

Rapport

The Arts, People, and Municipalities

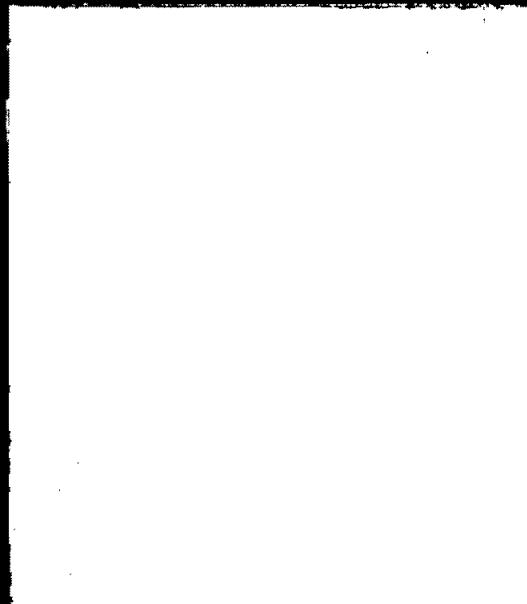
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Municipal Reference

Robert Bailey

Resolution of the Federation of Canadian Municipalities, June 17, 1976.

- "Whereas the cultural life of Canada's urban communities is an increasingly important responsibility for municipal governments; and
- "Whereas the citizens of Canada expect and desire greater involvement by municipal governments in the establishment of policies and priorities in the cultural field; and
- "Whereas this area of national concern is too important to be left solely to provincial and federal governments;
- "Be it Resolved that federal and provincial governments consult with municipalities on capital and operating expenditures in cultural matters within their jurisdictions, and allocate additional transfers or access to other tax sources that will enable municipal governments to accept their proper responsibilities in this area;
- "that municipalities actively study their long- and short-term objectives in the provision of cultural needs and requirements and bring forth plans for capital and operating development in the cultural sector;
- "that municipalities show their support for their cultural institutions by establishing and augmenting grants for this purpose with a goal of achieving a minimal annual expenditure of \$1 per capita within the next three years, and by requesting that provincial support reach \$2 per capita and federal support \$3 per capita in the same period;
- "that municipalities establish administrative departments to deal with the planning, administration and operation of cultural activities;
- "that federal and provincial governments support research studies which will aid in the planning and analysis of the facet of municipal life, so that a clearer understanding of the problems facing the arts may be obtained."



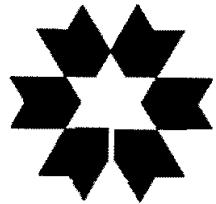
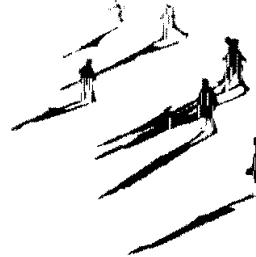


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Canadian Conference of the Arts
By Robert Bailey

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This booklet was initially planned to be a comprehensive argument for increased municipal government involvement in the arts. It has evolved into a survey and analysis of some of the ways that municipalities and the arts have come together. This necessitated a great deal of research consisting of visiting cities and talking to municipal officials and arts leaders. The research also entailed a questionnaire that was completed by municipal employees in almost forty Canadian cities. To those who took the time to complete the yet-another questionnaire and to talk to the author – too numerous to mention – I owe my sincere gratitude.

A number of people assisted me in trying to make some sense of the vast array of information on programs, activities and funding approaches. My "volunteer" editorial committee, Betsy Lane and Nini Baird, provided invaluable advice and comments. Joan Horsman was particularly helpful in organizing the survey and developing the study plan.

The kind permission of the Vancouver Board of Trade to reproduce their Guidelines for Financial Appeal is gratefully acknowledged.

The author takes responsibility for all errors of omission and commission and for the opinions expressed herein.

RB
Toronto
March 1978

Foreword



The current state of the arts in Canada is impressive. In no small measure this is the result of the close cooperation and collaboration among various sectors of our society: the arts community with its many facets; private organizations, and their public-spirited financial contributions; Federal and Provincial government commitments, policies and programs; and, not least of all, local government support.

Our towns and cities have, and will continue to become better and more interesting places, thanks mainly to the vibrancy of the arts. To ensure the continued vitality of the arts, the three levels of government in Canada must join in a partnership with the arts community. In so doing, governments must recognize that the arts are very intimately related to the essential livability of our urban areas.

For so young a country, Canada has come a considerable distance in the encouragement and development of the arts. While acknowledging our accomplishments, all of us must nevertheless, strive to achieve new and better horizons. *Rapport* will, I feel, help us to achieve these aims.

Jack Volrich,
Mayor, City of Vancouver.
President, Federation of Canadian
Municipalities

Introduction



The people and the arts

The arts in Canada in 1978 are unquestionably flourishing. The increased level of public interest in the arts has been made startlingly clear in a number of studies commissioned by the federal government and others. In 1977, the results of a national survey of Canadian attendance at arts events was published. This study, undertaken by the Department of the Secretary of State in co-operation with Statistics Canada, examined attendance at a wide variety of arts activities. The following table shows the results:

Attendance at Arts Events

Percent reporting attendance at least once over a 12-month period.

Live Theatre	13%
Opera	4%
Ballet	3%
Classical Music	11%
Public Art Galleries	21.5%
Museums	22%
Historic Sites	31%
Non-Classical Music	20%
Movies	57%

Source: Schlewen, Rolf E., A Leisure Study - Canada 1975, published for the Arts and Culture Branch, Department of the Secretary of State, Government of Canada by Comstat Consulting Services Limited, 1977.

The figures are impressive. Live theatre, for example, was attended at least once by over 3 million Canadians, opera by almost a million, and ballet, while only available on a limited basis, by almost three quarters of a million. The figures represent attendance by Canadians over the age of 14.

While real progress has been made in the democratization of the arts, some problem areas were pointed out by the study. People with higher incomes and educational levels tended to take part in arts activities at a disproportionately high level. People who live in larger urban centres also showed higher attendance rates. Older people showed a lower propensity to attend the arts. As far as its applications to government policy-making, the statistics indicate that efforts should be made to offset the tendency of public funds to favour certain groups. People of lower-income and educational level, senior citizens and those who live in smaller urban centres seem to be getting the smallest benefit from government money spent on culture.

However, the data attest to an increase in general public involvement in the arts. Other studies document the increased growth in supply of theatre seats, art galleries, museum exhibitions and so forth. For example, there are now over 1,000 museums in Canada and almost 50 professional theatre companies in Toronto alone.

One major reason for this flourishing has been the increased concern of public leaders for the "quality of life" and accordingly, increased expenditures of public monies on culture. In Canada, federal government involvement in the arts began in earnest with the Massey Commission in 1949 and the founding of the Canada Council in 1957. Gradually the provinces followed and since 1960 every province has committed significant monies to arts development and taken steps to formulate policies in this area.

What about municipal governments? In history, government involvement in the arts has been strongly rooted in local governments. Such city-states as Athens, Florence, and many in Germany were the original public patrons of the arts. They set standards in many areas that have not been attained even today. In Canada, local government involvement in the arts has lagged. This is partly due to the restricted tax-base income of municipal governments and to the concern of municipal politicians with providing 'hard' services such as roads, sewers, sanitation and water. Little money was left for the 'soft' services that are so crucial to the quality of life in urban areas.

Today, almost three quarters of the Canadian population lives in urban areas, and this proportion is increasing. Urban governments are increasingly concerned with crime, urban decay, and social alienation. Urban environments, in many cases, are inhumane, hostile environments. Ameliorating the problems of urban life is becoming a more and more significant preoccupation of Canada's municipal leaders.

Municipalities and the Arts



Why should Municipal Governments be interested in the arts?

As senior levels of government became involved in the arts, they concentrated on the development of professional artists and arts organizations that served provincial or national audiences. As a result, an impressive network of highly competent and creative artists and arts organizations has evolved.

Traditionally, provincial and federal governments have been concerned with the maintenance of excellence in the arts and the fostering of emerging art forms. Governments have also begun to be concerned about public participation in the arts. It is here that local governments are best equipped to play a role in arts development. The new thrust toward participation requires more personal and smaller scale programs. Local governments are closer to the people and are therefore much better qualified to lead these new developments.

But, Canadian municipal governments are caught in a predicament. The division of taxation powers between the three levels of government leaves local governments with revenues from property taxes only. For this reason municipal decisions on discretionary expenditures will be strongly based on their effect on these tax revenues. Thus, priorities are generally given to industrial and economic developments, which increase the tax assessment of the city's land.

However, funding cultural projects does have economic value for municipal governments. This is a fact which is only now becoming clear. An Ontario government study of audience expenditures at the Stratford Festival shows that for every dollar spent on the theatre ticket almost seven dollars was spent on transportation, food, accommodation and other items. Visitors to the Shaw Festival in Niagara-on-the-Lake in Ontario spent an average of \$2.34 on various items such as accommo-

dation, food and personal merchandise. The total amount spent by theatre visitors at Shaw was almost a million and a quarter dollars.

In Baltimore, Maryland, economists conducted a study of eight local institutions and their economic impact. This study is perhaps the most comprehensive study of its type and has revealed some interesting facts. The economic impacts were divided into three categories: impacts on business, impacts on individuals, and impacts on local government. Using thirty equations and over eighty variables they investigated audience and staff expenditures, the value of local goods and services purchased by the organizations, and even the negative impacts such as taxes forgiven by the city.

The results were as follows. The total expenditures of the eight organizations were \$9.4 million of which the city contributed \$1.6 million. The 750 thousand visitors to the eight institutions spent \$4.5 million. Secondary business volume generated by suppliers totalled \$18.5 million. Personal incomes generated by the institutions-related business volume amounted to over \$9.6 million. The \$1.6 million spent by the city also attracted \$350,000 from each of the state and federal governments. Through interviews with business executives, the authors also concluded that industry and industrial executives are more easily moved to cities where there is a healthy cultural environment. (One example was the recent decision of the Burroughs Company to locate a new plant in Winnipeg. The active artistic life in that city was cited as a principal reason for the decision in favour of Winnipeg. Apparently Burroughs found it easier to recruit executives for managing the plant.)

Another positive economic effect resulting from municipal government involvement in the arts arises from senior government matching funding policies. Municipal government funds for the arts are often "multiplied" through additional federal or provincial government funds. A study of funding of major arts organizations in Vancouver commissioned by the Major Arts Liaison Committee for presentation to the Vancouver Board of Trade in 1977 indicates that every dollar the municipality puts into the arts attracts approximately six dollars from the two senior levels of government. These estimates were for operating grants to major arts organizations only, and excluded sources such as LIP, OFY (now Canada Works and Young Canada Works) and capital grants. Without these professional arts organizations in Vancouver, it is estimated that between \$18 and \$25 million dollars would be lost to that city's economy.

That's fine for big cities but what about small cities, towns, and villages? In Kaslo, B.C. (population 756), the rescue and adaptation of the old and derelict Langham Hotel into a cultural centre has attracted \$180,000 in provincial and federal grants to the town. These funds have almost all been spent on local labour and services needed to convert the hotel to an art gallery, artists' studios and a small theatre. In more than a score of Canadian cities, most of them small, the National Museums Corporation has, since 1972, spent \$21 million on museum facilities such as the network of National Exhibition Centres. For example, in Timmins, Ontario the NEC conducts a lively program of local history, touring exhibits and a variety of community animation activities.

Why should arts groups be interested in Municipal Governments?

Municipal monies channelled into the arts are worth more to the cultural community than their actual dollar value. For one thing, provincial and federal governments use 'local support' as a major criterion for their grants to the arts; and 'local support' is most often measured in terms of local government financial participation. In addition, corporations and foundations which fund cultural projects are also conscious of local government funding and often look to municipal decision-makers to provide a measure of the suitability of the project, organization or program. It also benefits arts organizations to have as many sources of support as possible. This ensures that a single funding agency doesn't subtly control the group's decisions.

There are two clear conclusions to these observations on municipalities and the arts that may seem obvious but do bear repeating and should be kept in the forefront of the minds of those debating the role of the arts in municipalities:

- 1 The greatest benefits from arts development, whether they be social or economic, accrue directly to the local community.
- 2 The local level of government is the one best suited to play the primary role in ensuring that opportunities are available for all citizens to enjoy the arts.

The Money Picture



Despite the importance of local government funding, policies and practices of financial support for the arts remain inconsistent, controversial and always, highly visible. Acceptance of the need for grants for the arts is not widespread, even in cities with a history of commitment.

Jamie Portman, arts commentator for Southam Press, reported a recent event in the City of Winnipeg when arts groups went before city council for the third instalment of a three-year commitment made by council:

Winnipeg arts officials are still wincing at the memories of a recent city council meeting in which requests for funding met with a barrage of criticism from councillors who believe that arts subsidies are a waste of taxpayers' money. The most violent statements came from Councillor Alan Wade: "Right now, these requests are welfare scrapping off the city, and it is wrong. Instead of giving a fixed grant to each arts group, we should put a lump sum of money in the middle and let them scrap like dogs for it."

(Source: Vancouver Province, 24 May, 1977)

Despite such neanderthal opposition, the Winnipeg arts groups won, and were granted a total of \$314,280.

How much money do municipalities spend on the arts?

In 1974, a survey of municipal grants to the arts showed that sixteen cities gave almost \$2.2 million in grants for the arts, or about 60 cents per capita.

In 1977, a similar survey of 33 Canadian cities shows there has been a significant increase in the level of grants to an average of slightly greater than one dollar per capita; a 67 per cent increase.

The same sixteen cities surveyed in 1974 increased their grants over a period of three years from \$2.18 million to \$6.63 million. All 33 cities surveyed in 1977 gave a total of \$10.85 million. The table on pages 7 & 8 provide a summary of the survey findings.

Examining the cities individually, one finds that some local governments give far more than the average \$1 per capita. The highest per capita grant is found in Charlottetown, with a figure of \$5.46. However, as in the case of many other cities, support for facilities makes up a disproportionate amount of this total and for Charlottetown this is the only grant for the arts. In Hamilton, 90 per cent of the \$1 million municipal grant is for their theatre, leaving only twelve cents per capita for arts organizations. In total, over one-half of the total municipal grants, or \$5 million are for facilities and this is often at the expense of arts organizations.

This trend can be iniquitous since provincial capitals often have provincial government-supported facilities. Saskatoon and Regina are good examples. Saskatoon spends over \$5 million on an art gallery and a theatre while Regina spends nothing. The result is that music and drama organizations in Saskatoon fare badly in relation to Regina.

One other pattern is also clear. Smaller cities (closer to the 100,000 population level) are at a much lower per capita level of funding. This fact can do nothing but counter the efforts of higher levels of government to increase opportunities for participation in the arts in small cities. The Leisure Study data also show that this should be of concern to government policy-makers.

A final observation that is apparent in this survey is that the level of municipal grants to the arts increases from east to west. Average per capita grants in Atlantic Province cities were (with the exception of Charlottetown) 27¢; Quebec, \$1.36; Ontario, 69¢; the Prairies, 63¢ and British Columbia \$2.00.

Even with these recent surveys, complete data on the true measure of municipal support for the arts aren't yet available. Although the current data suggest that on average, the Federation of Canadian Municipalities' target of \$1 per capita has been reached, a closer look reveals that when support for facilities is excluded from the calculation, the average per capita grant drops to less than half that level. Not only, then, is it important that cities with very low per capita grants be encouraged to increase their funding to the arts, but it is equally crucial that a comprehensive and accurate system of assembling and communicating the data on municipal funding be developed.

How do municipalities give money to the arts?

Almost every municipal government has a unique method of deciding on allocation of grants to arts organizations. One common feature is that elected officials always make the ultimate decision, at least on the overall level of funding. But there is almost always confusion among municipal officials as to the best method of allocating their limited funds equitably and effectively. Equitably, so that arts groups that carry more political clout do not garner a disproportionate share of the money. Effectively, so that a balance can be struck between improving the excellence of the arts and increasing public access. Given this dilemma, it is little wonder that politicians often react by tightening rather than loosening the purse strings. It's frequently a case of 'damned if you do (make grants) and damned if you don't.' In response to the dilemma and the pressures of grant giving, a variety of procedures and structures have been devised to attempt to improve decision-making. There are three basic types of grant giving structures: the apolitical system, the political system and the mixed system.

The apolitical system

Calgary presents an example of the apolitical system of grant giving where the politician is removed from the allocation decision. Calgary Regional Arts Foundation (CRAF) receives a lump sum grant from City Council, which it distributes to the various artistic groups in the city. Ten members of the board of the foundation are appointed by City Council, who in turn elect 30 members from the community. All members of CRAF are volunteers and no member can be from a group funded by CRAF. Applications for grants are received once a year; a liaison officer appointed by CRAF discusses the application with the group and establishes the validity of the application. Standing sub-committees then review the application and make recommendations to the CRAF board where the grants are finally approved. The Foundation is also a registered charitable organization and solicits funds from local corporations for distribution to the arts (\$13,000 in 1976). CRAF funds operating costs only, will not totally fund any group and tries to maintain a balance between amateur and professional groups. In 1976, 75% of the funds were to professional groups.

CRAF was founded in 1969 because City Council felt that too much of its time was spent adjudicating grants to the arts. With the establishment of CRAF, City Council only has to decide on one overall grant for the arts.

Are the arts in Calgary faring better than in other cities as a result of CRAF? Per capita grants to the arts in Calgary average 51 cents - well below the national average. Administrators of major professional arts organizations in Calgary claim that they have fallen behind other cities in their share of municipal funds. They say that this is so because arts groups are prevented from applying pressure on local politicians and their appeals are passed on to CRAF who are powerless to increase grants. In

Municipal grants to arts organizations and facilities

	Population	Per Capita	Grand Total	Music	Dance	Opera	Theatre	Arts Councils	Other	Art Galleries	Theatres	Cultural Centres
Halifax	125,000	.28	35,750	8,250	—	—	400	—	4,500	22,600	—	—
Fredericton⁽⁴⁾	45,000	.25	11,300	7,850	—	—	2,000	—	—	900	550	—
St. John's⁽⁴⁾	88,000	.09	7,800	5,000	—	—	—	2,500	300	—	—	—
Charlottetown	16,500	5.46	90,150	—	—	—	—	—	—	—	—	90,150
Montreal	1,320,000	.89	1,177,350	346,850	172,000	—	465,000	—	33,900	159,600	—	—
Montreal Nord	93,000	1.45	135,100	2,100	15,000	—	—	—	99,400	—	—	18,600
Quebec	188,000	.22	42,600	—	2,000	—	600	—	15,000	5,000	—	20,000
Laval	238,000	3.67	874,300	4,300	4,000	—	4,000	285,000	577,000	—	—	—
Longueuil⁽⁴⁾	130,000	.58	75,000	—	—	—	—	—	—	—	—	75,000
Burlington	102,000	.22	22,300	—	—	—	—	900	—	—	—	21,400
East York	105,000	.03	3,000	2,000	1,000	—	—	—	—	—	—	—
Etobicoke	294,000	.11	33,000	8,100	400	—	4,300	13,450	6,750	—	—	—
Hamilton⁽⁴⁾	312,000	3.18	992,900	22,500	—	2,000	12,450	2,750	44,000	—	909,200 ⁽¹⁾	—
Kitchener⁽⁴⁾	130,000	.38	49,850	29,750	3,000	—	500	—	—	16,600	—	—
London⁽⁴⁾	244,000	1.52	369,910	55,700	—	—	27,000	6,350	—	195,000	—	85,860
Mississauga	235,000	.56	132,000	13,500	500	—	2,000	500	15,500	—	100,000	—
North York	556,000	.05	27,550	10,800	1,000	—	750	4,800	—	—	—	10,200
Ottawa⁽⁵⁾	302,000	.17	50,000	—	—	—	—	—	—	—	5,000	45,000
St. Catharines	120,000	.48	58,400	9,150	—	—	4,600	2,750	6,900	35,000	—	—
Sudbury	98,000	.10	9,400	3,700	200	—	2,000	1,600	1,900	—	—	—
Thunder Bay⁽⁴⁾	109,000	1.10	120,700	73,250	—	—	35,850	—	3,200	8,400	—	—
Toronto (City)	685,000	.54	373,000	5,500	16,000	—	246,000	22,200	5,800	75,000	—	2,500
Toronto (Metro)	2,200,000	1.09	2,399,000	193,500	174,000	130,000	196,000	—	235,500	—	1,470,000	—
Windsor	199,000	1.45	289,250	18,000	—	5,000	—	—	—	172,000	62,900	31,350
York⁽⁴⁾	140,000	.08	11,250	10,250	400	—	—	—	600	—	—	—
Winnipeg	578,000	1.04	605,450	90,600	84,700	9,250	143,750	5,400	60,000	211,750	—	—
Regina	148,000	.11	16,400	15,400	—	—	—	—	1,000	—	—	—
Saskatoon	138,000	3.85	537,150	15,350	1,400	—	5,850	—	—	255,900	253,650	5,000
Calgary⁽²⁾	454,000	.51	233,950	91,000	9,600	18,000	76,000	—	39,350	—	—	—
Edmonton	451,000	.66	299,750	73,500	18,600	35,000	52,500	4,000	—	116,150	—	—
Burnaby	134,000	2.75	369,300	—	—	—	—	11,000	14,800	79,700	—	263,800
Surrey	117,000	1.56	183,100	—	—	—	—	—	—	28,000	155,100	—
Vancouver	439,000	2.40	1,052,550	106,950	6,300	24,450	96,550	—	4,800	275,000	500,000	38,500
Victoria	62,500	1.44	89,900	21,750	—	—	21,050	—	—	25,000	22,100	—
Grants (\$)	10,596,000		10,778,410	1,244,600	510,100	223,700	1,399,150	363,200	1,170,200	1,681,600	3,478,500	707,360

Note: No responses were received from Chicoutimi, Brampton, Oshawa, Scarborough

1 Plus debt charges of \$717,000

2 All grants are distributed by Calgary Regional Arts Foundation (CRAF)

3 Ontario population - Ontario Municipal Handbook 1976. All the rest - 1976 Census

4 1977 estimates

5 Ottawa foregoes \$2,366,500 in taxes for NAC, NAG, Ottawa Little Theatre

Average per capita: \$1.01

Average per capita (without facilities) \$.46

Breakdown by Art form	Music	11.4%
Dance	4.7	
Opera	2.1	
Theatre	12.9	
Facilities	55.1	
Other	13.9	
		100.0%

other cities, however, the arts fare relatively well when grant-giving responsibility is given to a non-political group. In Etobicoke, for example, the Etobicoke arts council, Arts Etobicoke, distributes Metro Toronto's largest per capita arts grant.

The City of Montreal distributes its grants to the arts through the Montreal Arts Council. At 89 cents per capita, Montreal ranks above the national average since all of the money is going directly to arts organizations and not facilities.

The political system

The case of Winnipeg, cited earlier, provides an example of what can happen when politicians take responsibility for allocating grants to the arts. This, however, is not a universal situation and there are cities that have devised procedures which distribute grants equitably. Thunder Bay, for example, has passed a bylaw on "Policy and Procedures on Requests for Financial Assistance" to "facilitate and ensure effective citizens' involvement in community groups and civic events related to the self fulfillment of individuals, and the well being of the community of Thunder Bay." Criteria and procedures for obtaining grants have been carefully articulated and made widely available. The criteria include:

Essentiality of the service

Effectiveness of the service

Fiscal viability

Contribution to quality of life in the community

Apparent quality.

A financial assistance review group comprising the city's top administrative officers, reviews each application and advises the Finance Committee of City Council. The system is geared to "achieving full value for the city's dollar," evaluating groups on an equitable basis, and providing a system

of review that ensures good management of civic grants. The evidence that this system is succeeding is apparent in the level of grants (which is over the national average of \$1 per capita), a flourishing semi-professional orchestra, and a successful professional theatre company; all in all, an impressive record for a city of 100,000 people.

The political method of evaluating grants often requires expert input. Metropolitan Toronto Council relies on expert advice from a full-time Director of Cultural Affairs. David Silcox, a former officer of the Canada Council and a respected author and lecturer was retained by City Council in 1975 to assist in developing policies and to provide advice to Council on grants to the arts. Working closely with arts groups in the city, with senior levels of government, and with local officials, Silcox has managed to make significant strides for arts funding. In 1977 Metro grants to the National Ballet and Canadian Opera finally reached a level equal to the money paid by these organizations for rental of the O'Keefe Centre for their Toronto seasons. Other professional arts organizations have also received major increases so that the total grants to the arts made by Metro have more than doubled in 3 years.

Mixed Method

While in most cases city councils like to retain decision making authority, they do not want to spend a great deal of time deliberating relatively small matters such as grants for the arts. One approach which solves this problem delegates the authority for giving grants to small amateur groups to an independent, apolitical organization, while retaining authority at council for major grants to professional organizations. In Edmonton, for example, Council decides on grants to the large dance, drama, music and exhibiting organizations and delegates authority to the municipal recreation staff for amateur grants. Smaller

arts groups are thus able to avoid the involved and time-consuming preparation of detailed briefs for Council and can get quick response on applications for grants.

In Vancouver, new structures to improve grant procedures were developed in the fall of 1977. The Social Planning Department plays a co-ordinating, supporting and advisory role in all areas of social planning, including culture. Responsibility for cultural affairs rests with Ernie Fladell, a dynamic instigator and organizer of cultural activities of every sort. He and his small staff play an important role in evaluating grant applicants and advising the Mayor's Committee on the Arts, which consists of three aldermen and ten citizens appointed by the Mayor and Council. This advisory committee reports directly to City Council and recommends policies and procedures on arts funding. Three current concerns of the committee are the expansion of private sector support for the arts, the development of a rational and consistent basis for financial assistance from the city, and the expansion of opportunities for access to the arts. The advisory committee will presumably be working to redirect Vancouver's over \$2 million in grants to the arts to solve these concerns.

A unique funding approach

In Toronto, a unique approach has been taken to help solve the short-term financial problems of arts organizations. An arts loan fund for artists and arts groups in need of short-term assistance has been created. Any artist or arts organization based in the city may receive a loan, at an interest rate of 12%, of up to \$3,500 for a maximum period of four months. The loan system will help many small groups who suffer from short-term cash deficiencies arising from delays in grants, box office fluctuations, or postponed fees.

Methods of grant-giving vary widely from city to city. There are still many problems in trying to distribute grants equitably while encouraging excellence and increasing opportunities for participation. Some municipalities feel that the best way of doing this is to remove the granting evaluation system from the political arena. Other municipal councils have retained all decision-making power. The results as far as funding levels for the arts and the vitality of the arts in the municipality, are not clear. But what can be said is that as arts funding increases, there will be an increasing need for clearly defined policies and procedures, expert advice, and participation by the arts community in the decision processes.

Community Arts Councils



The community arts council is an original Canadian product. The Community Arts Council of Vancouver was established in 1946, and was the first such organization in North America. Today, there are over 130 local arts councils throughout Canada. Over half of these are in British Columbia where the provincial government has instituted a policy of funding local amateur arts through per capita grants to community arts councils. In dozens of other cities, towns and villages throughout the country community arts councils have been spontaneously created in response to community needs.

Since the development of community arts councils has largely been a response to local needs, there is a wide diversity in both the structure and practices of these councils which have evolved to suit the particular character of each community. Consequently, there are many different forms of organization, a variety of goals and objectives, and a multitude of programs and policies. Some arts councils restrict themselves to the "arts" and regard the crafts or heritage as outside their interest. Other arts councils include all "cultural" activities such as horticulture and kennel clubs. Some arts councils are responsible for allocating civic or other grants to organizations (and sometimes individuals). Some spend their energies promoting and publicizing their own events while others provide this service to member organizations. Though this variety may be confusing, it is the result of the freedom that local groups have had in setting their own priorities and devising their own programs.

This variety also makes it difficult to characterize the typical or average community arts council. In general, arts councils have been formed with the objective of encouraging the development of the arts and increasing public awareness of, and interest in, the arts. While local arts councils (and this includes county or

regional councils) may incorporate only some of the following functions, they usually do not reach outside of these areas of interest:

Financial. Making grants directly or advising on grants to arts organizations (and sometimes individuals).

Programs. Initiating, sponsoring, conducting or otherwise facilitating the development of the performing, visual, and other arts, through provision of programs.

Services. Providing services such as promotion, publicity, secretarial, communication, and coordination for arts organizations in the community.

Facilities. Researching, developing, or providing facilities for the arts such as theatres, museums, arts galleries, and office space.

Advice. Providing advice to local authorities and others on arts policies and funding, urban design, public art commissions, arts education, etc.

What Community Arts Councils do

Financing. Community arts councils are often asked to function as distributors of grants to the arts. In British Columbia, for example, they play a role in distributing provincial funds for the arts. In this case, however, local councils act more as animating than grant-distributing mechanisms. The B.C. government distributes grants on a per capita basis to assist community arts councils in encouraging and developing cultural activities and arts awareness at the local level. Grants are from the B.C. Cultural Fund and are distributed on a per capita basis as follows:

15c for the first 50,000 population;
12c for the second 50,000;
10c for the next 100,000; and,
9c for over 200,000.

The government also gives an "isolation grant" of \$1 per mile based on the distance from Vancouver. This program has stimulated the creation of 70 arts councils in B.C. In spite of provincial government

criteria requiring "local government recognition" and "encouragement of other financing," the program has not stimulated local funding. Only 28 of the 70 councils received *any* local government funds in 1976.

Arts councils are usually given the role of funding agency for one or more of the following reasons:

they remove the political element from funding decisions;

they are more closely aware of local needs;

they have the flexibility and can broaden

the definition of the arts;

they can seek new sources of money from

private and corporate patrons;

they can use the advice of professional

advisors and subcommittees; and,

they can act as an advocate and raise

public consciousness.

In spite of the recent growth of arts councils, it is still relatively rare to find a community arts council which has direct responsibility for funding arts groups. It is more usual to find advisory councils such as those in Toronto or Vancouver, or lobbying councils. In Toronto, for example, City Council appoints a small (10 member) committee to advise it on grants to arts organizations. This is a statutory group rather than a voluntary council. Typically, it has no real power in determining where grants go because it is only advisory.

Programming. The most common endeavour of the community arts council is the sponsorship of arts programs. An early example of such an arts council was in Brantford, Ontario. Here the Glenhyrst Arts Council started a fine arts committee which took responsibility for exhibitions at the arts council offices located in an old home. The council acquired a small but important collection of art and the committee grew and was incorporated as the Art Gallery of Brant in 1970. Now an important regional gallery, it is located in a storefront in the centre of town, operates an extensive exhibition program of local,

regional and national significance, has acquired an important collection of contemporary Canadian graphics and sponsors an annual juried exhibition of Canadian graphics.

The Grey-Bruce Arts Council in north-central Ontario is also fulfilling its goal of encouraging the development of arts in the community by sponsoring touring performances, exhibitions and organizing local artists and arts organizations. In Saskatchewan, community arts councils have organized on a province-wide basis to sponsor such touring events.

Programming by arts councils always runs the risk of competing with local arts groups for audiences. In Calgary, for example, Festival Calgary has foundered in recent years because in the words of a representative, "there has been a saturation of arts programming and audiences are not available for any new programs". This underlines the importance of finding a unique niche for programming by arts councils. Councils must analyze their own communities and determine the gaps and potential areas for development. A comprehensive survey of the community may be required to identify the gaps and opportunities.

The importance of becoming familiar with community resources cannot be overstressed. Arts Councils should have detailed information on facilities, technical and human resources, and programs in the community. The Quinte Arts Council in Belleville, Ontario, undertook such an extensive survey using students working on a summer work grant.

Only when such information is known, is it possible to develop a range of programming and action options, each of which can be analyzed in terms of budgets, staff and volunteer requirements. From these options, the council should be able to choose programs which will achieve artistic

and community objectives. Making these decisions also requires discovering what programs local residents want. These results can suggest to the arts council areas where new programming opportunities exist either for itself or a member group.

An example of a comprehensive community arts survey is "Attitudes to the Arts", a report published by the Burnaby Arts Council. A sample of community residents were surveyed scientifically, investigating their present involvement in arts activities and their desired level of involvement. Analysis of the findings indicated the growth potential for audiences for the performing and fine arts in Burnaby. Target groups for a publicity campaign were identified through responses to questions on desired activities. Many parts of this study could be directly applied to other community surveys.

Facilities. With rare exception, community arts councils lack the financial resources to underwrite the capital cost of facilities to house the arts. Nonetheless, they are often able to catalyze the community to press local and senior governments to provide the bricks and mortar.

The Community Arts Council of Vancouver was instrumental, along with the Vancouver Symphony Society, in mobilizing public opinion to induce city government to purchase and renovate The Orpheum Theatre. The volume of mail received by the mayor in support of the "Save the Orpheum" campaign surpassed that received on any other issue in Vancouver.

Arts councils don't generally need elaborate facilities of their own. Some office space and a meeting room will usually suffice. However, when the council is involved with programming, the need for specialized facilities for exhibitions, performances, classes, etc. is obvious. These facilities often already exist in the community and

the arts council can often make arrangements for their use. If, however, the community is not well-provided with facilities for the arts, developing facilities becomes a high priority with the local arts council. (For a more detailed discussion on facilities, see Chapter V.)

Services. Many local arts councils provide services to member groups. These services range from listing events in a regularly published newsletter, to making office equipment and space available. Central mailing and duplicating facilities can substantially reduce the operating overhead of small arts groups. Other services can include acting as a clearing house for events scheduling, contract media buying, developing a specialized reference library, and sponsoring workshops in specific management functions and production techniques.

The kinds of services provided are limited only by the staff and financial resources available. Generally, services are provided to members at no cost or at actual cost (e.g., paper consumed, postage used). Since arts councils are often better financed than their member groups, they are able to purchase or lease expensive office equipment (mimeograph, postage meter, addressing machines, adding machines, etc.) which members could not afford. In many cases, however, acquisition of such equipment is justified only when a very large proportion of the member groups use the equipment. In such instances, all are able to benefit.

Combined purchasing power of groups and arts councils is significantly greater than any one alone. In some situations it is profitable for an arts council to contract with local media for an amount of space or time for advertising. Again, it is only the knowledge that member groups will use this space that makes it possible for every group to benefit from the savings of contract over casual advertising rates.

An important consideration in providing any service must be a careful analysis of the cost and the administrative complexity of delivering the service.

Most arts councils in Canada are private, non-profit societies with memberships of both individuals and organizations. Increasingly, though, cities and municipalities are establishing new organizations to advise on or take responsibility for funding and the overall development of local cultural policies. While many objectives will be shared, these organizations will likely remain advisory in nature whereas arts councils are often producers.

A local arts council has a broad choice in selecting the activities and services it wants to provide. Careful analysis is necessary in order to maximize the impact whether in public programming, services to members or provision of facilities. Facilities and financing are the two largest problems which arts councils face. These will not be easily overcome and will require the initiative and imagination of artists, volunteers, and arts administrators.

Arts Facilities



There is hardly a Canadian municipality that does not have at least one group which is promoting the development and construction of new arts facilities. Despite the enormous surge in construction of arts facilities since the 1967 Centennial, the demand for new facilities continues to grow.

The debates about arts facilities, their high cost of construction, their design, their usefulness, and their cost of operation, go on and on, and are often acrimonious. Although there are problems with the design and operations of many arts facilities, the facts point to the many positive effects that an arts facility has on a community. New facilities for the arts have been shown to be able to: stimulate the development of programs to fill them; generate new audiences because of increased visibility; be a focal point in redevelopment of rundown urban areas; and, improve the efficiency of management through the sharing of many administrative functions. Planning for new facilities also forces communities to think about the long term development of the arts.

In recent years, many new or renovated arts facilities have been built in dozens of communities. Yet development of the arts remains severely limited because of inadequate facilities. **Direction Canada**, a national sounding of artists, arts administrators and those interested in the arts, organized by the Canadian Conference of the Arts in 1972-73, focussed on this need. Time and again tales were told of how the lack of physical resources affected the development of programs and audiences.

It has also been pointed out that many of our arts facilities are technically inadequate. Museums that are fire traps, lacking security and environmental control abound in our communities. Touring and local performing artists in many communities are forced to cope with bad acoustics, lack of dressing rooms, inadequate lighting and

the many other shortfalls of those facilities that pass themselves off as theatres. The arts are unique in many ways and one of them is their demand for technically suitable facilities.

How arts groups can share facilities.
Technically suitable facilities for the arts are expensive. One solution has been to plan and build for joint use.

In Hamilton, Ontario, when the Board of Education was planning to renovate and add on to the Sir John A. Macdonald High School in downtown Hamilton, they took into consideration the needs of the local arts groups. In return for a contribution of \$250,000 from the City of Hamilton, the Board of Education designed and equipped the auditorium so as to make it suitable for community theatre. An agreement on shared use was negotiated, guaranteeing community access for a certain minimum number of days per year.

Community use of schools has become more prevalent in recent years as declining school enrolments have made it necessary. Arts organizations, city councils and school boards are co-operating with each other in a variety of ways:

Encouraging the use of schools through joint agreements (Etobicoke, Calgary)
Developing community schools where the school becomes an integral part of the community (Toronto's Brown School is a good example where learning experiences are shared with and services are provided to the community)

Building community arts facilities on school property

Planning combined facilities in the same building (Hamilton)

Buying vacated schools (Nova Scotia's "Little Red School House" program).

This last method offers particular opportunities as school enrolments decline. In Peterborough, Ontario, City Council acquired an old school and is in the process of developing it as an arts and crafts studio facility. In Sackville, New Brunswick, craftspeople Kitty Haskell and Julie Crawford have turned an old school into the Middle Sackville Arts Centre. In this old four-room school they offer lessons in pottery, weaving, woodworking, and film to community members.

Often the most efficient method of providing arts facilities for communities is through sharing. Here are three ways in which schools and arts organizations share arts facilities:

Rental of facilities. Arts groups can pay rental fees for facilities used or for equipment shared on a per unit cost. This can be particularly helpful in small communities. In Lethbridge, the School Board makes extensive use of the civic owned theatre. In dozens of communities arts organizations use school auditoria and classrooms.

Reciprocal agreements. An arts council and a school authority could share facilities by means of a mutual agreement, free of cost or on a fee basis. In some instances the school authority could plan and maintain the facility, a recreation department look after outdoor areas and the control of community-use permits could rest with an arts organization. This procedure is under investigation in Sault Ste. Marie. Reciprocal agreements can be complex and should cover responsibility for janitorial and maintenance costs, program supervision, use of special equipment. They must also have the support of the principal of each school. Priority of use is another issue requiring agreement.

Cost-sharing of new facilities. This method may include capital or operating costs and must involve joint planning

before the site for the facility is even acquired. Joint committees made up of school and city authorities, representatives of arts organizations, and interested citizens should be involved in all decisions for each facility receiving joint use. Responsibility for development and construction, maintenance, program supervision, and provision of equipment must be decided during the initial stages. It is important to settle terms for priority of use, hours available, fees and charges as early in the agreement as possible. A wide variety of arts facilities can be included under this planning scheme. In the case of Hamilton and many other communities, the municipality has only paid the added capital cost of adapting these facilities for community use.

Regardless of the method of sharing, it is essential that all organizations concerned understand the following principles:

The facility is secondary to the process of community arts development – without programs, buildings have no use.

A community must be thought of in both physical and social terms.

Community control based on citizen involvement is central to the success of the facility development process. Some form of neighbourhood or community council is needed and must be more than just an advisory group.

Location of facilities should be determined by the community and appropriate to the potential users.

In Montréal, the city's Sports and Recreation Department has taken an innovative and pragmatic approach to providing cultural facilities. Through sharing of schools and recycling unused city-owned buildings a vast array of theatre, dance, music and arts and crafts programs is being offered.

Twice each week 110 schools are alive with people taking courses from teachers and artists hired by the city to teach in rented classrooms. Over 5,000 people per week participate in classes.

In five districts of the city, socio-cultural centres have been located in unused city buildings. For example the first head office of the Sports and Recreation Department, located in the centre of the city has been converted to accommodate a small theatre, practise studios, and arts and crafts rooms. A professional staff of four persons plus part-timers and volunteers offers a wide range of cultural programs.

For the future, the city looks to reusing redundant schools. A three year plan to develop eight socio-cultural centres has been developed. Old schools can be bought cheaply since they were built in pre-inflation days, usually on city-owned land. The city is careful, however, in its choice of old buildings since they have experienced some difficulty in converting run down, antiquated buildings.

Sherbrooke, Quebec provides an unusual example of how a university and a municipal government can join forces to operate facilities and provide arts programs for the community. In 1975, the University of Sherbrooke, facing budget cuts was forced to severely reduce community programs in their cultural centre. Director André Lachance, unwilling to accept this prospect, approached the city government for assistance. He was successful, and now the cultural centre is receiving a grant of \$45,000 yearly. This grant, coupled with a provincial operating grant of \$160,000 enables André to operate his two theatres of 1,600 and 400 seats year-round. The larger theatre is used for touring shows on the Montréal-Quebec circuit and is booked over 300 nights per year. The smaller is used for all sorts of activities from drama classes at the university, Jeunesse Musicale rehearsals and local theatre groups (of

which there are 14 in this city of 81,000 people).

The university has also teamed up with the city to provide programs in arts and crafts in a city-owned community arts centre. Les Ateliers d'Animation Culturelle is an adapted 1930's school that was acquired by the city from the school board in 1971 for \$1. Renovations and upgrading of the 21 classrooms at a cost of \$150,000 have provided a variety of workshop spaces for ceramics, photography, textiles, and other activities. The city provides basic administration and janitorial services and maintains the building at a cost of \$150,000 annually. The university, through the Cultural Centre provides the planning and organization for more than 35 different programs and classes in the arts and crafts. Over 1,000 people per week participate in classes. All the programs are self-supporting, participants pay about \$1 for each hour of classroom instruction, including materials. Class size is kept small at about 15 persons and instructors are hired on a contract for each. Les Ateliers is open from 10 a.m. to 10 p.m. each day and citizens just wanting to use the studios are able to do so for only 50 cents per hour. Located in an industrial district, the centre attracts a broad cross-section of the populace.

Completing the picture is an art gallery at the university. Comprising a large exhibit hall and three smaller ones, the gallery offers a range of touring and local art exhibits. Twelve shows a year are held in the larger gallery, mainly touring exhibits from the provincial and national museums. The smaller rooms are kept busy with local and student shows.

In all, the cultural centre at the University of Sherbrooke employs 20 people and has an annual budget exceeding \$1 million.

How to plan a new arts facility

There are many ways to approach planning an arts centre. Many communities simply decide a new facility is necessary, hire an architect to design and construct the building, and hire a manager to open the doors. At the other extreme is the facility that is literally designed from the ground up by community groups.

Usually the process lies somewhere between these two extremes.

The first step in planning, prior to selecting architects or making any concrete decisions, is to form an *ad hoc* committee of users. The committee of users has the responsibility to outline what activities, events and programs the facilities might house and the anticipated needs of these activities. This building program or functional program, is the key element in determining the success or failure of the ultimate building.

The program should be developed in writing so that all involved are aware of decisions that have been made about the functions to be performed in the building, and the space, staff and equipment needed to perform them. Keeping the program in writing will help to avoid arguments about which facilities will be included in the building.

The program should carefully and systematically define the relationships between physical areas and should also describe special equipment and features that affect the functions of the building. Analysis of the program might reveal that construction should be phased and it should then document the initial and subsequent construction phases. The program becomes the basis for the design of the facility and is used by the architects, engineers and specialist consultants.

More specifically, the building program should discuss such issues as the site, parking facilities, seating capacities, type of stage, space for design, construction and storage of sets, craft rooms, offices, display galleries and ancillary services.

The program might be developed with the help of professional consultants, a staff member, or, in some cases a volunteer. Each of these approaches has advantages. Professional consultants might ensure objectivity and therefore more ready acceptance of findings. Experienced professionals also can assist local users in interpreting needs. A local staff or volunteer worker, if used to conduct such a study could use the expertise gained during the planning stages in the eventual management of the centre.

Selecting consultants can be time consuming and fraught with difficulties. It is important that the consultant be familiar with the arts, and since the building program involves architects and engineers, be able to communicate in their terms. If budgets are tight, the program study might combine the use of consultants with staff or volunteer workers; volunteers could conduct interviews under the guidance of a consultant who would write the final report. Program studies are usually expanded to include cost estimates, revenue forecasts, impact assessment, funding potential, and management recommendations.

A committee of the **Calgary Regional Arts Foundation** in 1976 commissioned a feasibility study for a new auditorium for their city. Their terms of reference are a good example of defining the parameters of a study for bidding by consultants. Following are some excerpts from their terms of reference:

Study goal and objectives.

The goal of work to be undertaken is preparation of an economic evaluation, location analysis and project model for upgraded and/or new theatre facilities in Calgary. To this end, the study program should emphasize the following:

1. Review of existing facilities and their programs/users.
2. Identification of existing facilities' strengths and weaknesses as perceived by their prime users.
3. Projection of program schedules and users, by event and facility, over a ten year period.
4. Impact on present facilities in the City of Calgary if theatre complex built – e.g. on Jubilee Auditorium, University of Calgary, Mount Royal College, City Schools Planetarium, Pumphouse Theatre, etc.
5. Recommendation of facilities to be upgraded and/or built, with a phased sequence for such.
6. Preparation of a location/site analysis.
7. Recommendation of a capital funding program for the above plan.
8. Preparation of a ten year *pro forma* operating statement for the project.
9. Preparation of an implementation schedule.

Scope of work

The scope of work proposed for this project consists of six major steps, which can be expanded and/or revised as realities dictate.

Step 1 The initial step of the study to concentrate on existing facilities and their programs/users, including:

1. Physical features and dimensions.
2. Strengths and weaknesses of facilities for current and envisioned use.
3. Historical review of programs and attendance, by facility.

4. Interviews with representatives of facility user groups to gain qualitative input about existing structures and programs; also future visions.

Step 2 This second step will involve preparation of simulated program schedules and event attendees, projected over a ten year period. This will, in turn, be used to develop physical planning parameters. A project model for facilities should be developed. This should include a building by building analysis of existing structures to ascertain their future use potential, plus recommended new facilities. This model should include:

- a What to do with existing structures-upgrading where appropriate.
- b New facilities required.
- c Integration, physically and functionally, of existing structures and recommended new buildings.
- d Support service requirements, such as: food and beverage outlet(s); merchandise space; visitor services; parking; and administrative/office space.

Step 3 Here, a site analysis for the proposed project should be undertaken. First, alternate sites will be identified; then, a rating schedule devised for comparing them.

One important factor of this alternate site analysis should be the study of existing facilities.

Step 4 Preliminary cost projections should be prepared for the project model and its phased development. These should be followed by a recommended program (or alternate program) for securing necessary capital funds.

Step 5 In this step, a ten year *pro forma* operating statement should be prepared covering;

1. Projected income, by source.
2. Projected expenses, by source.

Step 6 The concluding step of this study will centre on an implementation schedule. This schedule will be prepared in graphic form, and lead the committee from completion of the study, to opening of the project.

What should an arts centre comprise?

Arts centres in some cities have combined a remarkable variety of activities. In Bramalea, Ontario a new regional government administration centre was built in the early 1970s and it combines a small theatre, library and craft rooms with administrative offices. The approach in Grand Falls, Newfoundland was unique. Here the Czechoslovakian Pavilion from Expo '67 has been reconstructed to house a theatre, a library and an art gallery. This particular combination of function enables the facility to be used both day and night, and is thus quite practical.

Another combination which offers day and night use can involve commercial uses of the facility. Restaurants, boutiques, gift shops, book stores and other commercial ventures not only provide fuller use of the facilities but also can supply much needed revenues. Adelaide Court/cour Adélaïde, a theatre in Toronto under construction in 1977, projects \$80,000 income from a restaurant.

A unique approach to theatre has been made in Vancouver and Calgary where lunch time theatre has become resident in large office buildings. City Stage, founded in February 1972 in an old building in downtown Vancouver, successfully produced 49 plays, presenting them twice daily at lunchtime in a minuscule theatre seating 75. In 1975 the building was de-

molished and City Stage was left without a home. Public support for City Stage plus the use of a "bonusing" clause in city regulations gave the theatre a new lease on life. The bonusing clause allows the Development Permit Board to authorize an increase in permitted floor space for any building which includes a "public, social or recreational facility for which there is a demonstrated need". City Stage now has a long-term lease (at below-market rent) on a new, 150 seat theatre in the heart of downtown Vancouver, which opened in June 1976. Similarly, Lunchbox Theatre in Calgary leases space in the Aquitane building in downtown Calgary at below-market rents. The bonusing clause was not used for them but the beneficence of the Aquitane Oil Company has allowed them to present fresh and entertaining theatre to lunchtime audiences.

These are only a few examples of innovative approaches to arts facilities. It is clear that the future development of facilities will necessitate creative ideas of this type. To be successful, the programs and facilities must above all, reflect the needs of the community. A thorough investigation and appraisal of all the possibilities is a necessary prerequisite.

Can old buildings be recycled for the arts? Many cultural organizations across Canada have found suitable new facilities in old buildings that have outlived their original use. This has resulted not only in the provision of much needed space for performances, exhibitions and workshops but has also been a major force in preserving our architectural heritage.

Many town halls, federal buildings, schools, churches, warehouses, train stations or fire halls stand empty or underused in our cities. Owners may acknowledge the need for architectural conservation and be reluctant to tear them down, but they are often unable or unwilling to maintain such structures for their original use.

The spaces in many of these old buildings are often quite compatible with needs of cultural programs. The basic needs of many arts groups can be met in a building with large open spaces, good access and reasonable cost. As frequently as cultural organizations are in need of adequate facilities, they also lack the funds necessary to pay for such facilities. Adapting an old building can often offer an economical, feasible solution. If the building is clean, safe and reasonably well-suited to the particular activity, arts groups can readily move into old buildings. Adapting, equipping and adding to the facility can proceed over a number of years with much of the work being done by volunteers or inexpensive labour.

Many examples of the matching of an arts activity with an old building exist. The majority serve amateur and community organizations. A few house large professional companies. Some have been financial and popular successes; others have proven less successful.

A major success has been the Vancouver East Cultural Centre which in 1973 began a \$126,000 conversion of the former Grandview United Church. Basic restoration, plumbing, and electrical work was conducted to meet fire and safety requirements and the centre operated as a non-profit, multi-use performance space for the presentation of professional cultural entertainment at popular prices. Since then the VECC has established itself as a vital force in the cultural development of the city and has provided a home for many of the city's performing arts companies. In the first full year of operation, approximately 60,000 people attended 336 events at the centre. Attendance in 1976 topped 100,000.

When the three year, rent-free lease on the church expired in 1976, the Vancouver City Council agreed to purchase the facilities at a price slightly below the market value of

the land, and to lease it for \$1 a year. In 1977 a professional theatre company, Tamhanous, became resident in the centre, thus qualifying the VECC for federal government capital assistance. The economic return to the city is significant. For an initial investment of \$15,900 in 1973 toward renovations, plus \$200,000 to purchase the facility, the city will own a building on which the private sector and senior governments will have spent a quarter of a million dollars, and which sits on land currently appraised at \$226,000.

The necessity for careful planning and articulation of needs is not diminished for projects involving adaptation of old buildings. In fact a clear understanding of needs is even more important in such cases. Owners of old buildings will want to know exactly how the building is to be used; architectural conservancy control boards will want to know whether the building would be altered so as to diminish its architectural or historical significance; arts organizations should have a full understanding of the physical and technical limitations of the reused space; public fire and safety requirements must be satisfied; architects must fully understand the space, equipment, and technical needs for projected use.

Just as for new facilities, a comprehensive study of the ideal functional needs and a systematic evaluation of the available space should be undertaken before architects are hired, design is undertaken and construction begins.

Perhaps one of the best examples of a comprehensive and innovative approach to providing facilities for the arts exists in Lethbridge, Alberta. This prairie city of 47,000 has a range of cultural facilities for its citizens that would be the envy of cities many times its size. The principal facilities are:

The Genevieve E. Yates Memorial Theatre

This is a 550-seat fully equipped proscenium theatre used by local musical and drama groups and for touring performing arts events. Sponsors include the Allied Arts Council, Overture Concerts and the University of Lethbridge. It is municipally owned and produced an operating profit in 1977. The theatre is operated by the city's Community Services Department.

The Bowman Arts Centre Rather than tear down a centrally located 8-room school in 1977, the city acquired it from the School Board and turned it over to the Allied Arts Council who adapted it for use as a community arts centre. This was the renaissance of the arts council, which now acts as landlord to local weavers, ceramists, painters, a dance school, and a host of other organizations. Largely a volunteer organization with only an administrator and secretary on staff, the arts centre is kept open 14 hours a day and is a lively centre for activity during these hours. A civic grant of \$33,000 was received by the centre in 1977 to cover operating expenses.

The Southern Alberta Art Gallery When the local library vacated its beautiful old Carnegie building for new premises, a group of local citizens tried to persuade the city to finance an adaptation of the building to an art gallery. Pickets, a write-in campaign and much lobbying were successful and the city agreed to spend \$90,000 to adapt the facilities. Today, under the dynamic direction of Allan MacKay, a Nova Scotian brought in for the job, the gallery is a model for local art galleries, combining exciting, participatory programs with high quality touring exhibits. An operating grant of \$1 *per capita* is received.

Galt Memorial Museum In an old hospital is found another of Lethbridge's cultural organizations, a museum of local history. Parts of the old wards, operating rooms and offices are used to house displays of local

history, many of which have been created by local youth on OFY grants. The museum is operated by the city under the Community Services Department.

In all, the city of Lethbridge provides almost \$3 per capita in funding for cultural organizations and facilities. A combination of city owned, independent professional and community volunteer organizations are responsible for delivery of cultural services. Tom Hudson, director of Social Services feels that this combination is ideal. The city only steps in when volunteers are not available or they lack the necessary skills. Directly responsible for administering the city's cultural grants and programs is a full-time cultural affairs officer and a part-time secretary.

One might think that Lethbridge would be happy with its cultural facilities. But not. In 1975 a Major Facilities Development Plan was undertaken with assistance from the provincial government (who require such a plan before making any capital grants for recreational or cultural facilities). A "shopping list" of 20 recommended facilities was developed. Of the first five priorities, three were for arts facilities: additions to the theatre, the arts centre and museum. Total estimated cost for the three was \$1.7 million, which the three governments would share as follows: city, \$614,000; province, \$380,000; federal, \$690,000. As this goes to press, the plans are being drawn up for the additions to the Bowman Arts Centre and discussions are beginning with the federal government on a National Exhibitions Centre grant of \$690,000 for additions to the Galt Memorial Museum.

How to choose consultants

There is a great deal of professional help available for the planning of theatres, museums and art galleries. The professionals most likely to be hired by the owner or architect of a performing arts centre are the theatre consultant and the acoustician. For a museum, lighting, environmental



control and security are areas for consultants. In hiring consultants, it is very important to consider the philosophy that the consultant has. The fact that the consultant has done many buildings in other communities doesn't necessarily mean that he/she will be suitable for your situation. It might be advisable, before hiring, to visit operating buildings which represent the work of the consultants under consideration. In addition to seeing the facility, one should spend time with the operators to see how well it functions. Unless the facility works on a day-to-day basis, it is of no value.

Once the design process is underway and drawings are prepared, presented, revised and revised again, it is the owners' responsibility to be sure that the consultants' recommendations are successfully incorporated into the design. Compromise is as much a part of this process as creativity and good judgement. The physical limitations of sites, technical problems, time, and of course, funding, all make some amount of compromise necessary. It is essential, however, if the end result is to be a building that works, that all the puzzle pieces – plans, drawings, estimates – ultimately fit together. The difficulties of this decision-making process are compounded by the fact that there is no one right way to build a museum, theatre or arts facility. Often, professional owners' representatives are employed to oversee the consultants' and designers' work.

What is essential is that **function** take precedence over **form**. Arts facilities are very specialized and if one expects to do a touring show, exhibition or performance, certain requirements are fixed. This dictates that the buildings be designed from the inside out, a philosophy that often goes against the grain of many architects' sensibilities.

Where does one go for help? First one should look for and ask the advice of communities who have already been through this process. Other possibilities include the local, regional or closest professional arts organization, museum, theatre, art gallery, craft association, etc. Of particular use for theatrical facilities is a list of technical theatre consultants published by the United States Institute of Theatre Technology in New York. For museums and galleries one might turn to the National Museums of Canada or the Canadian Museums Association in Ottawa.

The choice of architect is generally between a local architect who might be extremely talented, and a nationally recognized one who has experience designing arts facilities. The national figure might not produce results any more beautiful or useful than the local architect. A primary factor in this decision is the amount of time and expertise that the local owner or group will have to supervise the architect. A well supervised, talented local architect may produce results more gratifying than the name architect.

An arts centre, more than any other public facility, reflects the aspirations of the community that builds it. The arts today are alive with new concepts that are changing and extending traditional art forms. Cities in need of new and different solutions to problems that threaten their existence may find that the arts provide the dynamic environment which will foster that change. By creating a focus on cultural activities, new arts facilities can inspire in citizens pride and interest in their communities which is often a prerequisite for a healthy urban environment.

Arts festivals are blossoming in hundreds of Canadian cities. The festival is becoming increasingly recognized as a significant way to increase arts development and arts awareness in cities.

Festivals emphasizing traditional art forms and traditional artist/audience relationships in performances or exhibitions have been successful for many years. Examples include the Shakespearean Festival in Stratford, Ontario, and the Shaw Festival at Niagara-on-the-Lake. However, in recent years arts festivals have broken away from these traditional forms in many interesting ways. These festivals emphasize new kinds of relationships between the arts and the community, and encourage participation by larger segments of the public than traditional festivals.

Festivals often provide new roles for old, established cultural institutions and help inform the public about these roles. The Art Gallery of Ontario in Toronto, for example, used a festival to introduce new publics to their institution. In the Fall of 1976, after being closed for upwards of one year, the AGO opened a large new wing. An opening festival was held that encompassed many art forms other than the visual arts. Specific days of the week-long event were devoted to special audiences, many of whom previously had little experience with the gallery. The Chinese community, in which the gallery is located, was given special attention for one day; metro-area teachers and library workers were given another special day. Unique programs of interest to each group were held on these days. In this way many new audiences were exposed to the gallery for the first time. This outreach program has continued to succeed in attracting new audiences to the gallery.

Many festivals are held in the fall, late spring or summer. In this way the regular seasons of the arts groups involved can be lengthened and new sources of income are

often developed. In addition, there is often a lull in other sports, recreation, or social activities at certain times of year. The advantage of this is that city parks and recreation departments, schools, libraries, etc. will often donate materials, space and labour which are not in active use.

The Algoma Fall Festival in Sault Ste. Marie has been carefully timed in this way. The festival dates precede the traditional opening dates of local performing groups and the hockey season. Much potential conflict with local groups has therefore been avoided. The timing of the festival in the early fall is also especially favourable for use of school, library and many recreational facilities since many of the programs that make use of these facilities are not yet underway. The festival has inspired new leadership and drive and has been able to direct new funding into local groups. The festival commissions from local groups, on a rotating basis, a new production which becomes a feature event of the festival. Often guest directors or star calibre performers are brought in to work with local people.

Festivals can focus on the need for new facilities. In fact, most communities who claim they need new facilities would do well to give more attention to the development of programs before the facilities are created. This kind of planning can offset the problem of underutilization, especially during the early years of a new facility's operation.

The Theatre Arts and Community Centre, (TACC), an organization of 24 people representing all the arts in North Bay, Ontario, has come together for just this purpose. As the first step in demonstrating the need for facilities and the existence of community support, North Bay's first Festival of the Arts was held in 1974. The festival was a showcase for the talent of North Bay and was an enormous success, attracting almost 23,000 people (population

of North Bay: 34,000) to 22 events ranging from Monique Lévrac to a modern dance workshop. As plans for the arts centre progress, programs are being developed which will ensure its success from opening day.

Festivals, however, are not without problems. Duplication of the programs of local groups, poor timing and repetitive programs can result in a decline in local participation, falling audiences and financial problems. Festival Calgary, which operated successfully for five years, now finds itself in such a situation. According to a spokesman of the board of directors, the principal problems are co-ordination with local groups who are busy during the scheduled dates (last week of February/first week of March), lack of a physical focal point such as a major theatre or art centre, and mixed quality of programs, particularly of local groups. Despite a clear statement of goals that was democratically agreed upon by the Festival Board and members of the parent organization, the Calgary Regional Arts Foundation, the festival has lost much of its impetus and direction. Programs are a mix of all of the art forms, amateur and professional, performances and exhibitions, and events with neighbourhood and city-wide appeal. That is, there is no definite sense of direction. The problems of the Calgary festival are a strong case in point for the rule that the more diverse are the events offered, the harder it is to maintain broad local interest and the greater the need for a strong, personal direction.

Strong personal direction has characterized the Guelph, Ontario Spring Festival and the Algoma Fall Festival in Sault Ste. Marie. The success of these festivals can be attributed to a number of factors, one of the most important being an experienced professional artistic director who determines programs but is guided by a policy-making board of directors. This vesting of power in the hands of a professional facilitates prompt and consistent decisions with regard to booking artists,

scheduling, coping with emergencies, planning for contingencies, and budgeting and control. The employment of a professional director does not preclude, and in fact can encourage community participation. Promotion and publicity, fundraising, audience development and a host of other functions can be delegated to volunteer committees.

Artistic leadership alone is not sufficient for a successful festival. Good management is an important ingredient. Festival Nova Scotia is a case in point. In 1975, this private non-profit group, which for more than 20 years had operated a festival, faced severe financial problems. An \$18,000 deficit had accumulated. They lost their provincial grant and faced bankruptcy. After lengthy negotiations, their major creditor, the Dalhousie University Arts Centre decided to adopt the festival and retrench. The length of the festival was cut from 9 to 3 days. The location was centralized at the university and a new format combining amateur and professional activities devised. The budget was cut from \$70,000 to \$45,000 and a Fundraising Ball organized, which in 1977 raised \$10,000.

Star headliners are booked into the 1,000 seat Dalhousie Arts Centre for each of the three nights of the August festival. An outdoor arts and crafts market is organized on the boulevard in front of the arts centre. Strolling minstrels and dancers add to the scene, and in 1977, 35,000 people were attracted to the events. Under the strong administrative leadership of Erik Perth, manager of the Dalhousie Arts Centre, Festival Nova Scotia is flourishing in its new format and is now attracting a small city grant of \$3,000.

Vancouver's Heritage Festival is more a name for a concentrated series of events that have a thematic interconnection than a unified festival with clearly defined goals. Heritage Festival traces its roots to Festival Habitat, a massive showcase of Canadian

talent staged for the United Nations Conference on Human Settlement in 1975. When Festival Habitat ended, its organizers had a \$40,000 surplus and a conviction that there was an audience in Vancouver for a high quality performing arts festival. The first Heritage Festival in June 1976, was a full month of music, drama and dance. The emphasis was on local talent but the Festival included companies from other parts of the world.

The name of the festival reflects the fact that the organizers wanted to build an interest in Vancouver's past, and many old, restored sites were used for performances. The festival also recognizes the ethnic minorities of the city and runs concurrently with events such as St. Jean Baptiste, Greek Day, Japanese Canadian Centennial, and Folk Fest. In 1977 the festival took steps to decentralize, and strong emphasis was placed on neighbourhoods as performance sites.

The festival's basic budget pays for administrative costs, special publicity and promotion, and travel expenses for performers in events sponsored by Heritage Festival. In addition, performing arts institutions, theatres, dance companies, and drama groups do a special program to tie in with Heritage Festival. They pay their own expenses but are given free publicity in the total promotional campaign. CBC Radio also plays an important role in the festival by co-sponsoring and recording for broadcast many of the events.

The cultural mix of Heritage Festival is wide enough to encompass anyone's taste. Musical events alone range from the Vancouver Symphony Orchestra performing an evening of Beethoven to the Irish Rovers, the New Music Society, and a sampling of the best of Broadway. To make the Festival accessible to as many people as possible, tickets for the events are priced ten to twenty percent below the normal prices for comparable entertainment.

Although it has become much more than simply ethnic, Toronto's Caravan Festival is in many ways the archetypal ethnic festival and it has been emulated in many cities. Caravan was initiated in 1968 by Leon and Zena Kossar of the Community Folk Arts Council, a group of representatives from each of Toronto's ethnic groups. Totally self-supporting, with no regular government support, the success of the festival if measured only in terms of tourists attracted to the city is enormous. To get a hotel room during Caravan week one must book many months in advance.

The essence of Caravan is a series of "pavilions" located throughout the metro Toronto area, each of which is totally conceived, constructed, and operated by volunteer groups. The main attraction is usually culinary and there is strong competition among the participants for the best food. Each pavilion also features entertainment, art displays and crafts, usually done by amateurs. Approximately 10,000 volunteer workers are involved in some aspect of Caravan. The central co-ordinating office employs only four full-time paid workers.

In 1977 over 50 separate groups sponsored pavilions in clubs, warehouses, shops, schools, etc. Traditionally the groups represent foreign ethnic minorities (although many are third generation Canadian), but there has always been a smattering of "Canadian minorities" such as French Quebecers, and Newfoundlanders. In 1977 a new departure, the Canadian Opera Company, sponsored a very popular pavilion serving up "mini operas" and culinary delights such as "Isoldes Potion" and "Lasagne Verdi".

Each pavilion is responsible for its own budget and organization. Caravan offers free publicity and promotion, advice and co-ordination and sponsors a shuttle bus service between pavilions in return for a small entrance fee from each. A key to

success is the "passport" which is sold to provide entry to pavilions. A single fee of less than \$10 provides admission to over 50 events.

Vancouver Heritage Festival and Toronto Caravan offer two lessons for success – flexibility and leadership. Both Toronto and Vancouver have altered their programs to meet various needs. Toronto has not remained stuck in the "ethnic" festival image, and is consciously emphasizing all the arts – professional, amateur, community, ethnic, and so forth. In Vancouver, the emphasis is also continually shifting from professional to amateur to neighbourhood, etc. Both Toronto and Vancouver have dynamic leadership – professional but still open to community participation in all decision-making. A third reason for their success is that community groups see the advantages of combining their efforts in a single event. The central festival office provides real services in terms of publicity and advice, the force of a joint effort for fundraising and the economies of a large-scale operation for ticket sales and promotion, technical advice, and management skills.

How to Establish A Festival

Here is a step-wise procedure for planning and establishing a festival:

Step 1. A Community Inventory

Every potentially interested cultural, social, service, and other organization should be contacted and inventoried. Include in the survey the following information:

purpose of the group;

officers;

budgets and financial information;

facilities and equipment; and

its programs, both present and planned.

Although a great deal of effort is often required for such a survey, the benefits are enormous. The survey could be conducted personally, by mail or by telephone, or, if convenient, a meeting of representa-

tives of groups could be scheduled and questionnaires handed out. Often, much of the information that is needed to begin planning exists in local recreation departments, Chambers of Commerce, Welcome Wagon, or elsewhere. Non-cultural groups should not be overlooked in the survey – some of the most fruitful alliances can be made with business, social or recreation groups. Major touring companies should also be contacted. The goal of the survey is to identify resources, solicit interest and support, and begin to develop a concept that will meet the needs.

Available facilities should also be documented. Almost any facility will serve for some kind of arts event. Some of the most unlikely facilities have housed remarkably successful events. In fact, the novelty of an unusual facility can add appeal. Parking, public access, and safety requirements should be carefully checked for each facility.

Step 2. Developing a Concept

The concept for the festival should be carefully developed at this stage. Considerations should include:

What resources are available? The answer to this should come directly from analysis of the survey of organizations, and facilities.

Is there an obvious theme? A centennial, anniversary of a local celebrity, even the weather can provide a theme. Vancouver, for example, had a rain festival. Let your mind go wild. Some of the most unlikely events can be celebrated.

What mixture of events should be included? Amateur, professional, touring or local, performance or participation; the balance of these events will profoundly affect the success of the festival.

Will it be self-supporting? At an early stage a basic decision about funding will be necessary. If fundraising is required, the organizational structure will be quite different than if no grants or funds are needed. For example, a powerful board

with contacts may or may not be required. Final budgeting is not necessary at this point but very rough concepts should be agreed on.

Step 3. Planning and budgeting

Every festival will budget for break-even regardless of whether it fundraises or not.

The first step in planning is to finalize as much as possible the programs to be undertaken. Budgeting by program greatly simplifies the task of planning for break-even. Estimate expenses and forecast revenues for each program. An allowance for contingencies or emergencies should be made. Establish which costs are "fixed" regardless of whether the program goes ahead or not, or "variable" in that they fluctuate according to the level of use. If appropriate, a scheme of subscription or a book of tickets may be developed.

Step 4. Establish a fundraising goal

Raising the necessary capital can be one of the easiest tasks of the festival. Success will depend on several factors:

Researching and selecting target people or organizations that have money;

Planning an appeal that will appeal to their interests; and

Organizing an effective appeal using the right combination of written material and personal contacts, using, of course, the right contact person.

It generally does not pay to waste time appealing to foundations, individuals or corporations who have not exhibited previous interest in your type of event. For a businessman there must be some direct or indirect benefit apparent to him. For foundations, timing is important. Most meet once a year or more often to consider applications. Foundations also will seldom venture outside the mandate of their charter. For festivals, some communities have had good success with Chambers of Commerce, Junior Leagues, and service clubs.

Success in fundraising often depends on who does the asking. Careful choice of the person to head the fundraising effort and to make direct appeals can pay dividends. Always, suitable written material should accompany an appeal. Individuals, foundations, corporations and others must give their funds on the basis of trust and the chance of success is enhanced by the facts behind the appeal. Evidence of careful money management is a prerequisite for any donor. Often overlooked is the sending of a financial report to donors after the event is over.

The Vancouver Board of Trade's Committee on Business and the Arts has prepared guidelines for arts organizations undertaking financial appeals. The guideline outlines pertinent points looked for by business in funding appeals:

Timing

1. Should be for the succeeding year's budget of both the organization and the corporation.
2. Should be well in advance, at least six months, of the corporation's fiscal year planning if known, or if not, then the calendar year.
3. Should not indicate any urgency or deadline.

Approach

1. Should be to the head of the local regional office by business-like letter individually addressed. Form or mass produced letters of appeal will find immediate filing in the oval basket.
2. Should not be made initially by telephone as this method finds the businessman either too busy to listen, or at a time when he is not interested in listening.
3. If no acknowledgement of the letter is received, a phone call follow-up should be made to establish proper communication and to ascertain approximately when the decision is to be made. At this time, a final contact would be appropriate to establish the date the contribution is to be made. Alternatively a

Appendix A

Index of organizations, associations and others mentioned in text



follow-up phone call could be made to ascertain if a personal visit by a person knowledgeable of the organization's financial needs would be helpful or appropriate.

Presentation

1. The letter should be concise and outline basic information and background on the organization, its role and value in the community and should include:
 - a brief statement of current financial affairs along with a budget for the year or years covering request period.
 - the reason for the approach.
 - the total amount to be raised.
 - the amount of federal, provincial or municipal grants.
 - the amount of pledges already received.
 - the amount the organization expects to raise by its own efforts (e.g. ticket revenue).
 - the amount expected to be raised from the business and private sectors.

Adelaide Court/cour Adélaïde
57 Adelaide Street East
Toronto, Ontario M5C 1K6

Algoma Arts Festival Association
P.O. Box 536
Sault Ste. Marie, Ontario P6A 5M7

Art Gallery of Brant
76 Dalhousie Street
Brantford, Ontario N3T 5V7

Art Gallery of Ontario
Grange Park
Toronto, Ontario M5T 1G4

Arts and Culture Centre
Grand Falls, Newfoundland
c/o P.O. Box 1854
St. John's, Newfoundland A1C 5P9

Arts Etobicoke
Box 222
Etobicoke, Ontario M9C 4V3

Bramalea Arts Centre
Lester B. Pearson Theatre
Bramalea, Ontario L6T 1B4

Burnaby Arts Council
6450 Gilpin Street
Burnaby, British Columbia V5G 2J3

Calgary Regional Arts Foundation and Festival Calgary
Box 8220, Station F
Calgary, Alberta T2J 2V4

Caravan (Toronto)
263 Adelaide Street West
Toronto, Ontario M5H 1Y2

City Stage
784 Thurlow Street
Vancouver, British Columbia V6E 1V9

Edmonton, City of
Parks and Recreation
10th Floor, CN Tower
10004 - 104 Avenue
Edmonton, Alberta T5J 0K1

Festival Nova Scotia
Dalhousie Arts Centre
University Avenue
Halifax, Nova Scotia B3H 3J5

Glenhyrst Arts Council
20 Ava Road
Brantford, Ontario N3T 5G9

Grey-Bruce Arts Council
Box 184
Owen Sound, Ontario M4K 5P3

Guelph Spring Festival
Box 1718
Guelph, Ontario N1M 6Z9

Hamilton and Region Arts Council
50 Main Street West
Hamilton Place
Hamilton, Ontario L8P 1H3

Sault Ste. Marie Allied Arts Council
603 Queen Street East
Sault Ste. Marie, Ontario P6A 2A6

University of Sherbrooke Cultural Centre
Sherbrooke, Quebec

Theatre and Arts Community Centre
Box 911
North Bay, Ontario P1B 8K1

City of Thunder Bay
500 Donald Street East
Thunder Bay, Ontario P7E 5V3

Toronto Arts Council
Suite 401, 47 Colborne Street
Toronto, Ontario M5E 1E3

Metro Toronto Cultural Affairs
5th Floor, West Tower
City Hall
Toronto, Ontario M5H 2N1

Vancouver Community Arts Council
315 West Cordova Street
Vancouver, British Columbia V6B 1E5

Vancouver Board of Trade
1100 West Hastings
Vancouver, British Columbia

Mayor's Committee on the Arts
Vancouver City Hall
453 West 12th Avenue
Vancouver, British Columbia V5Y 1V4

Appendix B

A directory of selected sources of government funds for municipalities and the arts



Federal Government

The Canada Council

Box 1047

Ottawa, Ontario K1P 5V8

The Arts Division of the Council makes grants available to artists and arts organizations in the fields of the visual arts, film and video, writing and publication, dance, music and theatre. Of particular interest to smaller communities are the grants made available to professional performing artists and organizations through the Touring Office. The Explorations program also makes grants available to amateurs and small community organizations. Resident artist and visiting artist programs serve small communities and non-professionals through the Arts Division. Regional officers in British Columbia, the Atlantic Provinces are available to advise on programs.

The Department of the Secretary of State

66 Slater Street,

Ottawa, Ontario

K1A 0M5

Through the Performing Arts Capital Assistance Program, grants are made for the construction of facilities for professional performing arts organizations.

The National Museums of Canada

300 Laurier Avenue West, 20th Floor

Ottawa, Ontario

K1A 0M8

The Institutional Programs of the National Museums have, through 25 Associate Museums and 26 National Exhibition Centres, provided a variety of museum services to communities of all sizes. Financial Assistance Programs serve all associations or institutions for museum activities. Core funding, Capital and Special activities assistance are available.

Department of Manpower and Immigration Canada Works and Young Canada Works

400 Cumberland Street

Ottawa, Ontario

K1A 2G9

Provide funding for wages and limited amounts of materials for community initiated projects. Many arts related projects have been funded under these programs, formerly called LIP and OFY.

Central Mortgage and Housing Corporation (CMHC)

Montreal Road

Ottawa, Ontario

K1A 0P7

Under the NIP (Neighbourhood Improvement Program) and RRAP (Residential Rehabilitation Assistance Program), grants are offered to renovate or adapt buildings for community use in specially designated neighbourhoods.

New Horizons

Development Programs Branch

Department of National Health and Welfare

General Purpose Building

Ottawa, Ontario

K1A 1B3

Assistance to seniors, community initiated programs.

Provincial Governments

Alberta Culture

CN Tower

1004 - 104th Avenue

Edmonton, Alberta

T5J 0K5

Of particular interest to smaller communities are the grants to amateur performing arts organizations, grants to sponsors of performing arts presentations and the recreational capital facilities assistance program.

British Columbia Cultural Services Branch

Ministry of Recreation and Conservation

Parliament Buildings

Victoria, B.C.

The B.C. Cultural Fund offers assistance to community arts councils and to organizations that provide an arts service to a community.

Manitoba Department of Tourism, Recreation and Cultural Affairs

Secretariat on Dominion-Provincial Cultural Relations

2nd Floor, 200 Vaughan Street

Winnipeg, Manitoba

R3C 1T5

Programs of interest to smaller communities and amateur arts organizations include Outreach and Multicultural grants. The Manitoba Arts Council also offers assistance for special projects, artists in the schools and regional development.

Cultural Affairs Branch

New Brunswick Department of Youth

Box 6000

Fredericton, New Brunswick

E3B 5H1

Aid to artists and arts organizations that serve the province of New Brunswick.

Cultural Affairs Division

Newfoundland and Labrador Department of Tourism

Arts and Culture Centre

Prince Philip Drive

Box 1854

St. John's, Newfoundland

A1C 5P9

Nova Scotia Department of Recreation

Box 864

Bank of Montreal Tower

Halifax, Nova Scotia

B3J 2V2

A range of programs for amateur arts organizations, artists in recreation and capital construction of new facilities.

Ontario Ministry of Culture and Recreation

Parliament Buildings

Queen's Park

Toronto, Ontario

M7A 2R9

Capital support programs for arts facilities.

Ontario Arts Council

151 Bloor Street West

Toronto, Ontario

M5S 1T6

Community arts development grants, touring assistance for professional companies, artist-in-schools, etc.

Wintario

Ontario Ministry of Culture and Recreation

Parliament Buildings

Queen's Park

Toronto, Ontario

M7A 2R9

Capital support for cultural and recreational facilities based on matching funds. Eleven programs of operating assistance for the arts.

Clerk of the Executive Council

Government of Prince Edward Island

Box 2000

Charlottetown, P.E.I.

C1A 7N8

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Quebec Ministry of Cultural Affairs
955 St. Louis Road
Quebec City, Quebec
G1S 1C8
Aid to artists for creation, exhibition and marketing.

Saskatchewan Department of Culture and Youth
Cultural Activities Branch
11th Floor, Avord Tower
2002 Victoria Avenue
Regina, Saskatchewan
S4P 0R7
Touring, community cultural project and talent competition grants.

Saskatchewan Arts Board
200 Lakeshore Drive
Regina, Saskatchewan
S4S 0A4
Aid to community sponsors of performing arts series, workshops and exhibitions.

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Robert Bailey completed an MBA in Arts Administration at York University in 1972. Since that time he has been a consultant in arts planning, research and management, and has completed more than fifty projects throughout Canada and abroad. He was Assistant Director of the Program in Arts Administration at York University until July 1976 and is now president of Bailey Consulting Associates of Toronto, arts management consultants. He is a co-author of **The Museum and the Canadian Public** and of a forthcoming publication, **Encore! Recycling Public Buildings for the Arts.**