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AN
ARTS POLICY
FOR
SCARBOROUGH

EXECUTIVE SUMMARY

1. It is recommended that an arts policy be adopted for Scarborough. The purpose of the policy would be to guide development of the arts in the Borough in the future.
2. This is the central conclusion reached by a Task Force convened at the request of the Mayor to report on present needs and future prospects.
3. In the conduct of its work, the Task Force convened a major conference; undertook numerous interviews with artistic, political, civic and educational officials; hosted a round table discussion with federal, provincial and municipal authorities; executed a great deal of background research; and distributed a comprehensive questionnaire.
4. The policy is advocated in view of the rapid growth of the arts in Scarborough over the last few decades, as well as the pressing economic, financial, capital and administrative problems confronting artists, arts organizations, administrators, and political leaders.
5. The policy is based on four fundamental principles:
 - an integral role for the arts in development
 - adequate levels of support
 - shared responsibility for future growth
 - excellence in all artistic endeavours
6. A number of specific goals and objectives have also been identified:
 - to ensure that all citizens have sufficient access and exposure to the arts
 - to improve the economic, social and environmental circumstances of Borough artists and arts organizations
 - to stimulate greater public and private support for the arts in all sectors of the Borough
 - to ensure adequate educational and training opportunities in the arts for all people, regardless of colour, race, creed, age or sex
 - to improve the administration of resources
 - to integrate the arts into all Borough planning and decision-making
7. A series of key policy priorities are advanced. Among the most important are: artistic programs for special groups; creation of a network of dynamic programming centres; importation of quality programs from other jurisdictions; expanded production and distribution

opportunities for Borough artists and arts organizations; expansion of audiences; development of an adequate grid of facilities; expanded educational opportunities; and numerous programming, informational, promotional, instructional and leadership services.

8. Financial priorities include adoption of the per capita formula for financing; establishment of an Arts Advisory Sub-Committee to the Grants Committee; and application of a set of well-defined criteria to govern future funding allocations.
9. Administrative priorities include shared responsibility for overall administration of the arts by the Borough and Arts Scarborough; appointment of a senior staff official at the Borough to represent the arts; provision of sufficient support staff; and organizational assistance to artists and arts organizations.
10. A Five-Year Development Plan is advocated containing detailed cost estimates, financial projections, support possibilities, planning options and program priorities.
11. Distribution of the policy to a broad range of arts groups, media agencies, schools, and community associations is also advocated. In addition, it is recommended that the Task Force continue its work following distribution of the policy in order to monitor progress, enable action on policy proposals, and commence planning for a full-scale cultural policy for Scarborough.
12. Numerous artistic, economic, social, environmental and political benefits are expected to accrue to the Borough from adoption of the policy. Among the most essential are:
 - more citizen participation in the arts
 - less social conflict and tension
 - more industrial, commercial and residential development
 - more tourist opportunities
 - more community identity and pride of place
 - greater visibility and credibility
 - more leadership in artistic affairs

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PREFACE

On January 18, 1982, a Task Force was struck at the request of the Mayor to develop an arts policy for Scarborough. Its object was to determine how the arts could be developed most effectively in the future.

By taking this initiative, Scarborough established its place among the leaders in the field. Nevertheless, Scarborough is not alone in its attempt to evolve policies to guide progress in the future. At the community level, several cities and municipalities, such as Edmonton, London, Ottawa, Etobicoke and North York, have taken up this important challenge. At the provincial and federal levels, a number of important investigations have been conducted in recent years. Clearly, the quest to articulate cogent policies for the arts represents a force to be reckoned with in the decades ahead.

During the course of its work, the Task Force initiated many activities, all of which were designed to contribute to an understanding of the role the arts must play in the development of Scarborough in the future. Included among these activities were a major conference involving more than 100 people active in the arts; interviews with numerous political and civic leaders; in-depth discussions with key artistic and educational personnel; a round table discussion with experts in the field; intensive research on Borough organizations, programs and facilities; analysis of policy developments elsewhere; and distribution of a comprehensive questionnaire. In addition, the Task Force conducted 24 meetings between January and December of 1982. Information on all these activities is available at the Arts Scarborough office.

The Task Force views this document as a policy, not a plan. The distinction is an important one, since the concern here is with the general principles, goals, structures and procedures which should govern development, rather than specific programs and possibilities. In this sense, the policy to follow represents a framework for planning, a foundation on which to build a detailed plan of action for the future.

While the Task Force gave a great deal of consideration to the theoretical dimensions of policy, the emphasis here is on the practical steps which must now be taken to make Scarborough a leader in municipal artistic affairs. As a result, the policy has an importance, and an urgency, which cannot afford to be ignored.

Bearing this fact in mind, the Task Force trusts the Borough will give the policy the attention, commitment and priority it deserves. Properly utilized and implemented, it possesses the potential to make a valuable contribution to the development of Scarborough in the future.

It remains to express sincere thanks to the many people who contributed so much to the preparation of this document. A particular vote of thanks must be extended to the Borough, the Ontario Arts Council, the Ministry of Citizenship and Culture, the Ministry of Tourism and Recreation, as well as D. Paul Schafer and Colleen E. Roberts, for the role they played in bringing it to fruition.

Joy MacFadyen,
Chairman.

A POLICY FOR THE ARTS

A dynamic force has emerged on the community horizon. While it is not new, it has been steadily gathering momentum and transforming the character of local life. This force is, of course, the arts.

Since the end of World War II, the arts have grown at a phenomenal rate in Canada. The evidence, which is visible from Saint John's to Victoria, is pervasive and persuasive.

Firstly, there has been the expansion of facilities: theatres, concert halls, art galleries, libraries, museums, film houses, television and recording studios, arts centres, and cultural complexes. Secondly, there has been the proliferation of artists and organizations: composers, painters, writers, potters, weavers, theatre and dance companies, orchestras, craft associations, publishing houses, and media agencies. Thirdly, there has been the increase in audiences: spectators at performances, people enrolled in adult education and extension courses, students and practitioners. Finally, there has been the escalation in funding: federal, provincial, municipal, corporate, foundation and personal. Given the magnitude of these changes, it would not be far off the mark to say that an explosion has taken place in the arts over the last few decades.

A few statistics may help to place the dimensions of this explosion in perspective. In capital terms, it has been estimated that more than half a billion dollars has been spent on the construction of facilities in the post-war period.¹ In financial terms, there are several thousand artists and organizations receiving support today, compared with only a handful after World War II.² The combined budgets of the Canada Council, the Ontario Arts Council, and Metro's Cultural Affairs, for example, have grown from approximately \$10 million in 1965 to well over \$80 million today.³ In terms of economic impact, the arts are now a major industry, generating some \$9 billion in expenditure and more than 120,000 jobs.⁴

As impressive as these statistics are, by far the most impressive of all relate to arts audiences. Although no accurate information is available on the historical growth of arts audiences, it is commonly assumed that the audience for presentations given by professional organizations in the 50's comprised no more than 2-5% of the population. During the last few years, a number of studies have proven that this audience is much closer to 50% of the population.⁵ Furthermore, these studies have revealed that arts audiences are quite diversified across most income, education and age categories. And they reveal something else: the audience for the arts is larger, and growing more rapidly, than the audience for sports.⁶

This dramatic growth in audiences has been accompanied by fundamental changes in people's attitudes towards the value of the arts to society in general and the community in particular. Here are two findings taken from a recent Canadian study:⁷

- 83% of all Canadians support spending public monies on the arts;
- 73% of Canadians have very positive feelings about arts events put on by local artists in the community.

These findings have been confirmed by several American studies. For example, in Americans and the Arts, it was stated that:⁸

- 93% of Americans feel it is essential to have museums, theatres, concert halls, and artistic activities in their communities;
- 64% of Americans feel that if there were more theatres and concert events in their community, they would attend more frequently;
- 81% of Americans feel it is important to have more and better arts and cultural facilities for both the performing and visual arts in the community.

Statistics like these make one thing very clear. Whether it is for themselves, for their children, or for future generations, people are demanding more and better artistic amenities for their communities.

What is it about the arts that has caused the veritable explosion of interest and involvement in them in the post-war period? There are many reasons.

In human terms, the arts contribute to the development of the total person, the person who is able to integrate the mind, the body, and the spirit to form a harmonious whole. Such a person is able to react more creatively to the demands of modern life, thereby providing a valuable model for personal growth and development. This is essential in an age dominated by rapid technological change, high rates of unemployment, and frequent occupational turnover. Indeed, it may be a prerequisite for the world of tomorrow, given the present situation and prospects for the future.

In aesthetic terms, the arts act as great sources of joy and inspiration. They do so by bringing the "highest quality to your moments as they pass", as Walter Pater so eloquently phrased it. Not only do they help people transcend life's basic difficulties and common problems, but also they carry people to new and loftier heights. By placing creativity and the pursuit of excellence above all else, they provide people with the incentive to strive beyond the mediocre and the mundane in order to reach for the unattainable.

In a social sense, the arts do a great deal to provide citizens with a sense of collective identity and community solidarity. As such, they contribute to people's pride of place; reduce racial tension and social unrest; and provide constructive outlets for people with a great deal of idle time. This is important when people suddenly find themselves unemployed or laid off due to rapidly-changing conditions. Communities that are alive with the sights and sounds of artistic activity - children singing, adults painting, and young people dancing - seldom have to worry about the kinds of conflicts and hostilities which can easily rip neighbourhoods apart.

In environmental terms, the arts protect the natural heritage and enhance our physical surroundings. They do so by making few demands on nature and embellishing our everyday habitats, thereby conserving

resources and adding beauty and originality to what would otherwise be a drab and depressing situation. It is amazing how a painting on an office wall, a festival in a shopping mall, a piece of sculpture in a local park, or a play on a city street can add excitement and appeal to the coldest and most impersonal surroundings.

In economic terms, the arts act as a powerful spur to the economy.⁹ They do so in several ways. First, they make a major contribution to employment, investment and income, largely by virtue of the fact that they are highly labour intensive and generate a considerable volume of investment in personnel, facilities and equipment. Second, they spawn a great deal of expenditure on ancillary services, particularly meals, baby-sitters and parking. For example, it was recently discovered that for every \$7.00 spent on artistic activities, an additional \$5.60 was spent on ancillary services. Third, they play an important role in the location of business and industry; many companies would simply prefer not to locate in communities which are deficient in artistic amenities. Finally, they account for a substantial amount of tourism. In so doing, they produce significant economic benefits for hotels, restaurants, transportation industries and associated enterprises.

These multifarious reasons for the explosion of interest and involvement in the arts in the post-war period serve a dual purpose. On the one hand, they help to illuminate our understanding of the deeper motivations behind the growth of the arts in recent years. On the other hand, they help to explain why the arts are assuming a greater and greater role in community affairs. For, there can be no mistake: during the last four decades, the arts have moved from the margin to the mainstream of municipal development.

The arts have grown in size and stature to the point where they are exceedingly complex. As a result, they face problems which are every bit as difficult as the problems confronting government, business, education, and labour.

These problems are manifesting themselves more and more at the community level. For example, how can the arts cope with the present economic situation? How can the operating and capital requirements of

artists, arts organizations and audiences be met most effectively? What facilities are needed to present the arts to best advantage and where should they be located? What is the proper role for federal, provincial and municipal authorities in community arts development? What responsibilities do educational institutions, business firms, media agencies, service groups, and citizens' associations have towards the arts? What is an acceptable level of financial and non-financial support? What is the most suitable administrative structure for ensuring that the arts will continue to flourish? These are merely some of the problems which are looming large on the community horizon.

Finding viable solutions to these problems is really what a policy for the arts is all about. It is about formulating the principles, objectives, priorities, and proposals which are needed to sustain a high level of arts development and ensure a vigorous artistic life. In this sense, there is little difference between an arts policy and an industrial, transportation, or educational policy. Only the subject matter differs; otherwise they are exactly the same.

Given the present economic situation and prospects for the future, the quest to evolve coherent policies to govern future progress is timely. Moreover, the benefits are obvious. Among the most important are: more efficient utilization of resources; better servicing of needs; greater clarity of roles and responsibilities; more informed decision-making; better delivery of programs; less duplication and wastage; and more coordinated development.

While it is essential to profit from these benefits, it is equally essential to avoid the pitfalls. There are dangers in the formulation and implementation of an arts policy - dangers which must be averted if the policy is to function effectively.

First of all, there is the danger that the policy will stifle creativity, originality and freedom of expression - the true lifeblood of all artistic activity. This can happen whenever the policy is controlled, manipulated, or directed down an authoritarian or predetermined path. Experience proves that the best way of preventing this is to ensure that

responsibility for the policy is diffused across many agencies, rather than concentrated in the hands of a few.

Secondly, there is the danger that the policy will become inflexible and bureaucratic. Two safeguards are needed here. First, policy principles must be treated as flexible guidelines rather than cast-iron dogma. Second, policy procedures must be kept to a minimum and applied with a sensitive hand. One of the best ways of guaranteeing this is to view the policy as both product and process. As a product, it is articulated at a particular point in time in order to derive maximum advantage from the existing situation. However, as a process, it is refined over a period of time in order to take full account of new knowledge and changing conditions.

Finally, there is the danger that the policy will be partial and partisan. To prevent this, every effort must be made to ensure that it is comprehensive and objective. The best way to achieve this is to deal fairly and openly with all of the arts and engage a high degree of public and private participation in the process. In this regard, the participation of artists, arts organizations, media agencies, ethnic groups and educational institutions is particularly valuable in view of the fundamental role they play in the creation and dissemination of actual works of art. Nevertheless, the participation of politicians, civil servants, businessmen, professionals, and citizens is equally important by virtue of the fact that they constitute the actual and potential audience for artistic works. If contributions from any of these groups are absent, especially in the progressive refinement of the policy over time, the success of the policy will be limited.

Involvement by an ever-expanding network of individuals and institutions is not the only requirement for a successful arts policy. Another is integration into all the other policies which are being evolved to enhance local life.

Since the arts are located at the core of culture, arts policy really represents the first step in the development of a comprehensive cultural policy.¹⁰ Such a policy should encompass a broad range of

activities, such as the arts, parks and recreation, sports, fitness, social services, communications, town planning, and environmental design. A cultural policy of this type would ensure that a diversified spectrum of cultural amenities is available to all people.

To be effective, arts policy must also be incorporated into all economic, social, educational and political policy. The reason for this is simple. The arts should be as conspicuous in public places, offices, factories, schools, shopping centres, and residential areas as they are in theatres, concert halls, art galleries and museums. Ultimately, the arts function best when they work their way into every nook and cranny of society.

To fulfil this role, the arts must be awarded a central place in community affairs. They must be firmly implanted in the political process, and deeply etched in the minds of all civic leaders. For then and only then will arts policy achieve its ultimate purpose: to ensure that the arts receive a high priority in community affairs and play an important role in the lives of all citizens.

II

THE ARTS IN SCARBOROUGH

Scarborough is one of the many communities across the country which has experienced dramatic growth in the arts. A brief examination illustrates this.

HISTORICAL DEVELOPMENT

Residents of Scarborough have been involved in the arts since the early 1800's. The early settlers practised many crafts, such as spinning, rughooking, weaving, knitting and smocking. Women often came together in "quilting bees," and both men and women were involved in painting, woodworking, and making ornamental decorations for homes.

By the mid 1800's, there were three brass bands in Scarborough Township. These were the Highland Creek Band, the Scarborough Village Brass Band, and the Maple Leaf Band. In addition, there were two mouth organ bands, one in Malvern and the other in Agincourt.¹¹ Interest in libraries also developed early. In 1834, the "Scarborough Subscription Library" was formed. Then in 1896, in celebration of the Township's one hundredth anniversary, the Centennial Memorial Library was built beside St. Andrew's Presbyterian Church. This library served the community for the next 65 years, until the opening of the Bendale Library in 1961. Today, it remains as one of Scarborough's most important historic sites.¹²

By the turn of the century, many Scarborough residents were involved in painting and drawing, craftmaking, singing in church choirs, playing in bands, and visiting the Township's libraries. In 1924, a choral society was organized and began its first season by performing operettas by Gilbert and Sullivan.

In 1932, Spencer and Rosa Clark founded the "Guild of All Arts." Situated on forty acres overlooking the Scarborough Bluffs, the Guild was created with the hope of stimulating interest in the arts and crafts, as well as providing a livelihood for artists during the depression. Located on the grounds were workshops and studios for sculpture, batik, hand-loom weaving, tooled leather, ceramics, pewter, copper, wrought iron and woodwork. Unfortunately, when World War II broke out, art activity at the Guild ceased. It was transformed into an official naval base, and later a military hospital. Ever since the war, when art activity was resumed, it has functioned as a valuable artistic resource.

After the war, Scarborough experienced a rapid growth which saw thousands of British and European immigrants settle in the Borough. The population grew from 23,000 in 1945 to 200,000 in 1960. During this period, there were virtually no government agencies or service organizations working to advance the artistic cause. Funding to artists and arts organizations was nominal in amount, and limited to funds provided by the private sector.

Despite the difficulties, dance, music and drama groups began forming within the community. Popular at the time were folk and square dance groups. These included the Friday Nighters Square Dance group which began in 1945, the Agincourt Folk Dance Club which was organized in 1948, and the Royal Scottish Country Dance Society which started in 1958. The Square Dance group and the Scottish Dance Society are still active today. Other arts organizations which were established in the fifties and exist today are the Scarborough Music Theatre (formerly Scarborough Light Opera), Scarborough Theatre Guild, Scarborough Players, and the Scarborough Choral Society. While some visual arts activity was being carried on, no formal groups or associations came into existence at this time. Most arts groups presented their activities in local schools and community centres. The Scarborough Choral Society, for example, utilized Agincourt Community Centre, while other groups used such schools as R.H. King, Cedarbrae, W.A. Porter, David and Mary Thompson, Wexford and Midland Collegiate.

In the early sixties, a strong demand emerged for recreational arts activities. The Recreation and Parks Department responded by offering courses in dance, bridge, and children's art. Moreover, under

the direction of the Department, the "Scarborough Council for the Lively Arts" was organized in 1964. It was one of the first community arts associations to be formed in the Province. Records indicate that the Ontario Arts Council provided it with a grant of \$500.00 in 1966 to promote the activities of several performing groups. Activities by the group included the production of several plays, musicals, concerts and ballet recitals. A road company was formed which entertained in homes, schools, service clubs and church groups throughout the Borough. In 1967, the contribution of the arts to the community was recognized by the Recreation and Parks Department in its annual report:

The Cultural Arts groups also played an important part in the 1967 programme. More than 700 members of the 14 active groups (which included drama, ballet, art, music and choral) produced or took part in 138 performances, which played to an estimated audience in excess of 35,000 people.¹³

By this time, organizations such as the Art Guild of Scarborough and the Irish Choral Society were firmly established and had growing memberships. Other organizations and agencies were steadily increasing their activities. For example, Scarborough Public Libraries increased its activities from 4 in 1967 to 21 in 1970. The Recreation and Parks Department not only increased the number of its activities, but registration for these activities rose by 56.4% between 1967 and 1969.¹⁴

Other events were also acting as a spur to development. In 1968, Wanstead United Church was renovated to include a small theatre, work space, storage for scenery and props, and a large room for meetings and social affairs. The renovations were carried out by members of the Scarborough Theatre Guild, Choral Society, Light Opera and the Travelling Band. The building became known as "Playhouse 66." Also in 1968, Guildwood Crafts was founded. It was the forerunner of Cedar Ridge Studio Gallery, one of the most well-known cultural assets in Scarborough today. Other groups to emerge during the sixties were the Society of Artists, Scarborough Ballet Company, Fallingbrook Scottish Country Dance Company, and a number of dance groups, such as the "Skirts and Flirts" and the "White Heather Dancers".

The early seventies was a time of unsurpassed growth. In 1971, "playhouse 66" performed to capacity houses during its theatre season. In the same year, public demand brought about the creation of a summer cultural school, run by the Recreation and Parks Department. A few years later, the Scarborough "Y" began an arts camp for young people. The public's increasing involvement in the arts was documented this way by the Department in its 1973 annual report:

Scarborough residents are certainly becoming more and more aware of cultural events offered in the Borough... 1973 has once again proven the great demand for arts and crafts activities in our Borough. Classes are filled to capacity and requests are constantly being received for new and varied courses.15

In 1978, Arts Scarborough was formed. It was the product of the Community Conference for the Arts, sponsored by the Ministry of Culture and Recreation, Ontario Arts Council, and the Borough. From the outset, this agency was designed to act as an umbrella organization for arts groups as well as individual painters, performers, musicians, crafts people and writers. Upon becoming incorporated as a non-profit charitable institution, it immediately proceeded to initiate programs designed to give the arts a higher profile in the community. It organized a number of arts and crafts shows, concerts, performances in malls, festivals, educational workshops and cable television programs. It also began a monthly newsletter to serve as a link between artists and arts groups in the Borough.

THE PRESENT SITUATION

The arts flourish in Scarborough today as never before. The following represents a summary of the present situation, organized according to individuals, organizations, commercial activity, programs and courses, facilities, and financial support.

There are numerous individual artists and craftsmen living and working in Scarborough today. While it is difficult to ascertain the exact number, it is estimated to be very substantial. Arts Scarborough,

for example, has close to 1,000 individual members, many of whom are writers, painters, sculptors, musicians, potters and weavers.

There are over 100 organizations active in the Borough at present. Included among them are the Scarborough Choral Society, Scarborough Players, Scarborough Music Theatre, Scarborough Theatre Guild, Scarborough Philharmonic Orchestra, Cedar Ridge Studio Gallery, Art Guild of Scarborough, the Guild Inn, Dukes of Harmony, Sweet Adelines, and the Scarborough Historical Society. The majority have been formed in the last decade, yet another illustration of the trend towards more public and private involvement in the arts. They vary greatly in size and type, ranging all the way from the "Bronze and Silver Dancers" with twelve members, to the Art Guild of Scarborough with over 150 members. Many of the groups belong to Arts Scarborough, which now includes 59 group members.

There is a great deal of commercial arts activity in the Borough. It is estimated that there are more than 25 publishing houses, over 40 businesses selling art or arts supplies, 12 audio visual suppliers, a major television company, and a cable television station. In addition, there are at least 20 dance studios and supply shops, about 30 music instruction outlets, more than 20 musical instrument dealers, and over 75 photographic businesses.

Throughout the year, numerous artistic programs and courses are presented in different parts of the Borough.

The Borough's Communications Department organizes numerous concerts, art shows, and a weekly summer film series. The concerts - approximately 100 a year - are held at the Civic Centre and have attracted crowds of up to 1,000. The art shows are held each month in the Civic Centre, where over 5,000 persons a week have the opportunity to view them. At Cedar Ridge Studio Gallery, some 10 exhibitions of local, national and international works are held each year. In addition, the Gallery offers lectures, film presentations, demonstrations, and workshops.

The Scarborough Public Libraries is another group actively involved in programing. In addition to book lending, it hosts poetry workshops, and offers programs on various aspects of writing and

publishing, including "meet the author" nights. It also presents children's story hours, crafts, puppetry and book discussions. Throughout the year, there are film series, art exhibits and different displays. In 1981, attendance at such events was estimated at over 60,000.

All of the local arts groups are involved in programing as well. Last year, for example, the Scarborough Philharmonic presented 6 major performances. In addition, several thousand residents went to see plays produced by Playhouse 66. In total, 10 different productions were mounted, resulting in over 100 audience days during the theatre season.

An examination of the many organizations providing courses reveals that each one has increased the number of its classes. Today, there are over 150 different types of arts courses available in Scarborough, ranging from abstract drawing and painting, to 11 different types of guitar courses. Enrollment in these courses has increased correspondingly. For example, enrollment in arts courses offered by the Scarborough Board of Education and the Recreation and Parks Department in the Fall of 1982 reached 7,500. Figures were unavailable for persons taking the 65 courses available through the continuing education department of Centennial College, although it is believed to be quite substantial. At Cedar Ridge Studio Gallery, approximately 400 persons are enrolled in the many classes offered each week. Enrollments have also increased in courses offered by the Scarborough "Y", East and West Scarborough Boys' and Girls' Clubs, and others.

The Scarborough Board of Education offers art courses through its continuing education department as well as through its full time curriculum. In the Fall of 1981, about 50 different arts courses were offered by the continuing education department. Registration for these classes was estimated at 4,605. This figure, however, refers only to classes started last Fall, and excludes classes which began in the Winter and Spring. This Fall, the number of courses has risen to 53, which represents 36.7% of all non-credit courses.¹⁶ Students enrolled full-time have the opportunity to take classes in music, drama, visual, and media arts. Many of the schools have bands or orchestras, and there are 13 all-Borough performing ensembles. The Board also runs an annual

music festival and a summer music camp. A visual arts camp is also held which includes instruction in both dramatic and visual arts. Throughout the year, students are given the opportunity to visit art galleries and performing arts centres, such as Thomson Hall and the Art Gallery of Ontario. In addition, each year, various artists, theatre companies and musical groups are brought into the schools. In the visual arts, for example, the Board and the Ontario Arts Council co-sponsor a program of visiting artists. Other artists are also brought in for workshops and seminars at the full expense of the Board.

As previously indicated, the Recreation and Parks Department is another organization offering a diversity of courses. In the Fall of 1982, a total of 35 different types of courses was offered. These included creative drama, kinder ballet, tap dance, piano, oil painting, and ceramics, to name a few. In all, 187 classes are available at present, with a potential registration of 4,382. In addition, the Department also provides support services to local arts groups and organizations. Staff members are available to give assistance to community groups in conducting meetings and organizing special events. Full advertising is available in the Department's semi-annual brochure.

Centennial College and Scarborough College, the two post secondary institutions in the Borough, are also involved in the provision of courses and presentations. Centennial College provides a number of arts courses to the general public through its continuing education department. It also provides a first year Visual Arts Program for full time students, and a Speakers' Bureau. Scarborough College offers fewer artistic courses, but does provide a number of valuable programs which community residents are welcome to attend. These include poetry readings, concerts, and performances organized by the drama department. Many of the performances are held in a large room called the "Meeting Place". This room is equipped with stage facilities. Also, a small art gallery is to be found at the College. A cultural affairs committee selects the shows, which in the past have featured works by local artists. The gallery is open to all members of the public. There is also a "Speakers Bureau" which provides speakers on a variety of topics of interest to community groups.

Most of the facilities that exist in Scarborough at the present time are located in schools, community centres and churches. There are few separate, specialized facilities, and space is often at a premium due to the rapid proliferation of artistic activities.

The Board of Education plays a crucial role in the provision of facilities. Not only does it host activities of its own, but when its facilities are not being used, they are accessible to the general public. There is an agreement between the Board of Education and the Recreation and Parks Department that allows the Department to issue permits to community groups wishing to use the schools. The Department also holds some of its classes in Board-owned facilities.

All of the Borough's schools have some facilities for arts activities. Most of the 19 collegiates run by the Board have stages with lighting and connections for sound. They also have separate auditoria or cafeterias with seating capacities ranging from 700 to 1,000, as well as large foyers and display areas. The 6 vocational and secondary schools have cafeterias with seating capacity for 400, and stages equipped for lighting and sound. Display areas are also found in these buildings. In the 19 senior public schools, there are generally cafeterias with seating for 300. Their stages are small, with few lighting and sound capabilities. Suitable display areas are usually available. The 33 public schools and 78 junior public schools have general purpose rooms, with gyms and unequipped stages.¹⁷ Finally, the 46 schools operated by the Metropolitan Separate School Board have some facilities suitable for artistic presentations. There are no formal agreements between the Board and arts organizations, but the Board does allow its facilities to be used by non-profit groups through special arrangements.

There are 14 Borough-owned community centres with facilities for the arts. Most have multi-purpose halls and rooms which may be adapted for craft classes, seminars, lectures and meetings. The recently opened Scarborough Village Recreation Centre, for instance, has a 265 seat theatre and is the home for three local performing groups. In addition, there are a number of privately-owned ethnic centres which have facilities for the arts. One of the best-equipped is the Alex Manoogian

Cultural Centre which is operated by members of the Armenian community. It has a library, an auditorium, meeting rooms and a craft room. While open to the public, its facilities are used primarily by its own members.

Although it is difficult to determine the actual number of churches with facilities for the arts, it is well known that many groups use church facilities for their rehearsals and presentations. The "Sweet Adelines" practise at Cliffcrest United Church, the Agincourt Rug Hooking Guild operates from St. Timothy's Anglican Church and an arts festival was held recently at St. Margaret's in the Pines. Moreover, the Metropolitan Silver Band and the Zion-Wexford Choir recently held a concert at the Zion-Wexford Church and at Washington United there are art shows and an active choral group.

Financial support for artistic development in Scarborough is available from a variety of sources. These sources include the various levels of government, as well as private sources.

In 1981, grants from the Canada Council to Borough artists and arts organizations totalled \$65,756. This amount was augmented by \$45,925 from the Ontario Arts Council, and \$35,120 from Wintario. Other provincial sources include Theatre Ontario, and the "Experience Program" of the Ministry of Citizenship and Culture. On the local level, Metropolitan Toronto allocated \$10,000 over the same time period, and the Borough added another \$11,000.¹⁸

As far as private sector support is concerned, funding comes largely from the business community, service groups, individual patrons, and a variety of fund-raising schemes. Indeed, organizations like Cedar Ridge Studio Gallery, the Scarborough Philharmonic, Playhouse 66 and Arts Scarborough have been rather successful in their private fund-raising efforts. Last year, the Philharmonic raised \$6,070 from these sources. Thus far this year, Playhouse 66 has raised approximately \$10,000, of which \$1,600 has come from the business community. Traditionally, business and service organizations providing support to local arts groups include the Scarborough Town Centre Merchants Association, Johns-Manville Co., and Levi Strauss. More recently, Loomis and Toles Co., Max Factor,

Warner-Lambert Canada Ltd., Supreme Aluminium Ltd., Long and McQuade Ltd., Med-Chem Laboratories and others have become corporate members of Arts Scarborough.

FUTURE PROSPECTS

It is clear from the foregoing that Scarborough residents are actively involved in the arts. They may belong to one of the many community arts groups that meets or performs on a regular basis; they may be among those who attend concerts and plays; or they may be parents whose children are exposed to various art forms during or after school hours. Regardless of how they are involved, it is apparent that participation in the arts in Scarborough is not limited to a select few. Rather, it is the experience of the many.

Four major factors are expected to affect public participation in the arts in Scarborough in the future. These are: the ageing population and higher levels of education; changing values and increased amounts of discretionary time; the overall economic situation; and the general rate of expansion of the Borough.

In Scarborough, as throughout the nation, persons born during the post-war baby boom make up the largest single age group. It is expected that as this group becomes older and better educated, it will turn more and more towards appreciation of, and involvement in, the arts:

Book reading and attendance at art galleries, libraries and live theatre will increase more quickly than the population because persons with higher levels of education who attend these functions are the fastest growing segment of the population.¹⁹

New values are also expected to come into play which have important implications for the arts in Scarborough. "Increasing emphasis will be placed on concepts such as the quality of life, self-actualization, creativity, individualism and humanitarianism."²⁰ In addition, it is expected that while the labour force will increase, the actual number of hours worked will decrease, due to job sharing and higher levels of

unemployment. This means that Canadians in general, and residents of Scarborough in particular, may have more discretionary time on their hands in the future, some of which is bound to be filled with artistic activity.

It is difficult to forecast what effect the overall economic situation will have on the arts. It is likely that artistic growth will be less rapid, with more emphasis on consolidation, preservation of the heritage of history, and greater resource efficiency. However, given the intimate connection that exists between artistic and economic activity, the arts may prove helpful in stimulating economic expansion and bringing about a return to more stable conditions.

The final factor affecting future prospects is the general rate of expansion of the Borough. First of all, there is the projected expansion of commercial, industrial and residential areas. Unlike many communities which are already saturated with development, Scarborough possesses numerous possibilities for expansion, thereby making it a growth community for the future. Secondly, there are the major transportation changes which are being developed for the Borough. The new Intermediate Capacity Transit System and other planned changes promise to make Scarborough much more accessible to large concentrations of people. Finally, there are the anticipated demographic changes. It has been estimated by Scarborough's Planning Department that in the next 15 years, the population of Scarborough will grow to 551,750.²¹ Moreover, if trends experienced in the seventies continue, many of these residents will likely be from non-European countries, particularly from Asian, Latin American and Caribbean countries.

All of these factors are bound to have a significant impact on Scarborough's artistic life in general and arts policy in particular. It is to the rudiments of this policy that we can now turn our attention.

BASIC ELEMENTS OF THE POLICY

The preceding chapter has provided a general portrait of the historical development, current state, and future prospects of the arts in Scarborough. The present chapter provides a specific statement of the policy initiatives which are needed to guide developments in the future.

Since a policy is composed of a number of elements, it is necessary to commence by identifying the most essential elements in Scarborough's arts policy. These are: the scope of the policy; fundamental principles; goals and objectives; principal priorities; developmental plans; and implementation procedures.

SCOPE OF THE POLICY

Given the differences that exist in the way the arts are perceived, it is necessary to delineate the scope of the policy as precisely as possible. As a result, the following activities will be included whenever the arts are referred to in the text:

- the performing arts (music, theatre, opera, dance, etc.)
- the visual arts (painting, sculpting, etc.)
- the literary arts (prose, creative writing, poetry, etc.)
- the heritage arts (museums, art galleries, libraries, archives, etc.)
- the environmental arts (architecture, urban design, cultural facilities, landscaping, etc.)
- the media arts (publishing, radio, television, film, video, photography, etc.)
- the material arts or the crafts (pottery, weaving, enamelling, lapidary, etc.)
- the recreational arts (chess, checkers, bridge, gourmet cooking, etc.)

In the last chapter, it was pointed out that when the arts are delineated in this way, they are ubiquitous to Scarborough. Here, it is essential to point out that there are significant differences in the way the arts are delineated for community purposes vis-à-vis provincial and federal purposes.

In general, the arts are delineated much more broadly at the community level than they are at the provincial or federal level. For example, many popular activities, such as bands, musicals, multicultural activities, barbershop quartets, ballroom dancing, and square dancing, are included at the community level, whereas they are excluded at the two other levels. Likewise, many hobbies and voluntary activities, such as radio and camera clubs, chess clubs and the like, are included in the former but excluded from the latter.

While these differences often exist for funding reasons, they have important policy implications. In fact, they affect the whole purpose, character, and direction of arts development at the community level. At this level, it is the totality of artistic activity which is important, ranging, as it does, all the way from the novice and the layman to the most recognized and accomplished. Clearly, one of the crucial challenges facing community arts policy is to stimulate development of all of the arts at all levels of activity.

FUNDAMENTAL PRINCIPLES

Like policies in other fields, Scarborough's arts policy should be based on a number of fundamental principles. These principles affect every dimension of the policy, from goals and objectives to priorities, plans and procedures.

Integral Role in Development

The arts have an integral role to play in the development of Scarborough. This is the first and foremost principle on which the Borough's arts policy should be based.

Since the arts have a significant impact on economic, political, social, educational and environmental development, they have a valuable

contribution to make to all aspects of life in the Borough. Basic improvements in the position and status of the arts will lead to improvements in these other areas. Conversely, deterioration in the position and status of the arts will have an adverse effect, causing other areas to decline.

Adequate Levels of Support

The arts are entitled to adequate levels of public and private support. This principle, which follows inexorably from the first, is also crucial in view of the strong demand for the arts as well as the significant level of achievement to date.

This support may take two forms. On the one hand, it may take the form of financial assistance, such as grants, scholarships and fellowships. On the other hand, it may take the form of non-financial assistance, such as services or income in kind. Examples spring quickly to mind, as the Borough has been extremely active in providing assistance of this type. Included here would be use of facilities on a free or nominal basis; provision of instructors, consultants and resource people; information and coordinational activities; publicity and promotion; mailings and printing.

Both forms of support must be included in the calculation of total contributions. However, once this calculation is made, it is imperative to ensure that public and private support is set at a level that meets the needs of the artistic community and the general public, as well as compares favourably with other sectors of society. Too often, support is established at a level which is insufficient to guarantee a vigorous artistic life. The result is stagnation rather than stimulation.

In determining the appropriate level of support, sight must never be lost of the basic requirements of artistic creation and appreciation. These consist of reasonable income, employment, social security and freedom for artists and arts organizations; a sufficient supply of programs to satisfy citizens' needs; enough facilities and equipment to present the arts to best advantage; adequate educational opportunities;

and a realistic stock of services. If total financial and non-financial support is insufficient to meet these requirements, the arts will not develop in a manner befitting the Borough or its citizenry.

Shared Responsibility

Shared responsibility is the third principle on which Scarborough's arts policy should be based. In many ways, it is the logical consequence of the first two principles.

Many different types of individuals and institutions must collaborate in the realization of this sense of shared responsibility. At the most basic level, there are all of the various individuals and institutions living and working in the Borough, such as the artistic, corporate and political communities, the educational system, various ethnic and religious organizations, and the general public. As the primary beneficiaries of the policy, they all have a great deal to give as well as to gain from artistic development. As a result, they must be prepared to reach out in active support of the arts. Without a strong commitment here, in the spirit of mutual trust and common cooperation, the arts will not continue to prosper in Scarborough.

In the development of this shared sense of responsibility, a special role is reserved for organizations like the Recreation and Parks Department, the Board of Education, the Public Libraries, Arts Scarborough, the Rotary Club, the Kiwanis Club, the Scarborough Businessmen's Association, and the University Women's Club. Each in its own way must contribute fully to the development of the arts through a free and open sharing of the financial, capital and human resources at its disposal.

Sharing responsibility for development of the arts in Scarborough is by no means limited to individuals and institutions located within the Borough. Far from it. Many individuals and institutions located outside the Borough, especially federal, provincial and metropolitan governments, special agencies, corporations, foundations, and service organizations, have a stake in the developmental process as well. Of these, the federal Department of Communications, the Canada Council,

the Ministry of Citizenship and Culture, the Ministry of Tourism and Recreation, the Ontario Arts Council, the Cultural Affairs Office of Metro, the Canadian Conference of the Arts and the Council for Business and the Arts have a particular role to play. In one form or another, they were all created to assist in the development of the arts at all levels of activity.

Excellence in Artistic Endeavours

Excellence in artistic endeavours is the final principle on which Scarborough's arts policy should be founded.

Two factors should be borne in mind here. First, no individual or organization has a monopoly on excellence; it can exist at every level of artistic activity, from the occasional performer to the seasoned veteran. It would be a fallacy to conclude that if it is professional, it is excellent; whereas if it is non-professional, it is inferior. There are many professionals who are quite mediocre, just as there are many non-professionals who are superb. Second, excellence is a dynamic rather than a static concept. Instant excellence is rarely, if ever, achieved. Usually, it takes a great deal of time and hard work to evolve high standards of performance. This means that the important consideration is whether or not there are progressive improvements in standards. Even the greatest pianist and the most celebrated dance company require years of dedicated effort to achieve mastery over their respective art forms.

These four principles - an integral role in development, adequate levels of support, shared responsibility, and excellence in artistic endeavours - provide the foundation for future progress. Adherence to these principles will ensure that the arts continue to evolve towards higher and higher levels of achievement in Scarborough in the decades ahead.

GOALS AND OBJECTIVES

Now that the basic principles of Scarborough's arts policy have been enunciated, it is possible to articulate the specific goals and objectives which are needed to translate these principles into practice.

As confirmed time and again throughout the investigative process, the most important goals and objectives are:

- to ensure that all citizens have adequate exposure and access to the arts;
- to encourage citizens to participate in the development of the arts in general and the formulation and execution of arts policies in particular;
- to stimulate greater public and private support for the arts in all sectors of the Borough;
- to integrate the arts fully into all aspects of Borough planning and decision-making;
- to improve the economic, social and environmental circumstances of Borough artists and arts organizations;
- to open up new possibilities for Borough artists and arts organizations to develop their talents and raise their standards;
- to ensure adequate educational and training opportunities in the arts for all people, regardless of colour, race, creed, age or sex;
- to document the past, present and future development of the arts in Scarborough;
- to improve the administration of artistic resources;
- to preserve and promote the integrity and vitality of the arts in the Borough.

PRINCIPAL PRIORITIES

Policies for the arts, like policies in other fields, are comprised of a number of priorities. In the case of Scarborough, these priorities are: artistic programs; assistance to artists and arts organizations; audience development; capital facilities; educational opportunities; support services; financial requirements; and administrative needs. Each of these will be examined in turn.

Artistic Programs

The arts in Scarborough must be seen to be appreciated. This makes artistic programs - concerts, plays, exhibitions, festivals and the like - the key to future development.

It is through programs that attention is focused on the most basic ingredient of all: the relationship between artists and audiences. Whether it is composers working alone in their studios or theatre companies rehearsing plays, the object is to engage artists and audiences in an aesthetic experience. Every artistic program is undertaken with this purpose in mind.

Unfortunately, sight is often lost of the primacy of programs in the modern world. Often, there is a tendency to get carried away with other preoccupations, such as the creation of elaborate facilities, funding mechanisms, or administrative structures. As essential as these ancillary services are, what must be constantly pressed to the forefront is the fact that ancillary services are always complements to, not substitutes for, artistic programs themselves. Without an adequate stock of programs, progress in the arts will never be achieved.

It follows from this that artistic programs, in a quantitative and a qualitative sense, deserve the highest priority in Scarborough's policy. Every effort must be made to ensure that concerts, plays, arts and crafts exhibitions, poetry readings and the like are presented in the Borough's many public libraries, community centres, educational institutions, parks, playgrounds, malls, and shopping centres.

Within this overall framework, attention should be focused on three specific areas, namely, programs for particular groups; creation of a network of dynamic programming "centres", and importation of programs from other areas.

The need to increase programs for particular groups - notably children, young people, senior citizens, ethnic communities and the disadvantaged - has been reiterated time and again. Not only was it a

frequent subject of discussion at the Second Community Conference on the Arts, but also it was confirmed in the comprehensive questionnaire which was completed by Borough residents. Furthermore, it is consistent with the demographic changes which were mentioned in the last chapter.

Creation of a network of dynamic programming centres also deserves a high priority. Fortunately, much has been achieved in this area already. In the southern part of the Borough, Scarborough Village, the Guild Inn, and the Albert Campbell Library are beginning to coalesce as focal points for programming, capable of generating a considerable amount of activity. In the central part of the Borough, the Civic Centre, the Town Centre, Cedar Ridge, Cedarbrae Collegiate, and the Cedarbrook Community Centre are increasingly assuming this role, largely as a result of the proliferation of concerts, exhibitions and related activities taking place there. The area of greatest need appears to be the northern and eastern parts of the Borough. Hopefully, this need will be filled more and more by Scarborough College, Malvern Community Centre, and the planned Port Union Recreation and Library complex, especially in view of the expected commercial and residential growth in these areas in the near future.

The final area to be targeted for special consideration is importation of programs from other jurisdictions. While residents of the Borough should be encouraged to take full advantage of the wealth of programs available in downtown Toronto and other municipalities, every effort must be made to ensure that they are able to see the arts presented to full advantage in their own locality. In certain cases, this will only be possible by bringing in programs from the outside.

There are three reasons why importation of certain types of programs is advocated. First, Scarborough should endeavour to become a cultural milieu in its own right, capable of sponsoring a diversity of programs on its own, rather than feeding off the accomplishments of other communities. Second, many residents of the Borough will never get exposure to the arts at the highest levels of performance if they are not brought in from the outside and presented in places which are much closer, and more accessible, to their own residences. Third, and perhaps most

importantly, imported activities act as a powerful stimulus to local developments. To this extent, Borough artists and arts organizations have a great deal to gain from the importation of programs from other areas, not only in terms of building audiences and raising standards, but also in terms of deriving inspiration and generating excitement.

Assistance to Artists and Arts Organizations

As the creators of artistic programs, the artists and arts organizations of Scarborough deserve a prominent place in the Borough's policy. In the future, everything must be done to ensure that they have an adequate supply of financial, capital and human resources, as well as sufficient production and distribution opportunities.

As far as individual artists are concerned, on the production side, it would be beneficial to maintain a comprehensive registry containing pertinent information about their lives and works. Such a registry would prove invaluable in terms of assisting Scarborough's musicians, writers, painters, actors, potters and weavers to secure employment opportunities and grants to do creative work, particularly as so many of them are compelled to work in isolation. Since there are several assistance programs available for established artists through the Canada Council and the Ontario Arts Council, the focus should be on ferreting out and nurturing younger talents, as well as on assisting individuals who are not eligible to apply for or receive grants from the aforementioned funding agencies. The long-term objective should be to build up a nucleus of skilled artists in the Borough who are known and respected for their creative accomplishments.

On the distribution side, the emphasis should be on providing performing and exhibiting outlets for local talents. Here again, a registry would prove useful, not only in arranging presentations in schools, factories, offices, libraries and shopping centres, but also in opening up commercial possibilities. Indeed, with this information as a base, a coherent marketing strategy could be devised, aimed squarely at overcoming distribution difficulties as well as increasing the dissemination and sale of artists' works inside and outside the Borough.

The Borough's arts organizations need production and distribution opportunities every bit as much as individual artists. Perhaps more so, since without sufficient opportunities of this kind, they will never be able to develop the high quality programs which are needed to respond to the growing public demand for artistic activities.

From this standpoint, the Task Force must express its concern over two matters which have a bearing on the health and welfare of the Borough's arts organizations. First, there is the problem of establishing arts organizations in the Borough. Insufficient production and distribution opportunities, as well as the pressure on existing facilities, have made it difficult for some organizations to gain a foothold in the community. Second, there is the problem of keeping arts organizations in the Borough once they have become established. An example of this is the Guild Inn - one of the Borough's oldest and most cherished artistic institutions. Apparently, it runs the risk of being lost to the Borough as a valuable artistic resource if imaginative uses for it cannot be found in the near future. Developments like this have an adverse effect on efforts to sustain a high level of development in Scarborough.

In order to prevent experiences like these, every effort must be made to place the Borough's arts organizations on a firm artistic, administrative and financial foundation. Many policy measures are available to ensure this, such as providing more storage, exhibition and rehearsal space; underwriting travel costs to provincial, national, and international competitions; expanding memberships; opening up new developmental possibilities; building greater community support; and increasing the number and length of productions. All of these measures would help immeasurably to place Scarborough's artistic institutions in the best possible position to respond to the complex challenges of tomorrow.

Audience Development

While much can be done to strengthen the production and distribution capabilities of artists and arts organizations, without corresponding efforts to develop audiences, growth will not take place as it should.

Scarborough's arts community can play its part in audience development by utilizing the marketing strategies and promotional techniques which are needed to ensure maximum attendance at artistic events. The object here should be twofold: to enlarge the actual size of audiences; and to diversify their composition. This need for audience enlargement and diversification was a recurrent theme throughout the investigative process. On the one hand, it was noted that nothing stimulates artistic development more than the excitement that comes from full houses. On the other hand, it was recognized that nothing activates artistic growth better than seeing many different types of people at performances. Several authorities saw opportunities for audience expansion and diversification through the use of targeting techniques and more emphasis on tourism. Others sensed a need to break down the tendency for people to support performances given by their own group, but to ignore performances given by other groups.

If the arts community has a vital role to play in audience development, so also does the citizenry of Scarborough. For their part, residents of the Borough should take it upon themselves to learn as much as possible about the arts, as well as to attend events as frequently as possible. The objective here should be to become sufficiently knowledgeable about the resources that exist in the community so that informed decisions can be made with respect to future involvement in cultural life.

Capital Facilities

From a policy perspective, the most crucial capital requirement is to develop a comprehensive grid of facilities. Such a grid must prove capable of meeting the short-term and long-term needs of the artistic community and the general public.

In the short-run, the emphasis should be placed on satisfying the most urgent needs. These include: adequate construction, storage, and rehearsal space; upgrading of existing facilities; more effective coordination and use of facilities in schools, churches, libraries and community centres; greater involvement of the artistic community in the design of facilities; and better preparation and participation by arts groups in the planning process.

What is needed most at present is specialized gallery, theatre and concert facilities. Such facilities should be equipped with suitable exhibition equipment, acoustics, wing and fly space, backstage storage, and workshop areas for sets, props and costumes. These facilities, which could be newly constructed or created through the renovation of existing buildings, would best be located in a central part of the Borough, where reasonable access to them could be assured to many different individuals and groups. Moreover, they should be provided on a low rental basis.

While these initiatives would serve to satisfy Scarborough's most pressing requirements, there is no doubt that in the long-run, Scarborough would profit greatly from the creation of a full-scale cultural centre with superb facilities for concerts, plays, art exhibitions, film screenings, and festivals. Modelled along the lines of the centre proposed by Raymond Moriyama in his report,²² it should be located at the Civic Centre, and designed to act as a focal point for all the arts in Scarborough.

The advantages which would accrue to the Borough and its citizenry would be many. First, it would contribute immeasurably to the development of all the arts in Scarborough, since the Borough would finally have a major showcase to present music, theatre, dance, painting and the crafts to best advantage. Second, it would satisfy the long-term operational needs of artists and arts organizations, which, by the time the complex was actually completed, would have the administrative withdrawal and community support to ensure its financial and artistic viability. Third, and finally, it would provide the citizens of Scarborough with yet another mark of distinction, capable of enhancing the visibility and credibility of the Borough.

Educational Opportunities

As previously documented, one of the best measures of the rapid growth of the arts in Scarborough has been the proliferation of educational activities. Not only have individual educational institutions

been extremely active in providing courses and allowing community use of their facilities, but the Board itself has also been extremely active in this regard.

Given the many aforementioned socio-demographic, commercial and transportation changes anticipated for the Borough, it is clear that the demand for educational and training opportunities in the arts will remain high in the future. This being the case, the Board of Education, individual schools, and the Borough should be engaged now in systematic planning to meet these needs. Included among these needs are courses; facilities; training programs for artists and teachers; greater involvement by the public in arts education; and a high priority for the arts in the educational system.

A much greater role is visualized for Scarborough College and Centennial College in the future than has existed in the past. Both these institutions possess the potential to make significant contributions, not only through the provision of formal and informal courses for young people and adults, but also through their ability to become active programing centres. By building on their present capabilities, both institutions possess the potential to spawn a broad diversity of theatrical offerings, exhibitions, poetry readings, concerts, and films.

While the Task Force supports the need for general education in the arts for all people, it equally supports the need for highly specialized training. From this standpoint, it advocates specialized training opportunities in all artistic areas , from the performing and exhibiting arts to the media arts. In fact, given the impact that the new technologies are expected to have on all our lives, there would be much to be gained from training artists with a high degree of mastery over the technical means of modern communication.

The advantages of this particular type of training are obvious. First, it would fulfil one of the most basic needs in the arts of all: the need for well-trained individuals who are skilled in the use of sophisticated technological devices. Second, it would provide training in an area where there is a large and rapidly-growing demand, thereby

ensuring many employment possibilities for graduates. Third, it would be in tune with the most recent directions in education, particularly with respect to the emphasis that is now being placed on the development of technological skills. Finally, it would enable educators to take full advantage of the Borough's rapidly-evolving network of media resources.

Support Services

Many different types of support services have been earmarked for action over the course of the policy process. These services can be classified according to four basic types: programing services; informational and promotional services; instructional services; and leadership services.

Programing services have a major role to play in the future development of the arts in Scarborough. Included among such services are various entrepreneurial and impresario activities, especially booking and touring artists and groups; organizing engagements; scheduling events; and generating funding possibilities. Limitless opportunities exist here in terms of facilitating greater circulation of the works of local artists and groups throughout the municipality; arranging tours for Borough artists and organizations to other parts of Metro, Canada and abroad; and bringing in attractions from the outside. Through an aggressive approach to the development of these services, possibly through the creation of a booking and touring operation, there can be little doubt that Scarborough could markedly increase the level and quality of its overall programing activity.

There is a fundamental link between programing services and informational and promotional services. For informational and promotional services are really designed to increase public awareness of the artistic programs which are available throughout the Borough. As a result, requisite informational and promotional services include a calendar of monthly or yearly events, publicity on local artists and organizations, an inventory of facilities, and data on courses and workshops. All these

services would be directed towards raising the level of consciousness among Scarborough residents of existing resources, as well as increasing their involvement in artistic life.

Time and again, the attention of the Task Force was directed to the importance of instructional services. Group after group stressed the need for highly-qualified instructors to assist them with raising their standards and improving their skills. Something else was stressed as well. Many different types of instructors are needed. On the one hand, instructors are needed who can assist in the actual creation and presentation of works of art. On the other hand, instructors are needed who can assist in publicity, public relations, organizational development, marketing, accounting, fund-raising and administration. Some of these instructional services could be provided by professional organizations located inside and outside the Borough.

Finally, there is the need for leadership services. In many ways, this is the most important service area of all, since without inspired leadership, the arts will atrophy. Here, also, many different types of leaders are required, such as political, educational and business leaders to advance the cause of the arts at the highest levels of governmental, academic and corporate decision-making; animators and entrepreneurs to initiate and generate support for new programs; organizers to plan and execute events; and administrators to ensure that resources are managed in the most efficient and effective manner. While some of these leaders may be attracted from other fields, the vast majority will have to be recruited from within the arts. Moreover, they will require thorough and highly-specialized training. This signals the need for a special training program, specifically designed to meet leadership needs in the artistic field in the future.

Financial Requirements

In addressing the financial requirements, sight should never be lost of two considerations. First, there is a diversity of funding sources available for the development of the arts in Scarborough. Second, funding decisions should be made in full consultation with all of the affected agencies, rather than in isolation.

Given these considerations, the most essential financial requirement facing the arts in Scarborough is to cultivate all of the various sources of support. Specifically, this means the federal Department of Communications, the Canada Council, the Ministry of Citizenship and Culture, the Ministry of Tourism and Recreation, the Ontario Arts Council, Wintario, Metro, the Borough, the business community, special interest groups, media agencies, and private benefactors. Without an aggressive approach to the cultivation of all these sources, progress will be hampered in the decades ahead.

Since the thrust must come from the groups which have the greatest to gain, it is clear that the Borough, the Recreation and Parks Department, Arts Scarborough, and the artistic community have a key role to play in financial development.

Given the fact that most funding agencies take their lead from the Borough, clearly the Borough has the principal role to play by providing leadership in financial matters. This it can do by setting funding at a realistic level; establishing appropriate funding mechanisms; and evolving the necessary support criteria.

As far as the level of funding is concerned, after studying a number of models and alternative approaches, the Task Force believes that it would be best to establish a per capita formula, the exact amount to be determined following preparation of a detailed development plan.

As far as funding mechanisms are concerned, it is proposed that an Arts Advisory Sub-Committee to the Grants Committee be established without delay. This Sub-Committee would be composed of three members, including one representative from the Grants Committee, one representative from Arts Scarborough, and one representative from the artistic community. The functions of this Sub-Committee would be to review applications for funds, advise the Grants Committee on the actual allocation of funds, and work towards a general stabilization and standardization of financial procedures and practices.

As far as support criteria are concerned, it is recommended that a set of consistent criteria for all artists and groups be adopted to govern the allocation of funds in the future. Included among these would be the quality of presentations; the level of community involvement and support; the extent of the contribution to the arts and the Borough; and the state of organizational development.

If the Borough has a crucial role to play in financial development, so also does the Recreation and Parks Department, Arts Scarborough and the artistic community. For their part, the Department and Arts Scarborough must see to it that a broad base of support is evolving, not only for their own operations, but equally as important, for all of the arts throughout the Borough. To do this effectively, they must work in concert to ensure that a high priority is given to the arts in Scarborough in all governmental, business and educational circles. For its part, the artistic community must develop the necessary fund-raising expertise and acumen to tap potential sources of support to the utmost, especially in view of the profound fiscal difficulties which exist today.

It remains to comment on two additional factors which have a fundamental bearing on financial development of the arts in Scarborough in the future. First, federal, provincial, municipal, corporate and private funding should be coordinated as effectively as possible. This will ensure that all art forms and types of activity - traditional and contemporary, established and emerging - are being dealt with equitably and impartially. Second, wherever possible, the principle of matching funds, on a realistic and pre-arranged basis, should be utilized. As experience has consistently demonstrated, this has the effect of substantially raising the overall level of support, even if it is usually resisted at the time it is applied.

Administrative Needs

Ultimately, the success or failure of Scarborough's arts policy will depend on the quality and character of the administrative system which has been evolved to execute it. Without a strong commitment to the creation of the administrative resources which are needed to implement the policy, progress will be prevented.

Administration affects every aspect of policy implementation. As a result, there must be clear thinking about two crucial questions. First, what type of administrative structure is most suited to Scarborough's unique situation? Second, what administrative services should be provided by which agencies?

Dealing first with the question of the most suitable structure, the Task Force recommends the type of administrative structure where responsibility is jointly shared by a department of government and an independent agency. In Scarborough's case, this means that responsibility would be mutually shared by the Recreation and Parks Department and Arts Scarborough. This is consistent with the pattern which is evolving across the country, not only at the federal level, where responsibility is divided between the Department of Communications and the Canada Council, but also at many provincial and municipal levels. The advantages of this structure are obvious. On the one hand, there is reasonable representation within the political process; on the other hand, there is sufficient independence to protect freedom of expression.

Turning now to the related question of what services should be provided by which agencies, it is clear that the Recreation and Parks Department should assume responsibility for a number of basic services, either by providing them directly, or by commissioning them from other agencies. These services include coordination and utilization of facilities; management of Borough programs; provision of instructional and leadership courses; planning and forecasting; research; policy development; and promotion of the arts within Borough and Metro governments. In order to execute these services effectively, the Task Force believes it is essential to have a senior staff member in the Borough who is officially, although perhaps not exclusively, charged with responsibility for the arts. In addition, there must be sufficient support staff to deal with day-to-day operations. This recommendation is in line with the direction in which the Borough's administration is evolving at the present time.

If the Department has a fundamental role to play in the provision of basic services, so also does Arts Scarborough. It should perform this role by promoting a high priority for the arts at the

political, social, academic and corporate level; raising public awareness and consciousness of the value of the arts to the community; scheduling and coordinating events; booking and touring activities; finding seed capital for new initiatives; circulating general information about the arts within the Borough; and coordinating key developments,

In the execution of these functions, special emphasis should be placed on raising public awareness, finding seed capital for new ventures, booking and touring, and coordinating key developments, particularly among the various funding agencies and levels of government. As a result, it is clear that Arts Scarborough should play a strong catalytic and coordinational role. In effect, it should become the Borough's link to other boroughs, provinces and countries, drawing from each what is best for Scarborough, and sending to each the very best Scarborough has to offer. In the development of this capability, it should bring funding possibilities which exist elsewhere to the attention of local artists and arts organizations; help fledgling operations to get started; act as an impresario; and initiate unique events. It might even prompt the establishment of an intergovernmental committee to coordinate federal, provincial and municipal activities and plan programs and policies for the future.

This completes the section on principal policy priorities. Having dealt with these priorities in some detail, it remains to consider two final policy elements, namely developmental planning and implementation procedures.

DEVELOPMENTAL PLANNING

If Scarborough needs a policy to guide the overall course of development in the future, it also needs an initial action plan. The purpose of this action plan would be to plot and cost specific developments on a year-by-year basis.

While the development of a detailed action plan is beyond the confines of this policy, it is strongly advocated as the next step in the developmental process. Not only is in-depth planning becoming a prerequisite for funding from many government departments and agencies, but

also many of the necessary ingredients which are required for the preparation of an effective plan are now in place. It would be foolhardy not to capitalize on this unique opportunity, particularly when it is capable of producing so many benefits for the Borough.

Through the efforts of the Recreation and Parks Department and the Task Force on Arts Policy, a valuable data base is emerging on the artistic resources of the Borough. It contains a wealth of information on artists, organizations, programs, courses, and facilities. In addition, more and more research information is becoming available on the nature and composition of audiences, people's preferences, participation patterns, capital needs, funding possibilities, and future prospects. What is required at this juncture is a comprehensive "plan d'action" indicating specific developments on an annual basis. Such a plan should contain capital cost estimates, financial projections, sources of support, planning options, and program priorities.

Given this need, it is recommended that the Borough finance preparation of a Five-Year Plan for the Development of the Arts in Scarborough. This Plan could be prepared by the Recreation and Parks Department, Arts Scarborough, or an independent authority. In order to ensure representation from all segments of the Borough, a Steering Committee of knowledgeable officials in the arts, education, business and the community at large is recommended to oversee its execution. Moreover, in order to ensure that the proposed Plan is not developed in isolation, it is further recommended that it be evolved within the framework provided by the Official Plan for Scarborough, and linked to all other plans being formulated in the Borough.

In view of the fact that a substantial amount of the requisite material already exists, but dates quickly, it is recommended that the Plan be commenced without delay. Not only would this capitalize on much of the groundwork that has already been laid, but also it would have the effect of substantially reducing preparation costs.

IMPLEMENTATION PROCEDURES

To be effective, the principles and proposals set out in this policy must find their way into practice. The best means for assuring this is to articulate and execute an implementation strategy - the kind of strategy which ensures that the policy serves the purpose for which it was intended.

Given the key role played by the Task Force, there would be much to be gained from continuing its work in the future. This might best be accomplished by keeping some part of the Task Force in existence, turning its responsibilities over to other agencies, or reconstituting it to tackle the larger job of developing a full-scale cultural policy for Scarborough. Not only would this help to defuse one of the most salient criticisms of this type of initiative that there is no monitoring of progress or action on recommendations, but also it would help to build a broad base of community support for the policy in all parts of the Borough.

Distribution of the policy itself to many diverse individuals and institutions is another strategy measure which would serve to ensure policy implementation. By circulating the policy to many different arts groups, media agencies, libraries, schools and community associations, as well as by initiating discussions about it on local radio, television and the press, a much higher level of public consciousness and commitment to the policy would be achieved.

This ends the chapter on the basic elements in Scarborough's arts policy. Having examined these elements in detail, it remains to consider the multifarious benefits which will accrue to the Borough from implementation of the policy.

IMPACT OF THE POLICY

In the process of conducting this investigation, a vast amount of information and knowledge has been assimilated on the arts in Scarborough. Moreover, considerable light has been shed on present and future needs. This has made it possible to develop a comprehensive and coherent policy to meet these needs. Adoption of the policy will not only go a long way towards fulfilling these needs, it will also yield numerous benefits to everyone in the Borough.

The artistic community will benefit through greater stimulation of opportunities, better integration of services, and increased development of creative talents. There will be more resources available for artistic production, distribution and consumption, as well as much more public involvement and support.

The business community also stands to profit from execution of the policy. Not only will the Borough's numerous supply stores, dance studios, music shops, cinemas, commercial art galleries, photography studios, audio-visual agencies and publishing houses gain significantly, but also employment opportunities will be opened up in advertising, public relations, graphic arts, insurance, construction, and arts equipment. Moreover, as has been demonstrated throughout the document, artistic activity is capable of generating a considerable amount of economic, touristic and service activity in Scarborough. It also contributes to community identity and local pride, thereby attracting commercial developments and improving the climate for urban expansion.

Educational institutions also stand to benefit. By affirming the fundamental role the arts play in the educational system, the quality and character of formal and informal education will be enhanced. There will be increased cooperation among educators, arts organizations, and other providers of services, as well as a more coordinated approach to

learning. The result will be improved program development and more effective use of people's assets and capabilities.

The municipal government will also be a primary beneficiary of the policy. In this case, the benefits will be greater visibility, credibility and acceptance by the general public. This will come through a growing realization that elected officials and civil servants have recognized the value of the arts to the municipality, and have accorded them a central place in Scarborough's future development.

While the municipal government has a great deal to gain from implementation of the policy, it is the citizens of Scarborough, and the Borough itself, which are the ultimate beneficiaries.

As far as the citizens are concerned, there will be many more artistic amenities available throughout the Borough for their enjoyment. These amenities will be provided at higher and higher levels of excellence and efficiency, with increased convenience, accessibility, and diversity. Fortunately, this comes at a time when the arts are playing a prominent role in the lifestyles of Canadians.

As far as the Borough is concerned, the appearance of the policy could prove timely. It comes at a time when Scarborough is making crucial decisions about its future. Therefore, it provides a perfect opportunity to incorporate the arts fully into all developments which are taking place throughout the Borough. The advisability of doing so is reflected in the fact that the arts community, and those guiding Scarborough's growth, share a common goal: both are striving to make Scarborough a better place in which to live. This goal can be realized best through the effective integration of aesthetic and functional elements. Inclusion of the arts in the design of buildings, community planning and transportation systems is essential to give creative expression to the physical and operational character of the Borough. One need only look to the Civic Centre for an example of an environment that has enhanced Scarborough's reputation in many parts of the country through its ideal integration of functional and aesthetic components.

It was recognition of the fact that everybody benefits from artistic development which caused the Mayor's Advisory Group on the Arts and Culture for Ottawa-Carleton to conclude that support of the arts is imperative "because it will substantially improve the quality of life for all citizens; because it will further that indefinable and intangible quality of community self awareness; because local artists and local groups badly need such support; and because it makes very good sense economically and financially to do so".²³

Scarborough's decision to adopt this policy would be in keeping with the resolution adopted by the Federation of Canadian Municipalities in 1976 that the arts are an essential public service,²⁴ as well as with deliberations which are taking place in municipalities right across the country. Many municipalities are evolving policies for the arts for the very same reason that Scarborough is urged to do so: in order to reap every possible advantage from dynamic arts development. By acting as a leader in the field, Scarborough would not only be setting a fine example for other municipalities to follow, it would also be demonstrating its commitment to a civilized society. In the final analysis, there can be no stronger endorsement for Scarborough's arts policy.

POLICY PROPOSALS

The Task Force views implementation of the following proposals as a prerequisite to future progress in the arts in Scarborough. While they are directed more towards the Borough, the Recreation and Parks Department, the Board of Education, the Public Libraries, Arts Scarborough, artists and arts organizations, it is recommended that they be studied carefully and acted upon by all individuals and institutions in the Borough.

All of the proposals have been organized to coincide with the various sections of the policy. As a result, each proposal is followed by a page number to facilitate reference to the text.

ARTISTIC PROGRAMS

1. Increase the number of arts programs presented throughout the Borough in response to increased public demand (page 25).
2. Improve access to arts programs by presenting these programs in venues which are easily accessible to the public, such as malls, shopping centres, schools, community centres, social places, and specialized facilities (page 25).
3. Increase the number of programs for particular groups, especially children, young people, senior citizens, ethnic communities and the disadvantaged (page 25-26).
4. Create a number of dynamic programming centres in different parts of the Borough (page 26).
5. Increase the number of quality performances in the Borough by groups from other jurisdictions in Ontario, Canada, and the rest of the world (page 26-27).

ARTISTS AND ARTS ORGANIZATIONS

1. Promote the interests of resident artists and arts organizations by arranging more performances and exhibitions of their work (page 27-28).

2. Promote more tours outside the Borough for resident artists and organizations (page 27-28).
3. Assist artists and arts organizations in getting established and staying in the Borough (page 28).
4. Provide more assistance to artists and arts organizations which have not yet reached a level whereby they are eligible to receive assistance from provincial and federal agencies (page 27).
5. Develop and maintain a comprehensive registry of all resident artists and arts organizations documenting pertinent aspects of their lives and works (page 27).

AUDIENCE DEVELOPMENT

1. Expand audiences for the arts through effective publicity, promotion and marketing strategies (page 28-29).
2. Diversify audiences for the arts through deliberate schemes to attract young people, senior citizens, disadvantaged people, various ethnic groups, and tourists (page 29).

CAPITAL FACILITIES

1. Develop a comprehensive grid of facilities for use by the artistic community and the general public (page 29).
2. Provide specialized gallery, theatre and concert facilities with suitable exhibition equipment, acoustics, wing and fly space, backstage storage and workshop areas for sets, props and costumes (page 30).
3. Continue planning for the long-term development of a full-scale cultural centre to be located in the central part of the Borough (page 30).
4. Encourage greater preparation and involvement by the artistic community in the planning and development of facilities for the arts, particularly new facilities (page 29).

EDUCATIONAL OPPORTUNITIES

1. Maintain the present policy of awarding a high priority to the arts in the educational system (page 31).
2. Increase the number of arts courses, facilities, and training programs for artists and teachers, as well as public involvement in the arts educational system (page 31).

3. Provide general training in the arts for all people, regardless of colour, race, creed, age or sex (page 31).
4. Provide specialized training in all artistic areas, from the performing and exhibiting arts to the media arts (page 31).

SUPPORT SERVICES

1. Provide programing, informational and promotional assistance to the arts through a calendar of events; an inventory of facilities; a booking and touring capability; and data on courses and workshops (page 32-33).
2. Provide instructional assistance to artists and arts organizations in the actual creation and presentation of works of art as well as in publicity, public relations, organizational development, marketing, accounting, fund-raising and administration (page 33).
3. Institute a program for training artistic leaders, particularly animators, arts administrators, activities organizers, and people in the business, political, educational communities with interest in the arts (page 33).

FINANCIAL REQUIREMENTS

1. Adopt the principle of funding the arts on the basis of a per capita formula, as well as the principle of matching grants (page 34-35).
2. Establish an Arts Advisory Sub-Committee to the Grants Committee composed of one representative from the Grants Committee, one representative from Arts Scarborough, and one representative from the arts community (page 34).
3. Adopt a set of suitable criteria to govern the future allocation of funds, including the quality of presentations; the level of community involvement and support; the contribution to the arts and the Borough; and the state of organizational development (page 35).
4. Coordinate all future funding activities with appropriate federal, provincial, municipal and private authorities (page 35).

ADMINISTRATIVE NEEDS

1. Adopt the type of administrative structure where responsibility is jointly shared by a department of government and an independent agency (page 36).
2. Designate a senior staff member in the Borough to be officially responsible for the arts (page 36).
3. Provide sufficient support staff in the Borough's administration to develop the arts (page 36).

DEVELOPMENTAL PLANNING

1. Prepare a Five-Year Plan for the Development of the Arts in Scarborough containing detailed cost estimates, financial projections, support possibilities, planning options, and program priorities (page 37).

IMPLEMENTATION PROCEDURES

1. Continue the work of the Task Force in order to monitor progress, enable action on the policy proposals, and commence work towards the development of a full-scale cultural policy for the Borough (page 39).
2. Distribute the policy to a broad selection of arts groups, media agencies, educational institutions and community associations, and encourage discussion of it on local radio, television and the press (page 39).

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