's role and function would not eliminate the popular aspect of its programme;
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27. That a committee be formed under the Arts Administrator and including representatives from the Ontario Arts Council, the Art Gallery of Ontario and artists, to make a proposal concerning a continuing capital programme of purchasing

works of art that could enhance and embellish public buildings and offices;

28. That the Arts Administrator give consideration to a programme of prizes and/or awards for distinction in the arts in Metro;
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