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The Arts and the Municipalities

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Introduction

In 1972-1973, the Canadian Conference of the Arts organized a series of meetings across Canada involving over 2,000 people active in the performing, exhibiting, literary and media arts. *Direction Canada*, the final document which reported the concerns and recommendations advanced at these meetings, stressed as a major point the need to develop cultural policies at all levels of government.

The CCA recognized that the *Direction Canada* soundings were only a beginning. Consequently, as part of its 1974-1975 programme, CCA launched a process to encourage municipalities to assume a stronger role in making the arts an integral part of community life.

As a result of discussions with CCA, the Canadian Federation of Mayors and Municipalities agreed to schedule a workshop on the municipal role in artistic development as part of its 1975 annual meeting. CCA undertook to develop a paper which would provide a background for the workshop discussions and present positive recommendations on ways in which municipalities could strengthen their participation.

In the course of developing the paper, all capital cities and cities with populations of 100,000 and over were contacted and asked to provide descriptive information on their arts-support activities. An additional eleven municipalities — Kamloops, Prince George, Medicine Hat, Red Deer, Yorkton, Thompson, Sault Ste. Marie, Kingston, Saint John, Sidney and Cornerbrook — were asked to comment on the problems experienced by smaller municipalities in encouraging the arts in their communities. Seminars with representatives of the arts community and various municipalities in Nova Scotia, New Brunswick, Ontario, the Prairie provinces, and British Columbia provided further data.

Historically, towns and cities have been places for commerce, trade, industrial production. City officials, preoccupied with problems of economic growth, transportation, health and welfare, paid little attention to those attributes of city life which could make communities rewarding places to live. Today, preservation of historic buildings, conservation of the natural environment, town planning and design, landscape architecture, control of water, air and noise pollution are all areas in which municipalities are responding to the challenge to develop a more humanistic social and urban environment. The increased interest that municipal leaders are showing in the arts is only one positive sign of their total attempt to nurture the resources which are vital to the quality of life.

The Arts and the Public

Increased urbanization, higher levels of education, increased affluence and leisure time provide a base for rapid development in the arts. In Canada, these conditions started to emerge during the late 1940s. Collectively, they promised to bring a new dimension to the quality of Canadian life.

The federal government, alert to the new possibilities and potentials, responded by initiating the Massey Commission on National Development in the Arts, Letters and Sciences. The Commission's *Report*, published in 1951, set the frame for stronger federal action in the arts sector.

A number of institutions created by the federal government in the 1950s and 1960s provided major impetus to a rapid growth and expansion of the arts across the country. Following the federal lead, provincial governments swung into full action in the 1960s. Municipal governments, hampered by a restricted tax base, edged more cautiously into arts funding and programming activities.

The effects of increased government support for the arts were quick to appear. By the late 1960s, arts organizations had emerged with increasing strength and professionalism, and with a programme impact that reached millions. A growing movement in the recreational and multicultural arts, contributing richness and diversity to the total spectrum, paralleled the rapid growth in the professional film, literary, performing and exhibiting arts.

Other sectors — business, industry, tourism — benefited significantly from the spinoff effects of increased arts activity. The arts became recognized as viable economic factors in the trade and commerce of the country, as vehicles for personal development and expression, as catalysts for social and community development in the broadest sense.

An indication of the rapid growth rate in the arts and the extent of the increased public interest is provided by a recent research study conducted on behalf of the Canada Council. Reported in *The Group of Twenty-Nine*, the study showed that in 1967 twenty-nine performing arts companies gave 3,377 performances to an audience of just under 3 million. In 1972, the same companies gave 5,474 performances to a total audience of over 4 million.

The wide public interest in the arts is also confirmed by a second report, *A Leisure Study — Canada 1972*. The national study, sponsored by the Department of the Secretary of State with the cooperation of Statistics Canada, covered two types of leisure-time activities: attendance at a performance or event, and participation in activities of a non-attendance nature. The following table shows the attendance rate in different activities.

**Attendance Rate in Selected Activities
Expressed as a Percentage of the Sample Population***

<u>Live Theatre</u> 10%	<u>Opera & Operetta</u> 1%	<u>Ballet</u> 1%	<u>Classical Music</u> 6%
<u>Public Art Galleries</u> 3%	<u>Museums</u> 4%	<u>Historic Sites</u> 5%	<u>Non-Classical Music</u> 13%
<u>Other Live Shows</u> 11%	<u>Fairs, Exhibitions & Carnivals</u> 11%	<u>Movies</u> 35%	<u>Sports Events</u> 23%

*Respondents were defined as attenders if they attended an event at least once during the three-month period of the study.

Some of the myths about current public participation in the arts should be dispelled by these findings. Although an attendance rate of 1% for opera and ballet appears to be low, when it is projected to the total Canadian population it represents over 200,000 people. Theatre, with an attendance rate of 10%, attracted over 2,000,000 people. It should also be noted that attendance at movies and sports is considerably lower than those which might be expected. Although the arts appear to lag behind the popularity of movies or sports, one very important factor significantly influences the arts rates. If an arts event is only occasionally available in a community, people living in that community have only an occasional opportunity to attend, regardless of their actual interest or desire. If the availability of certain arts events such as opera or

ballet is compared with the availability of movies or sports, the arts attendance is reflected in a new light. It is amazingly high.

The argument that the arts appeal primarily to minority "privileged" groups is also negated by a second set of findings reported in the study. Although the study confirmed that a greater *proportion* of people with greater educational and economic advantages are interested in the arts, it also showed that, proportionately, these groups are significantly *under-represented* in the composition of the total arts audience. For example, people who had not completed highschool made up 37% of the total theatre audience, whereas university graduates constituted only 13%.

The developing public interest in the arts is evident not only in attendance at professional arts performances and events but is also evident in direct public participation in the creative process at an amateur or recreational level. Members of the public increasingly want opportunities to explore the arts as active practitioners. Participation rates in different activities of a non-attendance nature as reported in the study are shown below.

**Participation Rates
In Non-Attendance Activities**

<u>Television</u> 94%	<u>Radio</u> 73%	<u>Records</u> 49%	<u>Reading</u> 69%
<u>Arts, Crafts & Music Activities</u> 25%	<u>Hobbies</u> 12%	<u>Sports Activities</u> 23%	

As evident, direct participation in the arts actually exceeds participation in sports activities.

A major force in promoting the quality of life and a more humanistic society, the arts in Canada today command broad social acceptance. The arts are increasingly viewed not as a social frill, but as an essential component of daily life. This increased popular demand provides a fitting climate for stronger municipal leadership in the arts sector.

Municipalities and the Arts

As the whole field of the arts changes and assumes greater importance in our leisure-oriented society, greater expectations are placed on all levels of government to help provide basic opportunities for people to enjoy the arts. However, the quite remarkable growth in the arts, particularly at the professional level, has been primarily assisted and guided by the federal and provincial levels of government. *Municipal governments, whether by intent or default, have had only limited involvement in the policy debates and decisions affecting the direction and nature of past development in the arts.*

The full extent of the discrepancy in the involvement of the three levels of government is revealed in the report *The Group of Twenty-Nine*. During the period 1967 to 1972, Canada Council grants to the 29 organizations increased by 194%; provincial support increased by 118%; municipal support increased only 30%. The Canada Council's proportionate share of the total operating costs increased from 15% to 22% whereas the provincial share remained constant at 9%. The municipal share dropped from 6% to 4%.

While many municipalities recognize that they have a financial responsibility to the arts, they argue that they must face the realities of their own funding base. Cities everywhere in Canada have restricted means of taxation. To introduce new programmes, in many instances municipal governments must either approach the senior governments or impose higher property taxes, considered by many to be a very inequitable procedure. Given this constraint on their own fundraising abilities, many municipal leaders claim they cannot consider major initiatives in arts grants and programmes.

The predicament of municipalities is clearly evident when the allocation of taxation powers among the three levels of government is examined. At the federal level, means of taxation are theoretically unlimited, but become progressively more limited at the provincial and municipal level. Municipalities may use only those means of taxation that are laid down by provincial legislation. As a result of postwar federal-provincial tax agreements, all municipalities were required to vacate personal and corporate income tax fields. Today, the only tax of any significance at the municipal level is the property tax.

In this regard, municipal leaders should be aware that they can expect to receive significant tax receipts from their investment in arts operations. In 1972, the Canada Council asked Urwick, Currie & Partners to carry out an economic study of three performing arts companies. The Urwick-Currie report demonstrated that tax receipts from these organizations balanced the funds awarded in grants by the three levels of government. The financial returns are shown below.

**Direct and Indirect Tax Receipts
and Revenue from Government Services
Expressed as Ratios of Grants
1972-1973**

Organization	Federal	Provincial	Municipal
Royal Winnipeg Ballet	74%	194%	70%
Toronto Symphony	191%	225%	96%
Theatre du Nouveau Monde	50%	151%	198%

Source: Urwick, Currie and Partners. An Assessment of the Impact of Selected Large Performing Companies Upon the Canadian Economy. Published by the Canada Council, September 1974.

Other economic benefits included the purchase of goods, materials and services, and salaries paid to artists and employees. Arts organizations thus provide employment opportunities for community residents; they channel money into the business sector of the city; they attract additional income from tourists. Although the Urwick-Currie study examined the operations of large professional companies, unquestionably the activities of smaller arts organizations have similar impact on a smaller scale.

Municipal leaders need to take deliberate steps to ensure that the fiscal squeeze which they experience as a result of limited taxation power does not also lead to a policy squeeze. To strengthen their position in the arts field and ensure that they retain some measure of bargaining power in relation to the senior levels of government, municipal authorities must begin to acquire detailed knowledge of the range, quality and needs of the arts in their communities and define their own objectives and policies for artistic development.

Major Areas of Municipal Involvement

Municipal governments are beginning to realize that they need to develop forward planning and funding arrangements for the arts comparable in scope to the planning and funding arrangements which created city transit systems, recreation, community health and social welfare services. A report to the Corporation of Metropolitan Toronto on the development of an arts policy for Metro Toronto stated the basic problem with present municipal participation.

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

David P. Silcox. *Metropolitan Toronto's Support of the Arts*

Some city councils are recognizing that decisions on grant allocations to arts organizations depend on some set of objectives and guidelines. However, a comprehensive policy for the arts includes concerns which extend considerably beyond the establishment of regular operating grants. Municipal

governments need to take into account the total base which is required to:

- implement a capital development programme to provide adequate, specialized facilities and equipment for the arts
- implement municipal arts programmes and services to provide opportunities for people to directly participate in creative activities at a recreational or amateur level
- implement an adequate system of grants to professional arts organizations and individuals
- establish adequate planning and administrative structures to coordinate and promote the arts

Facilities

Proper arts facilities and equipment is a major need in almost all communities across Canada. Everywhere, arts organizations and activities make do with "found" space, space which is primarily designed for some other purpose. School gymnasiums, church basements, sports centres, community halls, libraries, become makeshift and temporary locations for specialized arts activities and events.

The artistic life of the community is often severely limited due to this simple lack of proper facilities. In some cases, volunteer amateur effort falters when limited resources can no longer meet the demands of a developing arts programme. Due to the lack of rehearsal space, readily available performing and exhibiting space, the community often loses active groups which could have flourished and continued to be a showcase for local artists and craftsmen, musical and theatrical talent. Valuable educational services are lost.

The community suffers in other respects as well. Towns and cities without adequate performing and exhibiting facilities often cannot take advantage of national and provincial touring programmes which are subsidized by the federal and provincial governments. Lack of proper facilities thus deprives local taxpayers of many opportunities which are rightfully theirs.

Arts organizations function and grow in spite of the almost insurmountable odds which they often face in terms of facilities and finances. However, it is also true that these groups, many of which carry on public service programming, are hampered in their growth and programme expansion due to the inadequacies and frustrations of existing accommodations.

The issue is not simply a question of civic responsibility in providing space for the arts. The issue is civic responsibility in providing *adequate specialized facilities* for the arts.

For years we have gone to great lengths to establish standards for active play areas, but have always neglected the creative and cultural areas. As a result, we make do in inferior spaces such as hallways, foyers, etc. It

isn't *just* a question of space, but a question of adequate space to meet the demands.

If we are satisfied with hallways for creative drama, then we should be satisfied with swimming pools at 65 degrees that are 24½ meters in length, 90 yard football fields and no goal markers, and so on.

An Overview of Existing and Proposed Creative and Cultural Program Services of the City of Red Deer Recreation Department

This is not to suggest that arts activities always require single-use facilities. While certain activities may require elaborate centralized arts facilities, other community needs can be met by integrating arts facilities into buildings and areas where people carry out normal daily activities — in shopping malls, civic buildings, schools, churches, office complexes and so on. However, shared or multiple-use facilities are a practical solution only if the specialized requirements of arts activities and programmes are met.

Some municipal governments are already developing comprehensive plans to provide specialized performing and exhibiting facilities. Although there are clear limitations on the extent to which smaller municipalities in particular can provide elaborate arts facilities, all municipalities need to establish realistic, future-oriented standards and goals to be achieved in a capital development programme for the arts.

Programmes

Municipalities can meet their public responsibility to provide opportunities to enjoy and explore the arts in two ways. One approach is to award capital and operating grants to active independent arts organizations and artists in the community. In effect, the city grants funds to these groups and individuals, and they then assume the responsibility for providing public services, programmes and opportunities in the arts. As an alternative to granting funds to external organizations and individuals, municipal governments can directly programme activities on their own behalf.

Ideally, municipal governments need to combine both approaches. Probably few municipal administrations would be very enthusiastic about coping with the demands and complexities involved in operating professional symphony, dance, music and opera companies, or in directly administering museums, art galleries, and the like. Similarly, probably very few would be prepared to directly take on the task of providing opportunities for professional training in the arts. Clearly, these are areas where highly specialized expertise is required, and responsibility is best left with those who have the expertise — professional arts organizations and professional individual artists. Grants to external organizations and individuals then become the best method available to municipal governments in fulfilling their responsibility to provide professional arts programmes.

At the amateur or recreational level, municipal governments more clearly have a choice in the decision to award grants or to directly provide opportunities by programming on their own behalf. At present, most recreation departments are charged with responsibility for providing facilities, leadership services and programmes to encourage cultural, physical, social and other recreational activities. While some municipalities have initiated outstanding recreational arts programmes, others have done very little.

Particularly in smaller communities which do not have a nucleus of professional arts organizations which can provide instruction and participatory opportunities, this aspect of municipal involvement in the arts can provide major impetus for local artistic development. The Burnaby Parks and Recreation Department is one example of the way in which a recreation programme can stimulate total community participation. The Department provides specialized arts facilities and allocates the responsibility for the operation of these facilities to independent citizens' groups. Funds for developing programmes are in certain instances provided to external organizations by the Department whereas in other cases the Department itself retains the responsibility of initiating programmes. Close relations are maintained with schools as well as with federal, provincial and private arts-funding bodies. All instruction and classes, available to all age levels from pre-schoolers to senior citizens, are taught by arts specialists, and every effort is made to ensure that all classes are offered only where it is possible to provide proper space and equipment. The Burnaby example provides an excellent illustration of key principles which should guide the development of all municipal recreational arts programmes.

Grants

Particularly in larger municipalities, direct grants to arts organizations constitute one of the most highly visible and problem-laden aspect of municipal support of the arts.

The power of cities to make grants is permissive in nature — city councils may award funds to any organization which provides programmes or services that are for the general advantage of the city. However, provincial legislation concerning grants sets a ceiling on the total amount of funds which may be paid out in any one year. Municipal councils thus find themselves in a position where, within the limitations of a fixed annual grants budget, they must try to meet not only the needs of arts organizations but also the needs of social, education, welfare, health and other organizations.

Thus, some municipalities are currently faced with a situation where a limited grants budget does not permit adequate support of worthy applicants. Several city councils recognize that the lion's share of the total arts funds is awarded to a few large and established organizations. Consequently, very limited funds are available to support newer and/or smaller groups. In many cases, the two types of organizations respond to a different set of community needs, provide a different kind of artistic experience, and serve different audiences. Both groups are worthy of support. In an attempt to resolve the

dilemma, municipal councils tend to adopt an "either/or" solution and cut back the amount of money awarded to established organizations in order to free funds to support newer groups. Alternatively, they reduce the level of grants to both types of organizations.

Neither of these solutions is a viable one. Both lead to a loss of artistic impetus; both restrict programme development; both create severe planning and management problems for recipient arts organizations. *The only viable solution is to increase the total funds available for grants.*

An increased level of funds is particularly crucial for an additional reason. In assessing grant applications, arts funding agencies of the federal and provincial governments take into consideration the degree of local interest and support an organization commands. One index of local support is the financial commitment made by the municipal government. By increasing their own level of arts grants, municipalities can reasonably expect to attract increased federal and provincial grants.

There is a clear need for municipal governments to have full decision-making powers in the area of grants. Restrictive provincial legislation limiting the total amount of grants payable in any one year must be amended to allow municipalities greater autonomy in assessing and meeting community needs.

The following table provides an overview of the level and distribution of arts grants awarded by selected municipalities.

SUMMARY OF MUNICIPAL FINANCIAL INFORMATION (1)

Name of City	Population	Year	Total Expenditures	Total Grants	Total Arts Grants	No. Arts Grants					
						Music	Theatre	Dance	Visual Arts	Other	
Halifax	122,000	1974	\$ 59 M	\$ 225,000	\$ 39,500	4	\$ 13,000	\$ 26,500	\$ —	\$ —	\$ —
Fredericton	24,300	1973	5 M	2,683	2,000	1	—	2,000	—	—	—
Montreal	1974	563 M		540,000(3)	30	230,000	254,500	83,500	108,000	13,014	
Kitchener	111,800	1974	40 M	448,262	27,420	7	14,000	1,000	—	12,420	
London	223,200	1974	83 M	262,110	34,200	4	20,000	14,200	—	—	
Mississauga	156,000	1973	18 M	37,140	2,500	1	2,500	—	—	—	
Ottawa	302,300	1974		7,100	7,100	6	4,600	—	—	2,500	
Toronto	712,786	1974		336,675	336,675	17	6,000	323,675	7,000	—	
Toronto, Metro	1974	893 M		1,050,000	451,000		183,500	104,000	69,000	44,000	50,500
Windsor	203,300	1974	79 M	359,530	89,600	2	14,000	—	—	75,600	
Winnipeg	525,000	1974	127 M	991,200	311,000	13	71,000	83,500	46,500	60,000	50,000
Regina	145,600	1974	29 M	116,000	13,300	4	13,300	—	—	—	
Saskatoon	126,400	1974	25 M	128,715	11,350	7	11,350	—	—	—	
Calgary	403,300	1974	106 M	284,800	155,000	32	74,300	53,850	7,500	2,250	17,100
Edmonton	438,200	1973	145 M	441,000	189,010	15	74,010	30,000	12,000	73,000	—
Victoria	61,800	1974	28 M	155,800	108,500(4)	6	34,400	18,100	—	40,000	16,000

(1) All capital cities and cities with populations of 100,000 and over were requested to provide information. This table contains information for all cities which answered this request. It should be noted that figures are missing for the following cities: St. John's, Charlottetown, Laval, Quebec, Hamilton, St. Catharines, Thunder Bay, Vancouver.

(2) 1971 census figures.

(3) This figure is the amount contributed to The Greater Montreal Council of Arts by the City of Montreal. The Council's total 1974 operating budget was \$753,032, which included administration costs and \$689,014 in grants.

(4) This figure is the total amount of arts grants recommended by the Greater Victoria Intermunicipal Committee.

Grants to arts organizations increasingly constitute a larger and larger share of the municipal total grants budget, but this increase has created additional problems. Since there is rarely provision for staff to develop additional background information on grant applications, the weight of review, analysis and recommendation is often thrown on the shoulders of elected officials. Assuming direct responsibility for grant decisions places the elected official in a particularly vulnerable position since he or she is always open to the accusation that a decision is influenced by pressure from organizations which he/she does not wish to disappoint for political reasons. At the same time, there are no general guidelines or adequate criteria against which grant applications can be evaluated with any consistency. Compounding all these problems is the fact that municipal leaders rarely have time to establish adequate contact with other levels of government and provide follow up to ensure that grants are used for the purposes intended.

This last shortcoming in the present system of grant review was examined in the Urwick-Currie report mentioned previously. The authors contended that both grant-receiving and grant-giving bodies are accountable to the taxpaying public. However, they found that grant-giving authorities at the municipal level did not require arts organizations to define their programme objectives and responsibilities. As one result, sharp differences existed among the different levels of government about the arts organizations' plans and obligations. Understandably, the organizations could not be held accountable since no requirements were set at the time grants were approved. The report noted that particularly at the municipal level there was insufficient staff to work out mutually acceptable terms of obligations with arts organizations and other levels of government.

At present, grants are reviewed by a sub-committee consisting in some cases of city council members, some combination of elected officials and municipal employees, or some combination of elected officials, municipal employees, and appointed members of the public. Some cities have taken deliberate steps to allocate responsibility to quasi-independent committees or bodies. Edmonton, for example, has introduced a system of four committees, each charged with responsibility for reviewing and making recommendations in different fields. The Edmonton Cultural Committee is made up of five members of the public, appointed by City Council, and two city employees who serve as advisory members. The Committee receives an annual budget allocation for the arts, but final decision-making power is retained by the City Council.

Calgary has tried a somewhat different approach. The Calgary Region Arts Foundation was created in 1969 with a board made up of one alderman and nine members from the community. The Foundation receives an annual grant from the City and submits an annual report documenting its activities and grant decisions. During its initial years, the Foundation acted primarily as a vehicle for distributing grants. As public needs became better known, the Foundation has attempted to extend its role and actively organize programmes to promote greater public participation in the arts. Difficulties

have been experienced in trying to handle the multitude of tasks and needs with only volunteer effort, and in the future part of the City's grant will be used to establish permanent secretarial and other support services.

The Greater Montreal Council of Arts illustrates still another approach. Established in 1956, the Council is made up of city-appointed members who must have recognized artistic training or administrative experience. The Council's jurisdiction extends to the City of Montreal and other municipalities located within a radius of 25 miles. Member municipalities contribute the equivalent of 1% of the annual sales tax remitted to them by the Province of Quebec. These funds constitute the Council's operating budget and are used exclusively for the payment of grants and administration costs, which cannot exceed 10% of the total annual budget. The Council has a permanent professional secretariat to assist it in its work.

In the future, more and more municipalities may expect to see professional arts activities emerge in their communities as a natural outgrowth of increased public interest. As in any other programme area, municipal governments need to encourage a balanced development of both professional and amateur activity. However, municipalities at present are clearly limited in the extent to which they can provide grants to assist professional development in the arts. In order to be in a position to respond positively to present and future needs in the professional field, municipal leaders should begin now to take active steps to negotiate an amendment of existing provincial legislation. Some municipalities may also need to give immediate consideration to the question of establishing a permanent body which can be responsible for municipal arts grants and provide necessary coordinating and liaison services.

Planning and Administration

Administrative structures for stimulating artistic development will vary according to the size of the community, available resources, the nature of existing structures, and the scope of present arts activities and programmes. In cities where the arts are highly developed and specialized, it may be desirable to establish a permanent arts commission which can be responsible for coordinating policy development, allocation of funds and programme implementation in each of the three areas discussed earlier. In smaller centres, the best approach might be to appoint an arts coordinator to work within the recreation department and be responsible for stimulating and coordinating arts activities.

Regardless of the actual scale of administration, certain basic principles must be observed if the community's artistic programmes are to be developed in an effective and responsible manner.

One of the keys to successful administration will be the municipality's ability to create planning and decision-making structures which can deal objectively with all programme possibilities. Far too often these structures become the preserve of one or two partisan groups. At this point, they cease to be vehicles for total community participation and start to become exclusive

clubs of special interest groups. To prevent this, a clear delineation should be made between various interest groups. In general, groups will fall into one of three distinct categories:

- public arts agencies established by government to provide arts services or manage facilities
- arts organizations which are operated by private groups but which are often dependent on public funds for support
- the general public, or all those individuals and groups which use arts services and programmes

Ideally, all planning and decision-making committees — and especially those charged with distributing public funds — should have representation from each of the above three categories. Such representation should ensure a balanced development of arts programmes which genuinely meet community needs.

Effective arts administration requires highly competent people who have professional administrative training or experience in the field. Municipal governments need to ensure that all aspects of planning, policy and programme development is guided by people who are sensitive to the traditional cultural values of the community and to the needs of both professional and amateur development in the arts. Successful administration will also depend on the extent to which close relations are maintained with other municipal programme areas, educational authorities, and provincial and federal governments.

The Objectives of a Municipal Policy for the Arts

The development of a municipal policy for the arts in each of the identified areas — facilities, programmes, grants, planning and administration — should be guided by some set of ultimate policy objectives. In this regard, the following aims should be considered.

One of the foremost objectives of municipal policy should be to promote excellence of quality and a high level of creativity in all forms of the arts and at all levels of artistic activity. Whereas excellence of quality refers primarily to “craftsmanship” and execution in the arts — whether in opera, dance, theatre, music, writing, the visual arts or film — creativity refers more directly to originality and innovation. Although somewhat arbitrary, this distinction has the advantage of emphasizing the importance of encouraging work which is genuinely indigenous and innovative within the community context.

Municipalities need to ensure that events and programmes in all forms of the arts are available in sufficient quantity to satisfy the artistic interests and needs of the community.

Municipalities need to ensure that all people and social groups — youth, senior citizens, low-income, urban and suburban residents — have opportunities to enjoy arts events and directly participate in the arts.

Municipalities need to promote a high degree of diversity in the artistic life of their communities. Diversity encompasses both the traditional and the new, the established and the aspiring, the professional and the amateur.

Planning for Artistic Development in the Municipalities

Although municipal leaders have expressed a commitment to promoting artistic development, they have also indicated a need for some guidance on the way to begin the process. In this regard, it is possible to identify a series of steps:

- Inventory of Artistic Resources
- Assessment of Artistic Needs
- Determination of Future Directions
- Implementation of Design for Development

Inventory of Artistic Resources

An inventory should be designed to satisfy three basic purposes: (a) it should provide a system for classifying resources according to various areas; (b) it should provide general descriptive information of all resources in terms of location, administration, funding; (c) it should provide a tool to assess present priorities and establish future directions.

To begin the inventory, three artistic areas might be identified. These areas represent an initial starting point, and additional areas can be added when the need emerges for a more refined classification system.

Performing Arts	Theatre Opera, Dance, Music, etc. . .
Exhibiting Arts	Visual Arts, Crafts, etc . . .
Media Arts	Photography, video, film, etc . . .

It is also possible to identify six general categories which can be used to organize information. In total, these six information categories are:

People	Nature of work, extent of involvement, role in community, etc.
Programmes	General characteristics, functions, operations, etc.
Audiences	General characteristics in terms of socio-economic background, education, etc.
Facilities	General description, technical data, location, limitations, etc.
Funding	Support from various levels of government, corporations, foundations, private individuals, etc.
Administration	Number and type of administrators, committees, office space, etc.

When the artistic areas are combined with the information categories, a matrix of community artistic resources emerges:

Community Artistic Matrix

Artistic Areas Information Categories	Performing Arts	Exhibiting Arts	Media Arts
People			
Programmes			
Audiences			
Facilities			
Funding			
Administration			

Where and how should the inventory be organized? Perhaps at an arts centre, the community library, or a series of regional libraries. Many libraries throughout the country are already providing elementary information about artistic programmes and activities. Given the expertise that librarians possess in terms of cataloguing, classifying and distributing information, with the provision of some additional funds the community library could become an effective information source on community arts activity and a significant catalyst for artistic change.

Extreme care must be exercised to ensure that these inventories are used regularly for public and private purposes. Inventories should be developed with community participation, and should be prepared using both verbal and visual materials. A substantial amount of space on the ground floor of the library might be reserved for the display of artifacts, photographs and drawings of community arts facilities and programmes.

Assessment of Artistic Needs

Attempting to determine the artistic needs of the community is the most difficult planning step. The preparation of an inventory consists primarily of soliciting and classifying a great deal of factual information. The job of acquiring information about artistic needs requires a great deal of general probing and exploring, some sophisticated research, and much public debate.

To simplify the process, it is useful to distinguish between four separate groups of people:

Actual Suppliers of artistic resources or programmes, such as museums, libraries, art galleries, theatre companies, etc.

Potential Suppliers of artistic resources or programmes

Actual Users of artistic resources and programmes (actual audiences and participants)

Potential Users of artistic resources and programmes (potential audiences and participants)

All suppliers of artistic resources should be asked to determine their general needs over some well-defined time period, possibly three to five years. A statement of needs should include such items as capital and operating equipment, funding, artistic personnel, administrators, future audience estimates and programme directions.

Regarding users of artistic services, perhaps the most convenient point to start is with factual documentation. A study should be undertaken to determine such factors as age, sex, marital status, ethnic origin, income category, occupation, and educational level. Such a study, however limited in scope, will reveal important facts about present audience composition and suggest priorities for future audience development. For example, the study might show that the average audience member is affluent, middle-aged, professional in an occupational sense, and well-educated. These findings

would suggest the need for future audience development to include young people, senior citizens, low-income groups, and so on.

When a general profile of actual audiences has been developed for each of the three artistic areas, a series of attitudinal surveys should then be conducted. These surveys should determine the artistic needs of actual audiences. Since research expertise may be required, a professional sociologist or arts administrator might be employed to assist in organizing and conducting the surveys. A less sophisticated, but possibly more productive, way to achieve similar results might be to organize a series of public meetings where actual and potential users can discuss the artistic needs of the community as they exist at present and as they might emerge in the future.

In developing the profile of artistic needs as seen through the eyes of suppliers and users, the emphasis should be on practical, immediate results rather than on academic sophistication. The purpose of the exercise is to develop a practical portrait of the specific needs of creators and performers and of the actual size, composition and needs of audiences. What must be avoided is an excessively expensive study which is predicated on an attempt to know everything. Such studies often end by saying very little long after everyone has forgotten why it was undertaken in the first place.

Determination of Future Directions

The first two steps provide useful information about the cultural characteristics and expectations of the community and a basic profile of priorities for future action. In effect, the inventory measures the supply of arts services in the community whereas the survey of needs indicates the demand for arts resources or services. Presumably, there will be certain disparities between the two, and these gaps give planners a clear overview of existing shortages in terms of people, programmes, facilities, funding and administration. Areas in which emphasis needs to be placed in the future can then be identified.

This process of comparing the actual with the potential should reveal surpluses as well as shortages in community resources. For example, recent research into the actual use of community facilities showed that an imbalance existed in the availability of artistic and sports facilities. There often tends to be a severe shortage of artistic facilities. Documenting the availability, use and demand for resources often highlights such imbalances and suggests avenues for future development of the community's total cultural life.

This third phase should mark the beginning of an active interplay between those responsible for planning the artistic development of the community — artists, arts administrators, municipal authorities and so on — and the community at large. At this point, a statement of priorities and future directions — a preliminary "design for development" — should be drafted, printed and distributed to individuals and groups. The plan must be sensitive to community values and be awarded the same priority given to the development of economic, social or educational resources.

Public Evaluation of Future Directions

The preliminary design for development represents the municipality's intended thrust in the arts field. As such, it is designed to generate discussion and feedback from individuals and community groups before the final design is drafted.

As a minimum, the preliminary design should be distributed to all artists and representatives of arts groups as well as to all other major groups — the senior levels of government, corporations, foundations, public and private agencies — which may be directly or indirectly affected by its implementation. It should also be distributed to a wide cross-section of community residents.

Short and strict time limits should be established from the outset to govern both the public reaction and revision periods. This process should not be treated as a royal commission, or as a stalling tactic to postpone the inevitability of action.

Implementation of Design for Development

Successful implementation depends on the extent to which the design for development is responsive to the needs of the total community, and commands supports from all residents. Ultimately, successful implementation will depend on democratic administrative structures, effective administrators, wide community participation, and regular evaluation of goals, priorities and programmes.

Recommendations

A summary of key points discussed in the paper are presented here in the form of recommendations. Together with the preceding discussion, these recommendations are designed to provide useful guidelines for future municipal action.

It is recommended that:

1. Municipal governments assume stronger leadership in promoting and developing the arts in their communities.
2. Municipal governments re-examine their present funding priorities and allocate an increased level of funds for artistic development.
3. Municipal governments establish goals to be achieved in artistic development and provide the necessary resources required to:
 - a) implement a capital development programme to provide adequate specialized facilities and equipment for the arts
 - b) implement municipal arts programmes and services to provide opportunities to participate in the arts
 - c) implement an adequate system of grants to support professional development in the arts
 - d) establish adequate planning and administrative structures to coordinate and promote the arts.

Notes

4. Municipal governments hire professionally-trained arts administrators and arts specialists to assume responsibility for developing, coordinating and promoting the arts.
 5. Municipal governments endorse the following objectives for a municipal policy for the arts:
 - a) to promote excellence of quality and a high level of creativity
 - b) to promote a balanced development of professional and amateur activity in the arts
 - c) to ensure that arts facilities, programmes and events are available and accessible within the community
 - d) to promote opportunities for all people to enjoy and participate in the arts
 - e) to promote a high degree of diversity in the artistic life of the community
 6. Municipal governments undertake a survey of artistic resources and needs and prepare a plan for future development of the arts in the community.
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