

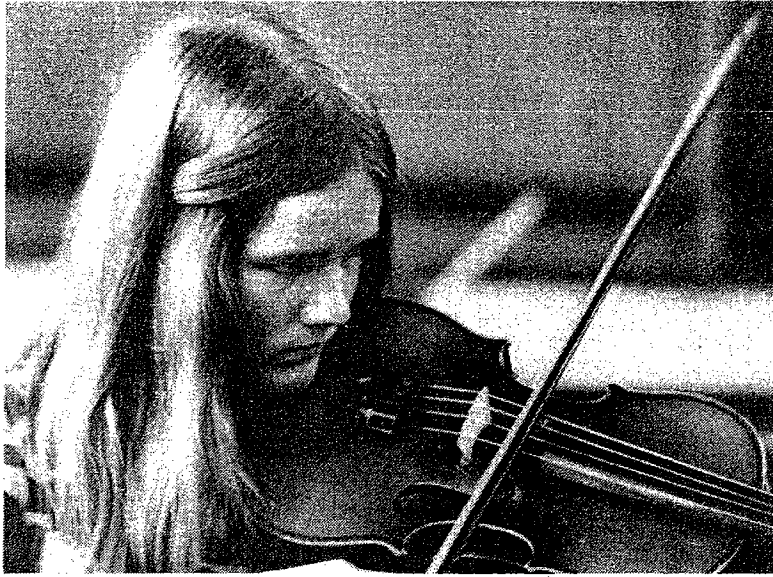
FIVE-YEAR ARTS PLAN

City of Scarborough, 1984

A
FIVE YEAR PLAN
FOR
THE ARTS IN SCARBOROUGH
1984 - 1988

CITY OF SCARBOROUGH

1984



City of Scarborough, 1984

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PREFACE

History was made in Scarborough on January 24, 1983. On that date, Council unanimously adopted An Arts Policy for Scarborough as the City's official arts policy. In so doing, it made Scarborough a leader in municipal affairs. No other town or city has such a comprehensive policy.

Later the same year, Council approved preparation of this Five Year Plan, one of the major recommendations of the Policy. As such, it opted for a continuation of the developmental process. Whereas the Policy was designed to provide the general framework, principles and procedures for long-term arts development, the Plan is designed to provide specific action steps over the next five years. The one follows naturally from the other.

In order to develop the Plan in the most effective manner, the Task Force which originally oversaw the Policy was enlarged. (Appendix A). In addition, consultations were held with a broad cross-section of artistic, educational, corporate and political leaders. (Appendix B). Finally, a great deal of pertinent information was analyzed, and a Round Table Conference was held with authorities in the field to evaluate the Plan in draft form. (Appendix C).

From the outset, a distinction was made between the Plan, and the material on which the Plan is based. This supporting material is contained in a supplementary Arts Resources Handbook, a copy of which is on file with the Recreation and Parks Department. It should be pointed out, however, that since few historical records have been kept and so little is known about municipal arts development at the present time, it simply did not prove possible to make the kinds of assumptions and projections normally associated with established planning practices. Since planning in the arts is still in its infancy, it will take time, and a great deal more data collection and research, to bring arts planning up to a level comparable with other disciplines.

It remains to comment on the importance and timeliness of the Plan. What the Plan provides is an opportunity to put all the human, physical and financial resources in place to make Scarborough a model municipality for arts development. In effect, it represents an investment in the future capable of yielding profuse artistic, economic, social and political benefits.

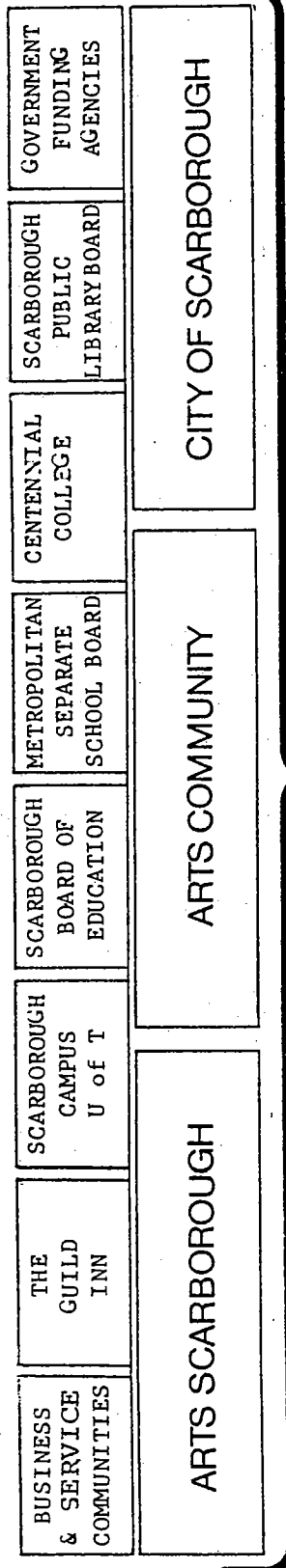
A sincere vote of thanks to D. Paul Schafer and the Task Force, as well as to the many individuals and institutions inside and outside Scarborough, who contributed so much to the planning process. Without their tireless efforts and excellent ideas, this Plan would never have materialized.

Joy MacFadyen,
Chairman,
Task Force.

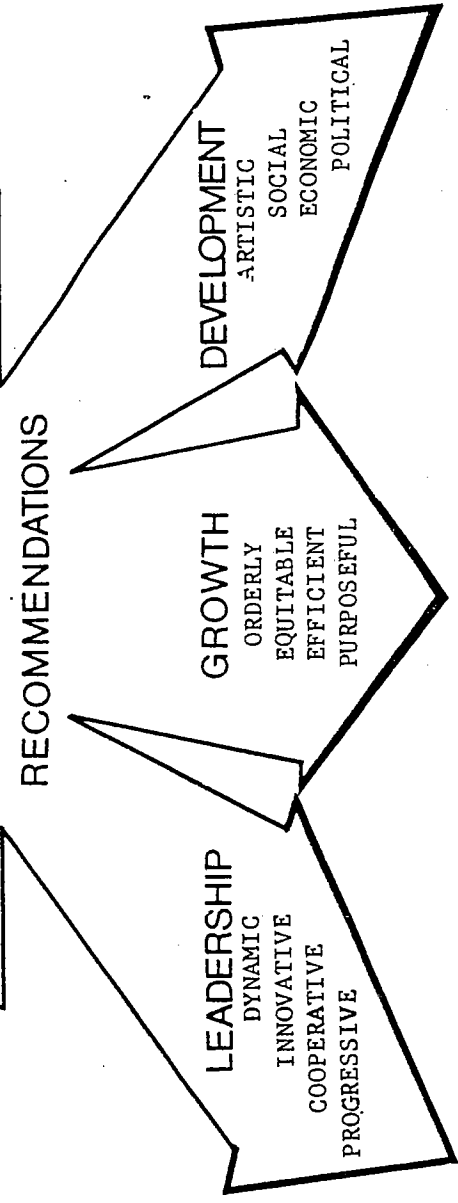
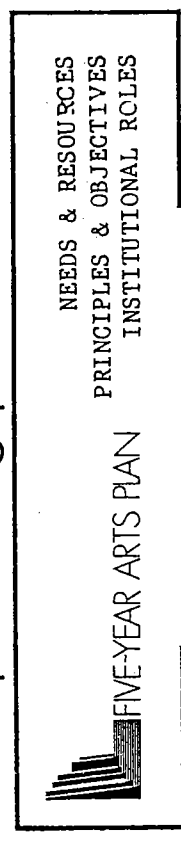
April, 1984.

SCARBOROUGH FIVE-YEAR ARTS PLAN

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planning process



a model municipality for arts development

EXECUTIVE ACTION PLAN
AND
SUMMARY OF RECOMMENDATIONS
1984 TO 1988

1. Scarborough possesses the potential to become a model municipality for arts development. The next five years are crucial in laying the foundation for this. (page 1-5)
2. The key lies in developing a versatile and viable arts community, a sizable and committed citizenry, a number of decentralized centres with a common core, and a commitment to high artistic and administrative standards. (page 2-5)
3. Due to Scarborough's unique demographic, social, economic and tourist situation, steady growth can be expected in the demand and supply of artistic resources over the next five years. This gives rise to a number of basic needs, the most important of which are: (page 6-15)
 - a clearer definition of the mandates and roles of the principal institutions involved in arts development;
 - a gradual expansion in the number of programs - performances, exhibitions, courses and workshops - in response to the steady increase expected in public demand;
 - more specialized facilities for use by artists, arts organizations and the general public, especially storage and workshop space, rehearsal areas and performing and exhibiting outlets;
 - active planning for a centralized facility with a public art gallery, a 300-1000 seat theatre/concert hall, offices and workshops, such as might be provided by the proposed Civic Arts Centre;
 - more effective coordination, planning and use of present and prospective programs, courses and facilities;
 - an expanding data base capable of supplying factual and reliable information on citizens' preferences, audience characteristics, individual and organizational needs, and the number and location of future galleries, theatres, concert halls and arts centres;
 - many more instructional, marketing, promotional and administrative services aimed at building audiences and improving managerial and planning practices;
 - more educational and training opportunities for students, professionals, volunteers and laymen;

- more part-time and full-time employment possibilities for artists, technicians, administrators and animators;
 - a stabilization and standardization of granting processes and procedures; and
 - a steady expansion in the size of the funding base from corporations, service organizations and all levels of government.
4. Many institutions are required to play a leadership role in meeting these needs. Most prominent among these are: the arts community, the City of Scarborough, Arts Scarborough, the Scarborough Board of Education, the Metropolitan Separate School Board, Scarborough Campus of the University of Toronto, Centennial College, the Scarborough Public Library Board, the Guild Inn, the business and services communities, and government funding agencies. (page 16-48)
 5. The mandates of roles of these institutions derive directly from the principles and objectives of Scarborough's official Arts Policy, confirmed unanimously by Council in 1983. The principles are: an integral role for the arts in development; adequate levels of support; shared responsibility; and excellence in artistic endeavours. Most important among the objectives are: maximum citizen exposure and access to the arts; improvements in the economic, social and environmental circumstances of artists and arts organizations; and integration of the arts into all aspects of planning and decision-making. (page 16-17)
 6. Specific recommendations are directed to each institution. Since they are designed to form a package in every case, they all demand a high priority. (page 6-48)
 7. THE ARTS COMMUNITY
 - a. Develop artistic, administrative and financial capabilities to the utmost by exploiting all municipal, provincial and federal opportunities, expanding and diversifying audiences and memberships, upgrading record-keeping and accounting procedures, strengthening Boards, joining and actively supporting Arts Scarborough, and preparing short-term and long-term operational plans. (page 18-19)
 - b. Coalesce effectively as a group by joint sharing of facilities, centralized mailing lists, utilization of services, and coordination of programs. (page 20)
 - c. Assess the feasibility of establishing permanent organizations to represent the various arts disciplines. (page 20)
 - d. Adopt the following fund-raising targets from corporations, service associations and all levels of government: \$265,300 in 1984; \$328,100 in 1985; \$400,900 in 1986; \$493,700 in 1987;

and \$591,500 in 1988. Base funding for 1983 was \$220,750.
(page 19)

8. THE CITY OF SCARBOROUGH

- a. Adopt a system of Developmental Grants with well-defined procedures concerning eligibility, grant categories, assessment methods, and adjudication criteria. Projected amounts are \$10,300 in 1984; \$13,100 in 1985; \$15,900 in 1986; \$18,700 in 1987; and \$21,500 in 1988. Base funding for 1983 was \$7,500. (page 21-23)
- b. Establish an on-going Facilities Planning and Coordination Forum at a cost of \$1,000 per annum from 1984 to 1988 to coordinate the use of existing facilities and research and plan future facilities. (page 24)
- c. Provide up to \$20,000 in 1984 in support funds for workshop and storage space to local groups, to increase by \$1,000 per annum to 1988. (page 25)
- d. Proceed with the feasibility study for the proposed Civic Arts Centre according to a well-defined process at the budgeted amount of \$18,000 in 1983 and expended in 1984. (page 25)
- e. Underwrite the capital costs of Cedar Ridge from 1984 to 1988 at the new agreement rate of \$66,030 in 1984, rising to \$83,362 in 1988. Base funding for 1983 at the old agreement rate was \$35,000. (page 26)
- f. Recognize Arts Scarborough as the principal arts service organization for Scarborough, and set its grant at \$20,000 in 1984, to increase at a rate of \$1,000 per annum to 1988. Base funding for 1983 including allowance for postage was \$15,000. (page 27)
- g. Set aside \$1,000 in 1984 and a similar amount each year thereafter until 1988 to commission additional services of value to the City. (page 27)
- h. Appoint a full-time Recreation Supervisor for the Arts in the Recreation and Parks Department in 1985 to assume overall responsibility for arts development. (page 27-28)
- i. Increase the amount of staff time spent on the arts in the Communications Division and the Planning Department from 1984 to 1988. (page 28)

9. ARTS SCARBOROUGH

- a. Increase the number, quality and delivery of informational, coordinational, instructional, promotional and administrative services from 1984 to 1988 to four principal target groups:

the City, the arts community, specialized institutions, and the general public. (page 29)

- b. Become the centre for research, information and documentation about the arts in Scarborough by developing an effective data base system for storing, retrieving and disseminating arts information. (page 29-30)
 - c. Undertake research studies on The Audience for the Arts in Scarborough, The Artistic Needs and Preferences of Scarborough Residents, Future Programing Requirements, The Needs of Scarborough Artists, and Fanfare Audience Characteristics and Attitudes over the next five years. (page 30)
 - d. Provide instructional workshops each year from 1984 to 1988 on such subjects as lighting, costume and set design, staging, creative writing, and computer graphics, commencing in 1984 with a workshop on Technical Use of Facilities. (page 30)
 - e. Provide promotional services each year including periodic soundings with artists, use of artists' works in public places, calendars of events, publicity campaigns, and lobbying to increase media coverage of arts events. (page 30-31)
 - f. Establish an on-going Program Planning and Coordination Forum commencing in 1984 to evaluate needs, forecast future requirements and maximize efficiency and effectiveness. (page 31)
 - g. Provide an administrative workshop each year from 1984 to 1988 on Fund-Raising for Arts Organizations, Audience and Membership Development, Planning for Artists and Arts Organizations, and Volunteers in the Arts, commencing with a workshop in 1984 on The Roles and Responsibilities of Boards of Directors. (page 31)
 - h. Adopt a budget of projected expenditures of \$59,000 in 1984; \$68,000 in 1985; \$77,000 in 1986; \$84,000 in 1987; and \$91,900 in 1988. Base expenditures for 1983 were \$42,908. (page 32)
 - i. Adopt a budget of projected revenues of \$59,000 in 1984; \$68,820 in 1985; \$77,719 in 1986; \$84,702 in 1987; and \$91,774 in 1988. Base revenues for 1983 were \$39,743. (page 32)
10. SCARBOROUGH BOARD OF EDUCATION AND METROPOLITAN SEPARATE SCHOOL BOARD
- a. Continue the present policy from 1984 to 1988 of making sure that every Scarborough student has a first-class education in the arts through a judicious blending of curricular and extra-curricular activities. (page 33 and 36)

- b. Sustain the curricular program over the next five years by providing teachers with professional development possibilities including opportunities to perform and exhibit in the schools and in the community; training programs to update their academic credentials; evening courses; in-service activities; workshops and conferences. (page 34 and 35)
- c. Sustain the curricular and extra-curricular program over the next five years by providing students with outstanding teachers; opportunities to produce musicals, plays, art exhibitions and special events; exposure to first-class artists and arts organizations in the schools; visits to arts resources in the community; special programs such as Saturday-morning classes, performing ensembles, summer school programs, and arts camps for students with exceptional abilities. (page 35 and 37)
- d. Monitor carefully the impact of the Ontario Schools: Intermediate and Senior (OSIS) document on arts education in general and student enrollment in arts classes in particular, and make the necessary representations to the Ministry of Education if this impact is deemed to be counterproductive. (page 34)
- e. Continue the present policy of making educational facilities available to local artists and arts organizations at reasonable rates from 1984 to 1988. (page 36 and 37)
- f. Evaluate the status of arts programs with a view to compiling information for future consideration by the Alternative Committee on a School for the Arts (Scarborough Board of Education only). (page 35)
- g. Continue planning for a School for the Cultural and Performing Arts for use by student and adult groups (Metropolitan Separate School Board only). (page 37)

11. SCARBOROUGH CAMPUS OF THE UNIVERSITY OF TORONTO

- a. Sustain, and where feasible expand, the Specialist and Major Programs in the Arts, Drama, English, Fine Art and Music from 1984 to 1988. (page 38)
- b. Maintain all extra-curricular activities in the arts, including dramatic presentations by student groups, art exhibitions, special concerts, and lectures by noted authorities. (page 38)
- c. Develop the Co-operative Programme in Arts Administration and establish a budget for it of \$52,000 in 1984, rising to \$65,649 by 1988. (page 39)
- d. Renovate the Fine Arts Studio at a cost of \$20,000 in 1984 and \$10,000 in 1985. (page 39)

- e. Proceed with plans to locate a number of sculptural pieces on Campus by celebrated national and local sculptors. (page 38-39)
 - f. Conduct a feasibility study in 1984-85 to determine the immediate and long-term artistic, financial and administrative viability of a Campus Cultural Centre with a theatre-auditorium, an art gallery, a bookstore, a restaurant, meeting rooms and suitable parking. (page 39)
12. CENTENNIAL COLLEGE
- a. Maintain, and where feasible increase, part-time and full-time courses and programs in the arts from 1984 to 1988. (page 40)
 - b. Provide access to facilities on the Progress, Ashtonbee and Warden Woods campuses for local artists and arts organizations. (page 40)
 - c. Assess the feasibility of a major arts facility encompassing an auditorium-lecture hall, a gallery, outdoor patio areas, and a terraced amphitheatre. (page 40)
13. SCARBOROUGH PUBLIC LIBRARY BOARD
- a. Maintain an active involvement in arts programs for children and adults from 1984 to 1988 by cosponsoring programs with community organizations and working closely with relevant provincial and federal arts agencies. (page 41)
 - b. Make programing projections on a two-year basis, commencing with an estimated 4,800 programs in 1984 to a total attendance of 110,000, and an estimated 5,150 programs in 1985 to a total attendance of 115,000. (page 42)
 - c. Play an expanded role in the development of a dynamic arts information system by acting as a displayor and disseminator of information provided by Arts Scarborough. (page 42)
 - d. Continue the present policy from 1984 to 1988 of making existing facilities available for use by the arts community and Arts Scarborough. (page 42-43)
 - e. Include detailed assessments of artistic and multicultural needs wherever new facilities are being planned, leased or constructed, such as the Taylor Memorial Library (1984-86); the Kennedy-Eglinton branch (1985); the Northern District Branch (1986); the Steeles branch (1987); and the Milliken, Highland Creek and Morningside branches (1987 and beyond). (page 42 - 43)

14. THE GUILD INN

- a. Continue the Guild's reputation as a centre of aesthetic innovation and excellence from 1984 to 1988 by making the arts the main focal point of all short-term and long-term planning and operations. (page 43)
- b. Include in the Study of the Future of the Guild Inn a detailed assessment of the Guild's potential as an international learning centre for the arts and their administration; an artists' colony; a home for a number of international, national and local groups; a world-class sculpture park, art gallery and architectural museum; and a dynamic centre of activity for Scarborough artists and arts organizations. (page 43-44)

15. THE BUSINESS AND SERVICE COMMUNITIES

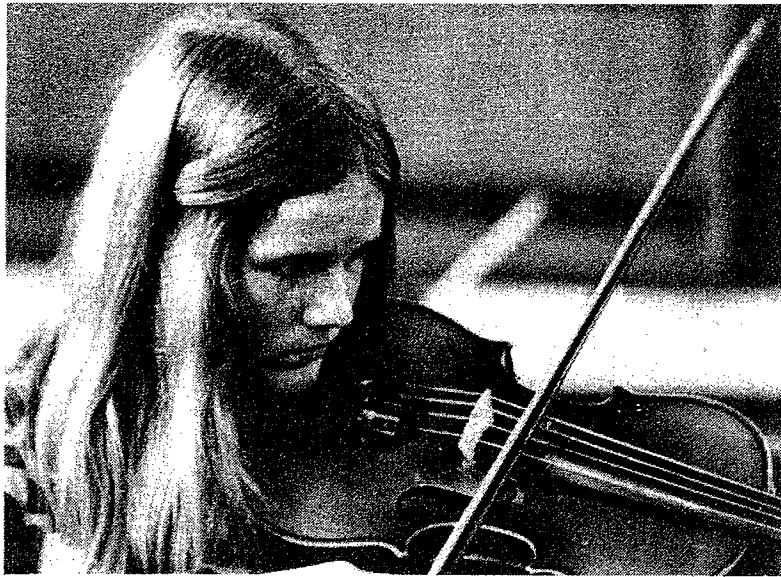
- a. Support Scarborough artists and arts organizations from 1984 to 1988 through donations, sponsorships, and purchases of works of art. (page 45)
- b. Provide the arts community with people who have expertise in marketing, accounting, fund-raising and planning; access to facilities; equipment; and photocopying, printing and advertising services. (page 45)
- c. Expect tangible returns from the arts community for all contributions in the form of publicity, promotion, and recognition on tickets, programs and playbills. (page 45-46)
- d. Adopt the following targets for financial support: \$15,000 in 1984; \$30,000 in 1985; \$45,000 in 1986; \$60,000 in 1987; and \$80,000 in 1988. Estimated base funding for 1983 was \$10,000. (page 46)

16. GOVERNMENT FUNDING AGENCIES

- a. Provide seed funding on an outright or matching basis from 1984 to 1988 for projects which break new ground or possess the potential to be utilized elsewhere when they have proven successful in Scarborough. (page 46)
- b. Provide funding to Scarborough artists and arts organizations from 1984 to 1988 which meet established funding criteria, and participate actively in the financing of all capital projects. (page 47)
- c. Adopt the following targets for financial support: \$240,000 in 1984; \$285,000 in 1985; \$340,000 in 1986; \$415,000 in 1987; and \$490,000 in 1988. Estimated base funding for 1983 was \$203,250. (page 48)

17. It is proposed that a review of the Plan at the end of each year be conducted to assess progress made during the year, as well as to revise estimates for subsequent years based on a more accurate reading of needs, circumstances and costs at the time. (page 48)

18. Profuse benefits can be expected to accrue to Scarborough from implementation of the Plan. The most prominent are: (page 49-51)
 - an orderly, efficient, equitable and purposeful arts growth;
 - a higher level of artistic, social, economic, touristic and political development; and
 - an opportunity to become a model municipality for arts development.



CHAPTER I. A GLIMPSE INTO THE FUTURE.

City of Scarborough, 1984

A GLIMPSE INTO THE FUTURE

Ever since Council adopted an official arts policy and Scarborough became a City, the arts have been on the march in Canada's seventh largest metropolis.

One measure of this is approval by Council to commence planning for the proposed Civic Arts Centre. Another measure is authorization to prepare this Five Year Plan. Yet another measure is Council's support of Fanfare '84, not only in financial terms, but also in terms of services and general promotion throughout the City.¹

These activities should not be allowed to obscure the many less visible, but equally essential, developments which are contributing to the sense of excitement which permeates the arts in Scarborough.

Many of Scarborough's performing organizations are busy rehearsing productions, expanding memberships, building audiences, and strengthening their managerial capabilities. Meanwhile, countless exhibitions, displays and workshops are being organized by the City's burgeoning visual arts and crafts groups. The Board of Education is operating a number of essential programs in the arts, and arts programs offered by the Recreation and Parks Department and the Library Board are increasing, particularly for children, as are exhibitions and presentations at the City Centre. Arts Scarborough, the umbrella council representing all of the arts, is undergoing a period of vigorous expansion. Recent achievements include a number of highly-successful seminars, an intensive study of client groups, an increase in organizational and corporate members and public grants, and growth in many support services.

What can be foreseen most clearly is the fact that Scarborough is destined to become a cultural centre in its own right by the year 2,000. All of the ingredients which are needed to make it a

hive of exciting artistic activity should be in place. Included here are a versatile and viable arts community, a sizable and committed citizenry, a number of decentralized centres with a common core, and a commitment to high standards of artistic and administrative excellence.

With increased integration and more productive opportunities, Scarborough's arts community will be substantially larger in size, more established in nature, and more prolific in character. Spurred on by the realization that the arts are alive and flourishing, many new organizations will be attracted to Scarborough, some of which may well be highly professional in nature. As a result, the City's artistic resources will be much more comprehensive and diversified than they are today, with an interesting cross-section of professionals, semi-professionals and amateurs and a number of theatres, concert halls, galleries and museums.

The beneficiaries here will be the citizens of Scarborough. They will have many more opportunities to enjoy the arts in settings much closer to home. Many will be regular subscribers to the seasons of concerts and plays offered by the Dukes of Harmony, Scarborough Philharmonic, Scarborough Theatre Guild, Scarborough Music Theatre, Agincourt Music Theatre, the Amadeus Choir, the Community Singers, Gage Stage Players, the Irish Choral Society, Scarborough Players, and others too numerous to recite here. Whole families, and many more children and young people, will be actively involved in the artistic activities presented by the Recreation and Parks Department, the Board of Education, the Library Board, and groups like the Canadian Children's Dance Theatre, Jesters Children's Drama Workshop and the multicultural associations. Special interest groups, especially the elderly, chronically ill, physically disabled, and unemployed, will be participating in all sorts of stimulating endeavours, thereby helping to ensure that a large and eager audience is emerging in all parts of the City.

Activated by the evidence that Scarborough's citizenry is participating in the arts on a regular basis, the City's corporate community, service associations, and all levels of government will be more involved than they are today. This broadening and deepening

pattern of public and private support will enable many dynamic centres to emerge throughout the City.

One such centre will be the Guild Inn. Long recognized as a pioneer in the arts, this historic landmark possesses the potential to become a centre par excellence, capable of providing events of local, provincial, national and international significance.

Other such centres will be Cedar Ridge Studio Gallery and the Scarborough Village Theatre. Like the Guild Inn, they have a reputation for actively serving the arts community and the general public. By the end of the century, they could easily be real feathers in Scarborough's cap, largely by acting as spawning grounds for the development of new methods, techniques and talents in the visual arts, sculpture, music, drama, dance and the crafts. Both these centres could easily serve as prototypes for other centres to be developed in the east, west and north of the City, as well as in other municipalities.

Scarborough Campus of the University of Toronto and Centennial College will be other vital centres. Given their commitment to becoming much more involved in Scarborough's development in general and the arts in particular, they could easily boast intimate theatre-concert halls, specialized galleries, and a number of active artists and arts groups.

Another dynamic centre will be Albert Campbell Square and the Galleria, the central walkway linking the Square with the City Centre. The Square will provide an ideal location for artistic activities, and the Galleria will constitute a point of arrival and orientation for residents and visitors alike. With its dramatic roof line and high interior, the Galleria should be a perfect venue for the arts, capable of accommodating a wide range of public events.

Acting as the central hub and common focal point for these and other centres will be the proposed Civic Arts Centre. Once it is fully operational, it should prove to be a real jewel in Scarborough's crown, primarily by providing impetus and cohesion to the City's rapidly-proliferating constellation of resources. Designed to provide opportunities for all of the arts - amateur, semi-profes-

sional and professional, popular and classical, traditional and contemporary - it could become a source of inspiration to community groups, a seedbed for novel ideas, and a showcase for local and imported talent. Eventually, it might even become a North American or world centre in one or two art forms, such as puppetry and musical theatre, thereby providing the ideal complement to the many hotels, restaurants, convention facilities, and financial and administrative institutions which will be in place by that time.

A commitment to high standards of artistic and administrative excellence is also part of this glimpse into the future. As with the other areas, there are numerous opportunities here for Scarborough to play an exemplary role in the years ahead. To date, few municipalities have been able to evolve the inventive programs and sophisticated services which are required to produce exceptional results. This is yet another area where Scarborough could provide leadership, largely by developing the new techniques in audio-visual communication, portable facilities, mobile equipment, computerized data base and information systems, centralized booking and touring facilities, united fund-raising campaigns, and coordinational and linkage mechanisms which are needed as we move inexorably into the electronic age. It is through breakthroughs such as these that the arts will achieve their rightful place in the workplace, the community, and the lifestyles of tomorrow.

It is clear from this that the arts are destined to have a powerful impact on the level and quality of residential, industrial, commercial and tourist development in Scarborough. Spurred on by all the exciting artistic activities that are taking place, many new residents, industries and business firms will be attracted to the City. So also will tourists. In fact, tourism in Scarborough is inconceivable without the arts, so intimate is the connection between the needs of tourists and the availability of festivals, concerts, plays and exhibitions.

This completes our brief glimpse into what the arts might look like in Scarborough by the year 2,000. In painting this portrait, one thing stands out above all else. If Scarborough is to fulfil the

mandate that is visualized for it here, the next five years are crucial in laying the foundation for future growth. With this, Scarborough can truly become a model municipality for arts development.



CHAPTER II. AN ASSESSMENT OF NEEDS.

City of Scarborough, 1984

AN ASSESSMENT OF NEEDS

Whereas the object of the last chapter was to provide a glimpse into the distant future, the object of the present chapter is to provide an assessment of needs over the next five years.

These needs manifest themselves in two ways. First, there are the needs of Scarborough residents for a variety of artistic undertakings. This represents the demand side of the equation. Second, there are the needs of Scarborough's arts resources. This represents the supply side of the equation. Both sides are crucial to a full understanding of present and future planning requirements.

THE DEMAND FOR THE ARTS

Over the next half decade, the demand for the arts in Scarborough will be influenced by two major factors. On the one hand, there are the general changes which are taking place in Canadian society. On the other hand, there are the specific changes which are expected in Scarborough.

General Changes in Canadian Society

During the past two decades, the arts have undergone a period of vigorous growth. Not only has there been an incredible upsurge in the demand for all types of artistic activities, but also there has been a dramatic escalation in the supply of resources to meet this demand. Attendance figures have increased for almost all artistic events, so much so in fact that the audience for the arts is now larger, and growing more rapidly, than the audience for sports.¹ Most researchers, funding agencies, and service organizations expect this growth to continue, albeit at a far less spectacular rate.

Some statistics may help to put this growth in perspective.² In 1961, 11.9% of adult Canadians - some 1,432,000 in all - went to theatre, concerts, opera and ballet. By 1981, 27.6% - or 5,145,000 -

did so. By the year 2,000, it is estimated that this figure will rise to 8,713,000, or 37.8% of the Canadian adult population.

These statistics suggest that the arts have a substantial impact on the Canadian economy. Just how substantial this impact is can be seen from the following. According to the Canada Council, 3.3 million people in Ontario spent \$23.4 million on tickets to performing arts events in 1980, as well as an additional \$24.8 million on ancillary services such as babysitters, transportation, and restaurants. As a result, it is conservatively estimated that arts companies located in Ontario alone generated \$143,432,000 in economic activity during that year. Similar figures for Metro are \$56.4 million. On a national scale, the cultural sector was the fourth largest employer in the country, with 146,000 people on its payroll. This same sector ranked sixth in wage and salary payments with \$2.3 billion, and eleventh in revenues with \$7 billion. Statistics as impressive as these go a long way towards supporting the claim of the Canadian Conference of the Arts that the cultural sector will be a leading growth sector in Canadian development in the future.³

One of the reasons for "guarded optimism" over future growth in demand for the arts is Canada's changing demographic situation. While the population is expected to grow somewhat more slowly over the next five years, due largely to a reduction in the rate of immigration, general population increases can be expected to exert an upward pressure on the demand for the arts. This pressure will be compounded by the trend towards an older population, particularly as more adults and senior citizens search for creative outlets for their leisure time. The trend towards greater ethnic diversification will also play its part. It is certain to cause a proliferation in the demand for many different types of artistic and multicultural activities, much as it has done in the entire post-war period.

The impact of economic changes is much more difficult to predict. There is no doubt that global instability, tardy rates of growth, unemployment, inflation, and mounting public deficits will exert a downward pressure on the demand for the arts, largely because consumers will have less surplus income at their disposal. If the

Economic Council of Canada and the Conference Board are correct in their annual predictions that real income will grow at no more than 1-2% over the next five years, with unemployment remaining high at 10-12% and inflation running at about 5-8%, there will be less income available to purchase tickets and buy works of art. This could partly be offset by the fact that the arts seem to be playing a more important role in the lives of the unemployed, the under-employed, and the part-time employed. As electronic and computer changes make full-time employment less certain, many people may turn to the arts as sources of recreation and stimulation, or, as the breakdancing phenomenon suggests, as solutions to difficult social problems.

Educational and technological changes are bound to have an influence as well. The trend towards a more educated population, brought on by the fact that younger people are staying in school longer and older people are returning to school to upgrade skills, should result in an increased demand for the arts. So also should the fact that the arts are playing a more essential role in the lives of the disabled, senior citizens, and inmates in correctional institutions. The same may be said for many of the predicted technological changes. Due to the deadening effects of machines and the rapid rise in technological unemployment, many people may actually turn to the arts as a means of coping with the rapidly-emerging computerized world.

Specific Changes in Scarborough

If there are grounds for "guarded optimism" with respect to the growth in the demand for the arts in Canada, there are even stronger grounds for guarded optimism in the case of Scarborough. All the indicators suggest that Scarborough's prospects are somewhat brighter than they are for the nation as a whole.

Take expected demographic changes as an example. It is forecast that Scarborough's population will grow at a faster rate than the national average, increasing from an estimated 441,000 in 1983 to 490,000 in 1988.⁴ Although three-quarters of this population will be of British, Scottish or Irish descent, the trend towards

greater ethnic diversification will continue. While moderate increases are expected in people of French, German, Dutch, Polish, Ukrainian, Armenian and Italian origin, more rapid increases are expected in people of Chinese, Japanese, Korean, West Indian, East Indian and Pakistani origin.

Given Scarborough's remarkable growth potential, it is expected that economic conditions will be somewhat better than they are in other parts of Canada. For example, average family income should rise at a slightly higher rate than the national average, thereby leaving consumers with more disposable income. The dollar value of all new construction is estimated to be between \$200,000,000 - \$300,000,000 a year, meaning that somewhere between 1 and 1.5 billion dollars in new industrial and residential construction will result over the next half decade.⁵ Most of this construction will occur in the neighbourhoods of Oakridge, West Hill, Woburn, Agincourt, Malvern, Rouge, Birchmount Park, Knob Hill, Progress, Steeles, and Tapscott.⁶ In addition, Scarborough will likely be less affected by declining provincial funding compared to other municipalities, due to its stronger growth potential and expanding tax base. All this translates into a reasonably healthy prognosis in the demand for the arts for Scarborough, although present conditions and future prospects require a careful and continuous monitoring of the relationship between the economy and the arts.

There can be little doubt that current and expected transportation changes will have a significant effect on the demand for the arts. Within the next half decade, Scarborough will be much more accessible to people everywhere in the Golden Horseshoe area, especially downtown Toronto, North York, Etobicoke, Mississauga, Oshawa, Whitby and Ajax. Improvements such as Go-Alert and the Rapid Transit Line linking the easterly terminal of the Bloor-Danforth subway with the City Centre, combined with some major improvements in surface bus routes, will mean that hundreds of thousands more people will have access to arts activities in all parts of Scarborough.

City status and major festivals like Fanfare can also be expected to play their part. Without doubt, more pressure will be exerted by the arts community, professional groups, political and

corporate leaders, and the citizenry at large to become a self-sufficient cultural centre. While residents will want to continue to avail themselves of amenities in the downtown area, there is every reason to believe that they will increasingly focus their attention on Scarborough itself, particularly in view of the growing problems of traffic congestion and parking in the urban core.

What is to be concluded from this analysis of the major factors affecting the demand for the arts in Scarborough? In summary, it is clear that citizens' needs for concerts, plays, exhibitions, poetry readings, multicultural activities, craft endeavours, and the like can be expected to expand at a steady but modest rate over the next five years, as will their need for the appropriate facilities, educational courses, and instructional and training opportunities which make full appreciation and participation in these endeavours possible.

While all the indicators support the general conclusion that the demand for the arts in Scarborough will increase gradually over the next five years, much more information and research will be required on the exact nature of this demand. How large is the audience for the arts in Scarborough at present? At what rate is it growing? How is it divided among the various art forms and age categories? Where is it located, and how does it allocate its time between activities in Scarborough and activities elsewhere? Most importantly, how will it change, and what are its most essential needs and preferences for the future? These questions simply cannot be answered at this time, due to the lack of reliable factual information on the demand side of the equation. As a result, it is impossible to forecast how many artists, arts organizations, galleries, theatres or concert halls will be needed in Scarborough over the next five years, since there is no information on which to base accurate forecasts. This makes the development of quantitative information on the overall demand for the arts in Scarborough, as well as statistical data on the specific needs of citizens and arts audiences, one of the most pressing priorities for the future.

THE SUPPLY OF THE ARTS

Fortunately, more is known about the supply side than is known about the demand side. This is due to the recent study of individual and group members and multicultural associations by Arts Scarborough; consultations carried out in connection with the Plan; and requests for follow-up information. As a result, a portrait of resources and requirements is starting to emerge - a portrait which is indispensable to efficient planning and responsible arts development in the future.⁷

Portrait of Resources and Requirements

As far as individuals are concerned, the available information suggests that Scarborough does possess a large and lively community of practising artists and craftsmen, despite the fact that they need more productive outlets for their creative talents. The study by Arts Scarborough produced the following statistics. Of the 268 members in the visual arts, 59% are amateur, 17% are semi-professional, 20% are professional, and 4% are students or teachers. Of the 139 members in the material arts, 53% are amateur, 18% are semi-professional, 18% are professional, and 11% are teachers or students. Of the 40 members in the performing arts, 35% are amateur, 17.5% are semi-professional, 37.5% are professional, and 10% are teachers or students. And of the 29 members in the literary arts, 59% are amateur, 10% are semi-professional, 21% are professional, and 10% are teachers or students. While these statistics do not provide a reliable measure of the total number of artists and craftsmen, due to the fact that many individuals are not members of Arts Scarborough, they do provide a reasonably reliable measure of the distribution of individuals across various occupational categories. Nevertheless, much more information is needed on the artistic, social and economic needs of these artists and craftsmen in the future.

Fortunately, more information is available on the nature and requirements of Scarborough's rapidly-expanding network of arts organizations. This makes it possible to piece together a more

accurate picture of the institutional side of the arts community. This picture is based largely on the findings of Arts Scarborough's study of member groups.

What stands out more than anything else is the large number of organizations which have come into existence over the last few decades. Of the 58 organizations responding to the survey, 20% were founded between 1890 and 1960, and 80% were founded between 1960 and 1983. As indicated below, growth in the last decade or so has been particularly impressive. This statistic represents one of the best measures of the rapid rate of growth in demand for the arts in Scarborough, since most groups are formed in response to a need in the community.

DECADE OF FOUNDING
ARTS ORGANIZATIONS IN SCARBOROUGH
1890 TO 1983

<u>DECADE</u>	<u>NUMBER</u>
1890 - 1900	1
1900 - 1910	0
1910 - 1920	0
1920 - 1930	1
1930 - 1940	0
1940 - 1950	0
1950 - 1960	10
1960 - 1970	11
1970 - 1980	20
1980 - 1983	<u>15</u>
TOTAL	58

Roughly half of these organizations are performing organizations. The remaining 50% span a broad spectrum of types: visual, literary, craft, and the like. Most are affiliated with one or more organizations outside Scarborough, primarily provincial or national service organizations. While the majority are content to preserve their present status, 80% in the study, 20% are anxious to alter their status, to become more semi-professional or professional in their operations. However, all organizations are anxious to up-grade their artistic capabilities and improve their financial, marketing and administrative effectiveness.

Almost all of these organizations are non-profit, with few or no employees, many volunteers, and memberships and audiences providing the bulk of their financing. Few receive financial support from corporations, foundations, or local, provincial or federal funding agencies. There is, as expected, a great variation in the size of budgets, with most being in the "under \$40,000 category", a number being in the "\$40,000 to \$60,000 category", and a couple being in the "over \$60,000 category". Audiences, like budgets, vary greatly, with some organizations performing to very small audiences, in the 100 - 200 range, and others performing to large audiences, occasionally over 1,000. Nevertheless, audience development is a constant concern for these organizations, as is their need for suitable offices, storage space, rehearsal halls, and performing and exhibiting facilities. While most are satisfied with the response to their activities, almost all feel the need for more community awareness, media coverage, City-wide events, and a central focus, such as might be provided by a Civic Arts Centre. Due to immediate pressures and lack of voluntary resources, few, if any, are able to do any short-term or long-term planning.

The programs provided by these organizations - concerts, plays, exhibitions, classes and the like - are augmented by the activities offered by many of the City's larger institutions. For example, the Recreation and Parks Department offered 30 different types of programs during 1983 to a total attendance of 45,342. In addition to its regular curriculum offerings, the Board of Education had 2,021 people register for its Continuing Education arts courses in 1983-84. The Public Library Board offered 4,795 programs in 1983 for adults and children with a total attendance of 110,109. These programs were complemented by numerous offerings by other institutions, including Scarborough Campus, Centennial College, the YMCA, the East and West Scarborough Boys and Girls Clubs, the senior citizen homes, the multicultural centres, and others.

As far as physical premises are concerned, Scarborough has a network of community facilities which can be used for artistic purposes. Most of the 13 community centres have auditoriums, as well as rooms suitable for workshops and classes. The 19 collegiates have

large auditoriums, and many have art and music rooms. The 6 occupational and vocational schools have gymnasiums, cafeteriums and adaptable classrooms, as do the 113 elementary schools and 19 senior schools. The Metropolitan Separate School Board operates 48 elementary and 4 secondary schools with similar facilities. A number of the ethnic centres also have auditoriums and workshop areas suitable for artistic events, such as the Armenians, the Croatians, the Chinese, and the Ukrainians. Finally, almost all of the 124 churches, as well as many of the service clubs, have some facilities suitable for large and small presentations.

In painting this factual portrait of resources and requirements, mention should be made of the organizations providing support services. Most visible among these are Arts Scarborough and the Recreation and Parks Department. Arts Scarborough, with over 600 individual and 100 group and corporate members, offers a variety of services, from information on events and special seminars to a monthly newsletter and coordinational activities. The Recreation and Parks Department also offers a variety of services, including assistance with facilities, advice on promotion, administration, instruction and transportation, and displays. Finally, many provincial and federal service organizations and funding agencies provide valuable services which are available to artists and arts groups in Scarborough. Among the most prominent of these are the Ministry of Citizenship and Culture, the Ontario Arts Council, the Canada Council, the Ministry of Communications, the Ontario Federation of Symphony Orchestras, Theatre Ontario, Visual Arts Ontario, the Ontario Crafts Council, the Ontario Choral Federation, the Canadian Conference of the Arts, the Council for Business and the Arts in Canada, and TV Ontario.

Consultations with a broad cross-section of political, educational, corporate and artistic leaders and the Round Table Conference confirmed this general portrait of resources and requirements. In addition, several specific areas were singled out for attention. Most prominent among these were: clarification of the responsibilities of key institutions and agencies; better overall coordination; increased business and governmental support; more information exchange

and community awareness; more specialized facilities; systematic and sustained audience development; and more cooperation and teamwork among artists and organizations.

What is to be concluded from all of the activities conducted in connection with the Plan? There are a number of basic needs which must be addressed - needs which are the subject of the next two chapters of this report. They are:

- a clearer definition of the mandates and roles of the principal institutions involved in arts development;
- a gradual expansion in the number of programs - performances, exhibitions, courses and workshops - in response to the steady increase expected in public demand;
- more specialized facilities for use by artists, arts organizations and the general public, especially storage and workshop space, rehearsal areas and performing and exhibiting outlets;
- active planning for a centralized facility with a public art gallery, a 300-1,000 seat theatre/concert hall, offices and workshops, such as might be provided by the proposed Civic Arts Centre;
- more effective coordination, planning and use of present and prospective programs, courses and facilities;
- an expanding data base capable of supplying factual and reliable information on citizens' preferences, audience characteristics, individual and organizational needs, and the number and location of future galleries, theatres, concert halls and arts centres;
- many more instructional, marketing, promotional and administrative services aimed at building audiences and improving managerial and planning practices;
- more educational and training opportunities for students, professionals, volunteers and laymen;
- more part-time and full-time employment possibilities for artists, technicians, administrators and animators;
- a stabilization and standardization of granting processes and procedures; and
- a steady expansion in the size of the funding base from corporations, service organizations and all levels of government.



CHAPTER III. A LEADERSHIP RESPONSIBILITY.

City of Scarborough, 1984

A LEADERSHIP RESPONSIBILITY

If the arts are to realize their full potential, it is essential for the arts community, the City of Scarborough, and Arts Scarborough to continue to provide leadership. This leadership must be carried out in full cooperation with the many individuals and institutions involved in the development of the arts in Scarborough, not in isolation. It is the purpose of this chapter to clarify the nature of this leadership, first by laying out the mandates and roles of these three principal partners; and second by demonstrating how these mandates and roles can be fulfilled over the next five years.

MANDATES AND ROLES

The mandates and roles of the arts community, the City of Scarborough and Arts Scarborough derive directly from the principles and objectives of arts development. Fortunately, these have already been confirmed through unanimous adoption of the Arts Policy.¹ The principles are: an integral role for the arts in development; adequate levels of financial and non-financial support; shared responsibility; and excellence in all artistic endeavours. The objectives are:

- to ensure that all citizens have adequate exposure and access to the arts;
- to encourage citizens to participate in the development of the arts in general and the formulation and execution of arts policies in particular;
- to stimulate greater public and private support for the arts in all sectors of Scarborough;
- to integrate the arts fully into all aspects of planning and decision-making;
- to improve the economic, social and environmental circumstances of Scarborough artists and arts organizations;
- to open up new possibilities for Scarborough artists and arts organizations to develop their talents and raise standards;

- to ensure adequate educational and training opportunities in the arts for all people regardless of colour, race, creed, age and sex;
- to document the past, present and future development of the arts in Scarborough;
- to improve the administration of artistic resources;
- to preserve and promote the integrity and vitality of the arts in Scarborough.

To fulfil these requirements, sufficient resources must be developed to meet present and projected needs. It is the basic mandate and role of the arts community, the City of Scarborough and Arts Scarborough to provide these resources, and to create an environment conducive to their development.

Since the bulk of the resources must be provided by the artists and arts organizations of Scarborough, the most pressing priority is to strengthen the ability of the arts community to do outstanding creative work. This means ensuring that it has expanding opportunities to present high quality offerings in suitable surroundings.

There will be occasions when the City of Scarborough and Arts Scarborough will be called upon to provide certain resources. This will happen in two well-defined situations: first, when there is a need that is not being met by the arts community, such as a particular type of program or a program for a special group; and second, when there is a need that is beyond the capacity of local artists, arts organizations, or other institutions to satisfy, such as a Civic Arts Centre or some other requirement which requires collective collaboration among many agencies and institutions. In these cases, the City of Scarborough and Arts Scarborough have a duty to get directly involved in the provision of resources. In other cases, they should work to ensure that organizations and individuals in the community are able to provide the requisite resources.

The arts community, the City of Scarborough, and Arts Scarborough also have a mandate to coordinate resources effectively. To achieve this, it is essential for these groups to cultivate a capacity for dealing with the whole field, not just with some part of it. This

will not be easy, especially when they will all be involved in supplying certain resources themselves. There is the constant danger that they will become so caught up in developing their own resources that they will lose sight of the total picture. Nevertheless, if the arts are to be properly served, the field as a whole must be constantly monitored in order to ensure that needs are identified and met, deficiencies are overcome, schedules are synchronized, and needless duplication is eliminated.

Having laid out the basic mandates and roles of these three cooperative partners, it remains to demonstrate how these can be put into practice. This can be done first for the arts community, and thereafter for the City of Scarborough and Arts Scarborough.

THE ARTS COMMUNITY

Stripped to its simplest form, the principal responsibility of the arts community is to create and present works of art of the highest standards to the largest possible audience. To accomplish this, it is recommended that the City's artists and arts organizations develop their artistic, administrative and financial capabilities to the utmost, as well as coalesce effectively as a group.

To develop their artistic capabilities to the utmost, the artists and arts organizations of Scarborough must avail themselves of as many of the municipal, provincial and federal opportunities as possible. For individuals, this means engaging in local, regional and national artistic events, taking advantage of all the services which are available, advancing their own activities and up-grading their skills, and becoming active members of Arts Scarborough. For organizations, it means effectively rehearsing and polishing presentations, expanding and diversifying audiences, engaging in various promotional campaigns, utilizing all of the services that are available to local groups, and actively supporting Arts Scarborough.

To develop their administrative and financial capabilities to the utmost, the City's artists and arts organizations should up-grade their information, record-keeping and accounting procedures,

particularly in view of the increased demands for reliable data and proper legal and fiscal accountability; market their works more aggressively; strengthen their boards; expand their networks of volunteers; improve their publicity; and broaden their base of community support. They should also prepare short-term and long-term operational plans including projections of future seasons, facilities' acquisitions and utilization, revenue and expenditure forecasts, fund-raising goals, board and staff requirements, and general organizational improvements.

Since audiences and memberships comprise the bulk of their support, it is recommended that all organizations institute immediately measures to expand audiences and diversify memberships, including publicity, promotion, ticket-selling campaigns, subscriptions, formation of men's and women's committees, marketing surveys, and utilization of established experts in the field.

As the arts develop in Scarborough, it is clear that funding will be required over and above that provided by audiences and memberships. Consequently, it is recommended that Scarborough's arts community put in place all the fund-raising techniques and mechanisms which are needed to generate a larger volume of funds in the future. For the financial needs of the community as a whole, the following fund-raising targets are recommended.

FUND-RAISING TARGETS¹
SCARBOROUGH'S ARTS COMMUNITY
1984 TO 1988
1984 DOLLARS

<u>Source/Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
City of Scarborough	7,500	10,300	13,100	15,900	18,700	21,500
Business and Service Communities ²	10,000	15,000	30,000	45,000	60,000	80,000
Metro Toronto	28,250	30,000	35,000	40,000	45,000	50,000
Provincial Govt.	110,000	140,000	170,000	200,000	240,000	280,000
Federal Govt. 2	65,000	70,000	80,000	100,000	130,000	160,000
TOTAL	220,750	265,300	328,100	400,900	493,700	591,500

1. Excludes capital projects, special events like Fanfare '84, and Arts Scarborough.
2. Estimates only.

Identifying fund-raising targets for Scarborough's arts community as a whole provides a perfect entrée into the other half of the community's responsibility. This has to do with coalescing effectively as a group. This will not be easy, particularly when artists and arts organizations have a history of working in isolation. Nevertheless, too much isolation acts as a barrier to progress.

Collective collaboration as a group is capable of producing fruitful results. There is much to be gained for instance from unified action with respect to the joint sharing of facilities, centralized mailing lists, utilization of services, and coordination of programs. Equally, there is much to be gained from unified action with respect to the proposed Civic Arts Centre, not only to demonstrate support for it in principle, but also to make it a reality in practice. Also, there is much to be gained from speaking as a united voice on matters of concern to the total development of the arts in Scarborough. Clearly, there is a much higher probability that needs will be met through collaborative action than through independent and isolated action.

In a structural sense, the possibility of collaborative action might be enhanced through the creation of organizations representing the different art forms. Apart from the Art Guild of Scarborough and possibly the Council for the Lively Arts, there are no intermediate organizations between the individual organizations and Arts Scarborough - organizations capable of speaking to the collective needs of music, theatre, literature, the visual arts and crafts. Since Arts Scarborough conducts meetings of its members and groups by discipline, it is recommended that it explore the feasibility and advisability of establishing permanent organizations in the various disciplines. The best vehicle for accomplishing this would be a conference in the Fall of 1984 to discuss this and related issues.

THE CITY OF SCARBOROUGH

The best way to depict how the City can execute its role over the next five years is to do so under the following headings: developmental grants; programs; facilities; services; and administration.

Developmental Grants

The awarding of grants to arts organizations is an established fact dating back to at least 1975. Over the years, grants have varied considerably in size and number depending on prevailing circumstances.

Over the next five years, it is recommended that the system of grants be continued, expanded, standardized, and systematized. In addition, a number of well-defined procedures concerning eligibility, categories, assessment methods, and adjudication criteria should be adopted. This is consistent with the findings of a recent study on municipal arts grants where it was concluded that "as relatively large expenditures of public monies are involved in grant expenditures and as arts funding increases, there is an increasing need for clearly defined policies and procedures, expert advice, and participation by the arts community in the decision-making process".² It is also consistent with the need to build up a viable arts community with the artistic, administrative and financial capabilities to respond to citizens' needs.

As far as eligibility is concerned, organizations should be involved in one or more of the arts,³ be incorporated as non-profit, have headquarters in Scarborough, a bona fide board of directors, and provide activities of principal benefit to Scarborough residents. All organizations meeting these conditions should be eligible to apply for developmental assistance. The exception here is Arts Scarborough. Although it has been included in this area in the past, a new means of dealing with it is proposed for the future.

Several different types of grant categories are recommended as the best means of assuring that the right type of developmental assistance is available. Sustaining grants are grants which would be available on an on-going basis to well-established organizations whose activities are of benefit to the entire City. Project grants are grants which would be made available on a periodic basis for special projects of value to the entire City, or a major segment of the City. Seed grants are grants which would be made available to organizations for start-up purposes. Individuals would be able to apply for project

grants only. Where they require funding for purposes of intensive study, they should apply to other sources, such as the Canada Council or the Ontario Arts Council.

It is recommended that the following granting processes and procedures be established. Apart from special proposals, all regular applications would be received once a year by the City of Scarborough. The applications would be reviewed by an officer of the City to ensure that general application and eligibility requirements have been met. Following this, they would be turned over to Arts Scarborough for review by a special sub-committee of the Board. Arts Scarborough would then return the applications to the City's Grants Committee with its conclusions. The Grants Committee would then make the appropriate recommendations to Council. In the implementation of this system, Arts Scarborough and the Grants Committee are urged to draw on the advice of objective authorities in the field.

A number of well-defined adjudication criteria should be utilized. Foremost among these would be: the level of artistic achievement; contribution to the cultural life of the community; extent of community support; fund-raising and management capability; and ability to execute the activities for which application is made. Wherever possible, it is recommended that conditional and matching grants be used to encourage recipients to increase memberships and markets, develop audiences, strengthen administrative operations, and lever funding from other sources.

The following allocations are recommended for Developmental Grants. The purpose of these grants would be to provide assistance to Scarborough's burgeoning arts community; set funding for core organizations at a consistent level; help new organizations get established; ensure that a corps of organizations exists at the end of five years capable of performing effectively at the proposed Civic Arts Centre; and provide realistic indications of long-term financial support for individuals and organizations of significant value to the City.

DEVELOPMENTAL GRANTS
CITY OF SCARBOROUGH
1984 TO 1988
1984 DOLLARS

<u>Source/Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
City of Scarborough	7,500	10,300 ¹	13,100	15,900	18,700	21,500

1. Excludes grants to Arts Scarborough and special events like Fanfare. Based on \$7,500 granted and \$13,500 applied for in 1983. Growth of \$2,800 per annum assumed from 1984 to 1988.

Programs

The main reason for recommending that the City increase its developmental assistance over the next five years is to strengthen the arts community's ability to play a stronger role in programing, while simultaneously making it possible for the City to play a stronger role in coordination and overall administration. As this happens, the City will have to adjust its involvement in programing accordingly.

As far as the Recreation and Parks Department is concerned, it is recommended that it limit its involvement in arts programing to areas where there is a clearly discernible need or a vacuum that cannot be or is not being filled by another agency. In some cases, it might even turn over existing programing opportunities to the arts community. To the extent that this happens, this would result in revenue-earning opportunities for arts groups, particularly if the Department made its facilities available at nominal rates. This would constitute another form of assistance by the City to the arts community.

As far as the City's own programing unit is concerned, it is recommended that the Communications Division expand its programing slightly each year. The reason for this is that its programs are extremely beneficial to the effectiveness of the City Centre, are inexpensive to operate, and provide an ideal showcase for the works of Scarborough artists and arts organizations.

Facilities

The City is advised to expand its involvement in facilities, largely by playing a facilitating and coordinating role. There are two reasons for this. First, unlike programming requirements, many facilities' requirements are beyond the capacity of individual artists and groups. Second, the City is in the best position to ensure that the arts community has sufficient capital resources to function effectively.

As was confirmed in the Arts Policy, the long-term objective here should be to develop an adequate grid of generalized and specialized arts facilities. This involves four major prerequisites: ensuring that existing and future facilities are properly planned for and utilized; ensuring that the arts community is adequately serviced in terms of equipment, meeting rooms, rehearsal requirements, workshop areas and storage space; providing neighbourhood facilities where there is a documented need; and developing the proposed Civic Arts Centre as a common focal point.

As far as ensuring that existing and future facilities are properly planned for and utilized, it is recommended that the City establish an on-going Facilities Planning and Coordination Forum with representation from the City, the Board of Education, the Metropolitan Separate School Board, the Public Library Board, Scarborough Campus, Centennial College, Arts Scarborough, Human Services, the artistic community, and other interested parties. The purpose of this Forum would be to assure that everyone is aware of existing facilities and requirements; that the arts community is participating actively in the future planning of facilities; that realistic estimates are made of the number and location of future art galleries, theatres, concert halls and arts centres; and that all institutions are discharging their responsibilities effectively. Estimated costs for this Forum are \$1,000 per annum.

As far as servicing the arts community in terms of equipment, meeting rooms, rehearsal and workshop areas, and storage space, it is recommended that with the exception of workshop and storage space,

the City restrict its involvement here to staff advice, periodic help with locations, and repayable loans. In effect, the arts community would be expected to cover its own costs in these areas through membership fees and fund-raising endeavours. Since workshop and storage space is the most pressing capital requirement at the present time, it is recommended that the City provide the arts community with support funds for workshop and storage space of up to \$20,000 in 1984, increasing by \$1,000 per annum until 1988. This amount is based on current expenditures on storage space by local groups.

As far as neighbourhood facilities are concerned, Oakridge is the only area where community facilities are being developed over the next five years. As part of the overall needs study presently being conducted there, it is recommended that an assessment be made of the need for arts facilities in Oakridge and, if so, precisely what types of facilities are required. If there is a demonstrable need and the actual type of facilities is determined, the capital costs of this could then be incorporated into this Plan and the long-term master plan for capital construction.

This brings us to the proposed Civic Arts Centre. Given the wealth of documentation on the need for such a centre,⁴ the City is strongly advised to continue its planning in this area. The Task Force advocates the following sequence of events as the most suitable one to follow. First, a feasibility study should be conducted to determine the most appropriate artistic concept for the Centre; the facilities that are required to translate this concept into practice; and the financial, capital, marketing and operating implications of this. This study, which is budgeted to cost \$18,000, should assess carefully both the community component (the need for and use of facilities by local artists and groups), and the national and international component (the booking and touring of well-known artists and organizations). Following the study, the requisite cost estimates can be inserted into this Plan and the master plan, and the appropriate administrative infrastructure can be established. Included here would be a Planning Committee to plan all key developments including construction and on-going management of the facility; and a Fund-Raising Committee to

raise funds from local, provincial and federal sources. Following this, all physical requirements can be settled; site selection and land acquisition can be finalized; tenders can be submitted; a developer can be selected; and construction can be commenced.

The final facilities' requirement concerns Cedar Ridge. Given its importance as Scarborough's only publicly-funded art gallery, it is recommended that the City continue its commitment to Cedar Ridge over the next five years according to the following estimates. These estimates cover housing costs only and should be reviewed each year and altered where necessary. As far as programing is concerned, Cedar Ridge should apply for developmental assistance like any other organization.

FACILITIES REQUIREMENTS

CITY OF SCARBOROUGH

1984 TO 1988

1984 DOLLARS

<u>Requirements/ Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
Facilities Forum	-	1,000	1,000	1,000	1,000	1,000
Storage Space	-	up to 20,000	up to 21,000	up to 22,000	up to 23,000	up to 24,000
Arts Centre Study ¹	18,000					
Cedar Ridge	<u>35,000</u> ²	<u>66,030</u> ³	<u>69,992</u>	<u>74,192</u>	<u>78,644</u>	<u>83,362</u>
TOTAL COSTS	53,000	87,030	91,992	97,192	102,644	108,362

1. Committed from funds available in 1983; expended in 1984.
2. Based on old agreement with the City.
3. Based on new agreement with the City; and an increase of 6% per annum thereafter.

Services

Rather than building up a battery of services of its own, it is recommended that the City provide assistance to Arts Scarborough, and possibly other institutions, to supply the requisite services. This would limit the City's involvement in service provision to those

provided by staff personnel, such as general advice on grants and programs, as well as specific assistance with facilities. Not only would this minimize costs to the City, but also it would prevent the build-up of an unnecessary bureaucracy.

In order to place Arts Scarborough in the best position to provide the bulk of these services, it is recommended that the City readjust Arts Scarborough's grant and set it at the following rate over the next five years. Since the City may also wish to commission other institutions from time to time to provide specific services, a modest amount has been budgeted each year for this.

EXPENDITURE ON SERVICES
CITY OF SCARBOROUGH
1984 TO 1988
1984 DOLLARS

<u>Category/Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
Arts Scarborough	15,000 ¹	20,000	21,000	22,000	23,000	24,000
Other institutions	-	<u>1,000</u>	<u>1,000</u>	<u>1,000</u>	<u>1,000</u>	<u>1,000</u>
TOTAL EXPENDITURE	15,000	21,000	22,000	23,000	24,000	25,000

1. Includes \$7,500 grant and \$7,500 in postage paid by the Recreation and Parks Department.

Administration

Since most of the proposed build-up in the arts is in the field and not at the City Centre, the City's projected administrative requirements can be kept to a minimum. This will result in considerable savings, not only over the next half decade, but for decades to come.

The following staffing requirements can be foreseen over the next five years. As far as the Recreation and Parks Department is concerned, it is recommended that an additional full-time Recreation Supervisor for the Arts be employed in 1985. This will bring the Department's staff component to two full-time people, plus appropriate secretarial assistance and office overhead. The duties of this

Recreation Supervisor would include: assuming overall responsibility for arts development at the City; assisting Scarborough's artists and arts organizations with their artistic activities, audience development and fund-raising; working closely with the Communications Division, the Economic Development Department, the Planning Department and other City departments on matters of mutual concern; coordinating the City's actions with respect to the planning and construction of all facilities; collaborating with all institutions on arts resource development; coordinating all City programs and forums; and animating the arts throughout Scarborough.

As far as the Communications Division is concerned, it will require a gradual increase in the amount of staff time spent on arts activities, from the equivalent of one full-time staff person in 1984 to the equivalent of two full-time staff people by 1988. The Planning Department would need to add an additional staff person to the Urban Design group on contract for up to one year if planning for the proposed Civic Arts Centre proceeds on schedule.

ARTS SCARBOROUGH

One of the advantages of clarifying the roles of the arts community and the City is that it helps to clarify the roles of other institutions. This is especially true for Arts Scarborough, the one institution with which the City and the arts community must work in partnership if the arts are to flourish in the future.

If the City's role is a demanding one, so also is Arts Scarborough's. Strategically located between the City and all other individuals, organizations and institutions working on behalf of the arts in Scarborough, it must see to it that needs are assessed; progress is evaluated; resources are developed; the City is advised; the arts community is served; audiences are expanded; and that the arts are highly valued. This role as monitor, facilitator, evaluator, educator, advisor and advocator is not an easy one, particularly given the geographical size of Scarborough, the pressures of the present, and the challenges of the future.

Basically, Arts Scarborough is a service organization. It provides its services - at present the newsletter, the arts directory, the speakers' bureau, publications, meetings with arts groups, workshops, counselling, office facilities, showcases for artists and advocacy activities - to a variety of individuals, institutions, and citizens in all parts of Scarborough.

Over the next five years, it is recommended that Arts Scarborough become a service organization par excellence by expanding its capacity to provide high quality services to its four target groups: the City; artists and arts organizations; specialized institutions; and the general public. The implications of this are clear. On the one hand, it means increasing the number and frequency of its services, as well as improving their delivery. On the other hand, it means avoiding too much direct involvement in programing. Whereas it was once compelled to get rather heavily involved in programing to attract individual artists who were not affiliated with any organization, too much involvement in programing could result in serious complications. Not only could it interfere with its objectivity and ability to provide essential services, but also it could prove competitive with the very individuals and organizations it was designed to help.

Future services to the City include expert adjudication on grant applications; advice on programing and the hiring of personnel; mobilization of support for projects like the Civic Arts Centre; coordination of initiatives in the various disciplines of music, theatre, visual arts and the crafts; and bringing together like-minded organizations to share resources and speak as one voice.

Future services to artists and arts organizations, specialized institutions and the general public include a variety of valuable informational, coordinational, instructional, promotional and administrative activities.

As far as informational services are concerned, it is proposed that Arts Scarborough become the centre for research, information and documentation about the arts in Scarborough. Consequently, it is

recommended that it undertake research studies over the next five years on The Audience for the Arts in Scarborough, The Artistic Needs and Preferences of Scarborough Residents, Future Programing Requirements, and The Needs of Scarborough Artists. These studies, which should be supplemented by a selective survey of Audience Characteristics and Attitudes during the Fanfare Festival, could be undertaken by students from the Cooperative Programme in Arts Administration established at Scarborough Campus of the University of Toronto, as well as by summer students on Canada Works and Experience Grants. In combination, they would go a long way towards overcoming the serious research and informational deficiencies referred to earlier. More generally, it is recommended that Arts Scarborough begin to work towards the development of an effective data base system for storing, retrieving and disseminating arts information for the arts community and the general public. Such a system, which should be evolved in conjunction with the Library Board and other agencies, should be capable of providing quick and easy access to information about all aspects of the arts in Scarborough, from calendars of events to financial statistics.

Feedback from artists and arts organizations indicates that many instructional services will be needed over the next five years on such subjects as lighting, costume and set design, staging, creative writing, and the use of new technologies, particularly computer graphics and video. As a result, it is recommended that Arts Scarborough undertake at least one instructional workshop each year for the next five years on a subject of greatest need to the arts community. In 1984, the area of greatest need is Technical Use of Facilities, which combines well with the Fanfare Festival.

Promotional services are also very much in demand, not only by individual artists who need a great deal of help with their marketing and sale of works, but also by groups who are looking for larger audiences and more visibility in the community. Here it is recommended that Arts Scarborough embark on a campaign to improve the status of individual artists through periodic soundings, increased use of artists' works in public places, and more effective utilization of creative

talents in the schools. These activities should be complemented by a number of promotional services for organizations, including write-ups and flyers of events in the newsletter, lobbying to increase coverage in the mass media, particularly newspapers and cable television, and publicity campaigns to improve community commitment.

With more information at its fingertips and expanding promotional expertise, Arts Scarborough will be in a perfect position to provide many crucial coordinational services. Through playbills and calendars of events, it will be able to bring about a much better scheduling of programs and events in the visual, musical, theatrical and material arts. In this regard, it is recommended that it establish an on-going Program Planning and Coordination Forum, similar to the Facilities Forum advocated for the City, to evaluate present programming needs, forecast future requirements, and ensure maximum programming efficiency and effectiveness. Better coordination of grants, funding and services could also be assured through Arts Scarborough, not only within Scarborough, but also between Scarborough and other jurisdictions. These activities should be provided on a continuing basis from 1984 to 1988.

Finally, there are the administrative services. Here, it is recommended that Arts Scarborough conduct at least one administrative workshop per year, commencing in 1984 with a workshop on The Roles and Responsibilities of Boards of Directors. Feedback from the arts community indicates that workshops for subsequent years should include Fund-Raising for Arts Organizations, Planning for Artists and Arts Organizations, Audience and Membership Development, and Volunteers in the Arts. These services should be developed in close liaison with the Cooperative Programme in Arts Administration at Scarborough Campus.

In order to implement these activities, it is clear that Arts Scarborough will have to expand its operations steadily over the next five years. In the following tables, projected expenditures are estimated to increase from \$59,000 in 1984 to \$91,900 by 1988. Projected revenues are estimated to increase from \$59,000 in 1984 to \$91,774 by 1988. In view of the greatly expanded role envisaged for Arts Scarborough, as indicated earlier, the City's appropriation has been readjusted and set at \$20,000 for 1984. After this, it is recommended that it grow at an annual rate of \$1,000.

ARTS SCARBOROUGH
PROJECTED EXPENDITURES¹
1984 TO 1988
1984 DOLLARS

<u>Expenditure/ Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
<u>SERVICES</u> ²						
Advisory		500	600	700	800	900
Informational		2,000	3,000	4,000	5,000	6,000
Instructional		1,000	2,000	3,000	3,500	4,000
Promotional		1,000	2,000	3,000	3,500	4,000
Coordination		1,000	1,500	2,000	2,500	3,000
Administrative		1,500	2,620	3,603	4,440	5,424
<u>ADMINISTRATION</u> ³						
Salaries		38,000	40,280	42,697	45,260	48,576
Office		14,000	16,000	18,000	19,000	20,000
TOTAL EXPENSES	42,908	59,000	68,000	77,000	84,000	91,900

1. Excludes expenditures on Fanfare '84.
2. Includes continuation of existing as well as proposed services for the next five years.
3. Includes a full-time Executive Director and full-time Secretary from 1984 to 1988. Other personnel charges would be allocated directly to the appropriate services.

ARTS SCARBOROUGH
PROJECTED REVENUE
1984 TO 1988
1984 DOLLARS

<u>Revenue/ Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
<u>GRANTS</u>						
City of Scar.	7,500 ¹	20,000 ²	21,000	22,000	23,000	24,000
Metro Toronto	15,000	16,000	17,000	18,000	19,000	20,000
Ont. Arts Council	8,000	9,000	10,000	11,000	12,000	13,000
<u>MEMBERSHIPS</u>	5,830					
Individual & Group		6,000	6,500	7,000	7,500	8,000
Corporate		3,000	5,000	7,000	7,500	8,000
<u>OTHER SOURCES</u>	3,413	5,000	9,320	12,719	15,702	18,774
Interest, advertising, publications, fund-raising, etc.						
TOTAL REVENUE	39,743	59,000	68,820	77,719	84,702	91,774

1. Grant only. Excludes \$7,500 in postage.
2. Includes approximately \$7,500 in postage.



CHAPTER IV. A COOPERATIVE RESPONSE.

City of Scarborough, 1984

A COOPERATIVE RESPONSE

If the object of the last chapter was to lay out the most salient objectives, mandates and roles for the arts community, the City of Scarborough, and Arts Scarborough, the object of the present chapter is to do the same for other key institutions, specifically the Board of Education, the Metropolitan Separate School Board, Scarborough Campus, Centennial College, the Library Board, the Guild Inn, the business and service communities, and the public funding agencies. Without a strong response from these institutions to match initiatives elsewhere, the arts will not develop effectively in all parts of the City.

SCARBOROUGH BOARD OF EDUCATION

Artistic growth in Scarborough is inconceivable without the Board of Education. Since the Board is concerned with the education of future generations of artists and audiences, it is recommended that it continue its present policy of making sure that every Scarborough student has a first-class education in the arts over the next five years. While every effort should be made to ensure that gifted and highly interested students have access to the specialized and enriched opportunities they need to develop their talents to the fullest, the primary goal must be to ensure that all students receive a basic education in the arts at all levels of the educational system. This goal is best met through a judicious blending of extra-curricular activities and classroom opportunities.

All curriculum is organized under the policies and guidelines laid down by the Ministry of Education. Within this framework, the Board provides teachers with extensive and detailed curriculum guides, as well as with additional units of study for all arts courses. These documents are continually revised and rewritten in order to provide ongoing evaluation of arts programs; respond to suggestions for improvement; and meet changing needs.

The implementation of the Ministry of Education's OSIS (Ontario Schools: Intermediate and Senior) document in September 1984, makes it difficult to predict the progress of arts education in secondary schools over the next five years. The document is at once positive and negative in encouraging arts involvement. The requirement that each student must take at least one arts credit in a full high school program, and the definition of those credits as visual arts, dramatic arts or music, means that teachers of these subjects will be able to reach many students who would never have taken an arts course under the old system. However, the provision which allows students to complete all of their courses in four years, in conjunction with an increase in the number of compulsory credits, diminishes the opportunity to select optional courses. Students choosing this "fast track" approach may not be able to continue their interest in arts courses beyond one or two years. It should be noted, however, that Scarborough Board of Education officials encourage students to avail themselves of the widest background possible and therefore do not actively support the "fast track" approach. Only time will reveal the impact of these changes and the Board is advised to monitor this process carefully. Everything possible should be done to encourage students to explore this vital component of their education and development.

It is recommended that the Board continue to strengthen its core program in the arts over the next five years by providing its teachers with a broad and diverse network of professional development opportunities. This is best accomplished by a continuation of present programs, whereby teachers in the visual arts are provided with opportunities to display their works publicly at the City Centre as well as at schools and in private galleries; arrangements are made with universities in Ontario and elsewhere, most notably the State University of New York at Buffalo, to help teachers in all the arts to upgrade their academic credentials; evening courses for music teachers in both vocal and instrumental techniques are run by the University of Toronto and the Ministry of Education at Agincourt Collegiate; in-service activities in music, drama and visual arts are provided throughout each school year; itinerant music teachers work with classroom teachers on a regular basis and offer an instrumental music enrichment program

to all of the elementary schools; a teachers' choir provides practical choral experience; dramatic arts workshops are offered for inexperienced and experienced teachers; and an annual Dramatic Arts Conference is provided which brings Scarborough students and teachers together for a full day of workshops and theatre presentations.

As far as students are concerned, it is recommended that the Board continue its policy of offering a network of enrichment possibilities to amplify classroom activities over the next five years. Included here should be opportunities to: create musicals, plays, music nights, art exhibitions and other special arts events in the schools; enjoy live music and theatre performances through such agencies as Prologue to the Performing Arts, Prelude Concerts, Symphony Seminars and Mariposa in the Schools; attend symphony concerts at Thomson Hall; visit the Art Gallery of Ontario, the Royal Ontario Museum and the McMichael Gallery; profit from the Ontario Arts Council's "Artists in the Schools" program of professional artists in music, visual arts and drama in classroom situations; provide activities such as the Saturday Morning Classes for Gifted Students in Visual Arts, the thirteen all-city performing ensembles in vocal and instrumental music and the fine arts camps. Started in 1969 as a music and art camp, this project has grown to a visual arts camp (Art in the Country) and two music camps, with an annual combined enrolment of approximately twelve hundred students. Drama programs are also operated at the visual arts camp.

As far as a School for the Arts is concerned, the Alternatives Committee of the Board has considered the establishment of such a School over a period of several years. Although the Committee supported the philosophical concept of an alternative School for the Performing Arts, it was decided not to proceed with it at this time. The Committee was strongly influenced by the impending changes in secondary education which commence in September 1984, and by the enrichment program already in place. It is recommended that the Program Department continue to monitor the status of the arts programs with a view to compiling information for future consideration by the Alternatives Committee.

The existing policy of allowing artists and arts groups to use educational facilities at reasonable rates should be continued over the next five years in view of the shortage of certain types of facilities. Arts groups may wish to take advantage of available space either in operating schools where there are surplus classrooms, or a closed school that may become available in the future. Whenever the Board decides to close a school, the community will be informed in the June preceding the school's final year of operation through school newsletters and advertisements placed in the daily newspapers. Any community group wanting to rent, lease or even buy vacant accommodation in these schools should contact the Superintendent of Planning and Operations.

It is recommended that Arts Scarborough build on this base by informing the schools of activities that would be available to students after graduation, and by assisting the Board in promoting and proposing arts programs offered to the community through continuing education.

METROPOLITAN SEPARATE SCHOOL BOARD

While the policies of the Metropolitan Separate School Board are Metro-wide, some autonomy is given to the four regional elementary school constituencies (Toronto, North York, Scarborough/East York, and Etobicoke/York) to accommodate the local needs of each community. In the Scarborough Region, the "Cultural and Performing Arts" are made up of four disciplines within the Curriculum and Special Services Department of the Board: Dramatic Arts, Music Education, Physical Education (dance), and Visual Arts. They are offered at two levels: as part of the school curriculum; and as extra-curricular learning activities organized by individual academic departments and through the Continuing Education Department.

The Five Year Guidelines of the Metropolitan Separate School Board call for a continuation and expansion of current policies in the arts in both funding and the provision of facilities. Consequently, it is recommended that each discipline continue to maintain and develop regular and enrichment opportunities both as independent components of a school curriculum; and as an integration of the arts with other

subjects in the overall curriculum. Included here are increases in the number of teachers with specialized training in the arts; use of itinerant teachers, consultants and resource staff; utilization of talented artists and groups in the schools and classrooms through such programs as Prologue, Prelude, Inner City Angels, the Toronto Symphony, and Artists in the Schools; utilization of opportunities in the community, particularly at the Scarborough City and Town Centres, the Centennial Community Centre in Scarborough, Roy Thomson Hall, the Art Gallery of Ontario, the Royal Ontario Museum, the Ontario Puppetry Centre, Harbourfront, Scadding House, and others; and continuation of the arts festival at various schools and community centres where parents and members of the community are invited to attend.

As part of the continuing education program it is recommended that the arts continue to play an important role in the growth and expansion of Saturday classes and summer school programs. Although arts options are available at many of the summer school programs, of particular importance is the summer school program for the cultural and performing arts. Centrally located, the program offers students from across the system options in instrumental music, visual arts, dramatic arts, and dance. Of high priority is the establishment of a School for the Cultural and Performing Arts. Strategically located and approved in principle by the Board in 1984, it is intended to give every student with special talent easy access to specialized training in the arts. School and adult groups from all communities will have the opportunity to use its facilities, such as the auditorium and exhibition halls.

SCARBOROUGH CAMPUS OF THE UNIVERSITY OF TORONTO

Scarborough Campus' role in the arts over the next five years may be subdivided into two parts: general activities of interest to students and faculty; and specific activities of interest to Scarborough residents. While the Campus must maintain the freedom to respond to needs wherever they arise, there would be much to be gained from increased penetration into the City's cultural life.

Given the shortage of academic opportunities for young people, particularly at the post-secondary level, it is recommended that the

Campus sustain, and where feasible expand, existing programs in the arts over the next five years. Included here are the Specialist and Major Programs in the Arts, Drama, English, Fine Art and Music, as well as such extra-curricular activities as dramatic presentations by student groups, special concerts, arts exhibitions, and lectures. In order to make these activities more visible throughout Scarborough, it is also proposed that they be given much more publicity, promotion, and advertising in secondary schools, on public transit lines, at the Galleria, in the mass media, and in the promotional literature of local organizations.

More effective integration into Scarborough's cultural life can also be accomplished through the exciting new programs the Campus is projecting for the next five years. Specifically, these include the Cooperative Programme in Arts Administration, renovation of the Fine Arts Studio, development of a series of Sculpture Sites, and creation of a Campus Cultural Centre.

In response to a need identified by the Applebaum-Hébert Commission, the Canada Council, and the Task Force on Arts Policy, the Cooperative Programme in Arts Administration is designed to train administrators for service at all levels of the arts. It will largely consist of twenty courses in the arts, commerce and finance and arts administration, with two work terms of four months each. Work term placements will be sought in artistic institutions generally, as well as specifically in Scarborough. Once the Programme is operational, it will be able to provide a number of services of value to Scarborough's arts community, such as seminars, workshops, research, and consultation on a variety of administrative matters.

Renovation of the Fine Art Studio and the Sculpture Site Program are also on the slate of activities for the next five years. Renovation of the Fine Art Studio will serve a dual purpose. On the one hand, it will increase the capacity for training students and providing services to faculty. On the other hand, it will make courses much more attractive to potential students. The Sculpture Site program possesses a similar potential. At a variety of locations throughout the Campus, pieces of sculpture by some of Canada's and Scarborough's

best-known sculptors will be attractively displayed. The Campus will provide the sites, and the sculptors will be expected to move the pieces to the sites and maintain them over time.

Finally, there is the proposed Campus Cultural Centre. As presently envisaged, it could include a theatre-auditorium for lectures, concerts, plays and conferences, as well as an art gallery, a bookstore, a restaurant, meeting rooms, parking, and possibly studio space. In order to ensure that both academic and community interests are met, it is recommended that an assessment be made of the immediate and long-term artistic, financial and administrative viability of such a Centre. This assessment would ascertain the most appropriate site and uses for the facility; future operational requirements; and the best structure and sequential process for realizing the Centre. Given the other centres being contemplated for Scarborough, particularly at the City Centre and Centennial College, it is recommended that this assessment be carried out in full consultation and coordination with other institutions.

In the following table, cost estimates are provided for these special programs. These costs are over and above the cost incurred for maintaining on-going arts programs.

<u>PROJECTED PROGRAMS</u>						
<u>SCARBOROUGH CAMPUS</u>						
<u>UNIVERSITY OF TORONTO</u>						
<u>1984 TO 1988</u>						
<u>1984 DOLLARS</u>						
<u>Program/Fiscal</u> <u>Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
Cooperative Programme in Arts Administration 1		52,000	55,120	58,427	61,933	65,649
Studio Renovation		20,000	10,000	-	-	-
Sculpture Sites 2		-	-	-	-	-
Cultural Centre 2		-	-	-	-	-
TOTAL	0	72,000	65,120	58,427	61,933	65,649

1. Assumes 6% increase per annum.
2. To be inserted as available.

CENTENNIAL COLLEGE

Like Scarborough Campus, Centennial College has a major role to play in arts development. This role coincides with the principal goal espoused for the College "to provide high-quality career-oriented adult education for part-time and full-time students," as well as with the principal mission identified in the College's Multi Year Plan "to provide an environment conducive to optimizing creativity, commitment and enthusiasm".

The first responsibility over the next five years is to maintain, and where feasible increase, part-time and full-time courses and programs in the arts. Here, it is recommended that the College participate actively in the Program Planning and Coordination Forum proposed earlier.

If the College has an important role to play in the provision of arts courses and programs, it also has an important role to play in the provision of facilities. Throughout its complex of campuses, numerous meeting rooms, workshop and storage areas, and display spaces exist which might be utilized by local artists and arts groups. The same holds true for some of the larger facilities, such as the multi-use theatre-lecture halls, auditoriums and gymnasiums available on the Progress, Ashtonbee and Warden Woods campuses. Here, active participation in the Facilities Planning and Coordination Forum is recommended.

The College intends to assess the feasibility of an arts facility which includes an auditorium-lecture theatre of 1,000 seats, which would be divisible into two smaller areas of 300-500 seats each, with a standard proscenium or thrust stage ideal for theatrical performances, music rehearsals, television studio work, scenery design, and set fabrication. Coupled with this facility would be a gallery foyer for displays and art work, outdoor patio areas, and a terraced amphitheatre for summer theatre and outdoor musicals. Given the potential of this facility for academic and community use, it is recommended that the planning process incorporate a careful assessment of community needs and the availability of funds, as well as a consultative arrangement with the City, Scarborough Campus, and any other institutions planning arts facilities.

SCARBOROUGH PUBLIC LIBRARY BOARD

In general, the role envisaged for the Scarborough Public Library Board includes the provision of programs and services, the dissemination of information, assistance with materials and, where appropriate, community use of facilities. This role has been affirmed in the following objectives, espoused for the Board in its Framework for the Development of Library Service in the Borough of Scarborough:

1. To lend appreciable support to the cultural life of Scarborough by providing resources that increase the opportunity for cultural participation and enrich the quality of these experiences;
2. To promote a greater enjoyment of leisure-time activities through the use of library materials, programs and information; and
3. To actively participate in the exchange of information on the broadest possible basis, ensuring a well-informed staff and community regarding issues of current interest and concern.

In response to community needs, it is recommended that the Board maintain its active involvement in arts programs for children and adults over the next five years by: co-sponsoring programs with Arts Scarborough's Literary and Visual Arts Committee, the Birchcliff Arts Guild, the University Women's Club, the Toronto Symphony and the Scarborough Historical Society; working in close cooperation with organizations like the Canada Council, the Canadian Society of Children's Authors, Illustrators and Performers and the Writers' Union to promote the interests of authors and performers in Scarborough; and participating in the Program Planning and Coordination Forum proposed earlier. However, given the difficulties involved in forecasting programming requirements over the next five years, it is recommended that the Board make its programming projections on a two year basis commencing with the following projections for programs and estimated audiences for 1984 and 1985. Projections for subsequent years should be inserted into the Five Year Plan at the commencement of each year.

PROGRAMING PROJECTIONS
SCARBOROUGH PUBLIC LIBRARY BOARD
1984 AND 1985

<u>Category/Year</u>	<u>1984</u>		<u>1985</u>	
	<u>Programs</u>	<u>Attendance</u>	<u>Programs</u>	<u>Attendance</u>
Adults	1,400	30,000	1,450	32,000
Children	3,400	80,000	3,700	83,000
TOTAL	4,800	110,000	5,150	115,000

If the Library Board has an important role to play in arts programing, it has an equally important role to play in arts information. The Board has at its command many of the resources which are required for an effective arts information system, including a network of well-placed branches, a great deal of internal equipment and display facilities, and well-trained personnel with expertise in data processing. In the development of a dynamic arts information system for Scarborough, the Board's role would seem to be much more one as a displayor and disseminator of information than as a collector of information. Arts Scarborough, acting as the central research and documentation centre, should seek to put in place a mechanism for a systematic collection of information about community arts programs, facilities and services. Once the information was collected, it could be made available to the Board for distribution throughout the entire library system. Here, it is recommended that the Board participate actively with Arts Scarborough, the City, and other interested institutions in the development of this system.

As far as facilities are concerned, it is recommended that the Board continue its policy of making existing facilities available for use by the arts community and Arts Scarborough over the next five years. With respect to new facilities, it is recommended that the Board include detailed assessments of neighbourhood artistic and multicultural needs wherever it is undertaking investigations into the planning and development of facilities to be constructed or leased over the next five years. Specifically, this includes Taylor Memorial Library scheduled for construction in 1984-86; the new branch in the Kennedy-Eglinton area scheduled for 1985; the Northern District Branch

slated for 1986; the new branch in the Steeles community projected for 1987; and the branches scheduled for Milliken, Highland Creek and Morningside for 1988 and beyond. The Northern District Library is particularly important in this regard in view of the fact that it will be a major library with 25,000 square feet of space, similar to Cedarbrae and Albert Campbell, providing backup resources for all people living north of Highway 401.

THE GUILD INN

In view of the Guild's distinguished history as a centre of aesthetic innovation and excellence, it is strongly recommended that the arts continue to act as the focal point for the Guild's operations in the immediate and long-term future. The possibilities here over the next five years are limitless. First, full advantage can be taken of the grounds and facilities as sites for dramatic, dance and multi-media productions, exhibitions and multicultural attractions. Second, prominent artists and craftsmen can be commissioned to work on location, much as they did when the Guild was originally created. Third, the collection of unique monuments and sculptural pieces can be expanded and made more accessible to the general public. Fourth, the conference facilities can be used more frequently, especially in the winter, for arts seminars and conferences. While the Guild must always maintain the right to make its own selections, there is no doubt that numerous opportunities exist to draw on the talents of local, national and international authorities in the realization of these possibilities.

The first step towards realizing the Guild's full potential can be taken during the next two years. During this time, a major Study of the Future of the Guild Inn will be undertaken in accordance with the mandate set out for the new Board of Management by the Province and Metro. While the findings of the Study must not be prejudged, the Task Force recommends that the Study examine in detail at least the following;

- a) the possibility of becoming a dynamic centre of activity for Scarborough artists and arts organizations;
- b) the possibility of becoming an international learning centre in the arts and their administration capable of attracting the country's foremost administrative and artistic talents;

- c) the possibility of becoming an artists' colony comparable in size and stature to the McDowell colony in United States;
- d) the possibility of becoming a home for a number of organizations, such as the Canadian Heritage Foundation, the Canadian Recreation Association, the Canadian Conservation Association, the Canadian Architectural Association, a Canadian Institute for Arts Policy, Arts Scarborough, and others;
- e) the possibility of becoming a world-class sculpture park, art gallery and architectural museum.

In the execution of this Study, contact should be made with as many individual and institutional authorities as possible in order to lay out a vision to guide developments over the next fifty years comparable to the Clarks' original vision, as well as to identify the financial, marketing and administrative resources which are needed to realize this. Of utmost importance in this regard is contact with local authorities, as well as with such organizations as the Banff Centre, UNESCO, the Council of Europe, the International Council of Museums, the International Council on Monuments and Sites, the Aspen Institute, the International Theatre Institute, the East-West Cultural Learning Centre, and others. Contact with these organizations should help to ensure that the Study achieves the high aspirations which are held for it. Following completion of the Study, findings pertinent to this Plan can be inserted where appropriate.

THE BUSINESS AND SERVICE COMMUNITIES

If the arts are to flourish over the next five years, more support will have to be forthcoming from Scarborough's many corporations, developers, and service associations. Fortunately, there are strong indications this will be the case.

One measure of this is the excellent response from the business community to requests for sponsorships for Fanfare '84. By the end of April, well over \$100,000 in sponsorships were confirmed with such companies as The Equity Development Group Ltd., The Prudential Insurance Company of America, Warner-Lambert Canada Inc., Yamaha Canada Music Ltd., Ford Glass Limited, Canadian Imperial Bank of Commerce, Cedarbrae Volkswagen, A.C. Neilsen Company of Canada Ltd.,

Eli Lilly Canada Inc., Loomis and Toles Co. Ltd. and numerous others. Another measure is the increase in corporate members of Arts Scarborough, from zero in 1982 to over 30 in early 1984. A final measure is the growing interest in the Lions Club, the Rotary Club, the Kiwanis Club, the Legion, the Knights of Columbus, the Scarborough Town Merchants Association, the Tourist Board and others, in a broad range of artistic activities.

The most essential form of assistance involves helping Scarborough artists and arts organizations with the creation and presentation of their works of art. Nothing makes a more valued contribution than a donation, a sponsorship, or a purchase of a work of art. Not only does this provide tangible support, but also it gives forceful recognition to the fact that what artists and arts organizations are doing is of value to society. Companies and service organizations located and working in Scarborough have an obligation to invest in the cultural life of the community in this way, regardless of where their head offices are located.

There are many other ways in which businesses and service associations can assist arts development. Many developers, corporations and service agencies have people with expertise in marketing, accounting, fund-raising and planning which could be made available, and should be recruited by arts organizations for their boards. In addition, many have facilities which might be used for meetings, workshops, rehearsals and storage. Where appropriate, these facilities might even be used for on-site concerts, plays, exhibitions and readings, thereby acquainting employees more fully with the works of Scarborough's arts community. And what holds true for facilities equally holds true for equipment. Occasional loans or gifts of used office equipment, typewriters, file cabinets, desks, chairs, tools, and the like always are valued. So also are services such as photocopying, printing of documents, art work, advertising and mailings.

Developers, corporations and service associations have every right to expect tangible acknowledgements for these contributions on tickets, in programs, and on playbills. There is an opportunity to reap numerous advertising, sales, publicity, public relations, and

financial rewards here - rewards which directly and indirectly result in greater visibility, profits, and employee satisfaction. Therefore, it is recommended that the City's developers, corporations and service associations take every precaution to ensure that their objectives in providing arts support are met, and met in a manner that is in keeping with the image they are attempting to cultivate in the community.

In order to provide some specific targets to aim at, the following estimates are provided using 1983 as a base year. They exclude support for special activities like Fanfare '84 and the proposed Civic Arts Centre. Total support is likely to be many times larger than this, given the fact that many organizations prefer to contribute in kind rather than in money.

FINANCIAL SUPPORT TO THE ARTS
BUSINESS AND SERVICE COMMUNITIES

1984 TO 1988

1984 DOLLARS

<u>Source/Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
Business and Service Communities	10,000 ¹	15,000	30,000	45,000	60,000	80,000

1. Estimate

GOVERNMENT FUNDING AGENCIES

Thus far, this chapter has been concerned with institutions in Scarborough. But if the arts are to progress satisfactorily, government agencies outside Scarborough will also have to play a prominent and forceful role. Specifically, this includes Metro's Cultural Affairs Office, the Ministry of Citizenship and Culture, the Ontario Arts Council, Wintario, the Canada Council, and the Department of Communications.

There are numerous ways in which these agencies might make their presence felt. Most have to do with helping Scarborough to realize its objective of becoming a model municipality for arts development, as well as assisting the City's artists and arts organizations with their future plans. As far as the former is concerned, it is

recommended that seed funding be provided, on an outright or matching basis, for projects which break new ground, or possess the potential to be utilized elsewhere once they have been proven successful in Scarborough. One example of this is the Arts Policy, which is being used as a model in other communities across Canada. As far as the latter is concerned, on-going funding should be provided to Scarborough artists and arts organizations which meet the criteria established for this. In applying these criteria, recognition should be given to the fact that not all artistic resources are located in the metropolitan core; many excellent artists and arts organizations reside and work in Scarborough.

With its large population and burgeoning constellation of artistic resources, Scarborough has every right to expect increased financial assistance from the other levels of government. In capital terms, this translates into the usual cost-sharing arrangements with respect to cultural facilities, such as the proposed Civic Arts Centre and other facilities of value to the City. In organizational and individual terms, it translates into assisting artists and arts groups in Scarborough which are anxious to become practising professionals. The goal here should be to create a variegated and equitably-distributed array of resources in Scarborough comparable to that found anywhere in the world.

As with the business and service communities, it is essential to develop realistic targets for governmental funding. These targets are based on estimates for 1983; as well as on future needs. At the present time, they exclude support for capital facilities, as all major initiatives in this area, such as the facilities proposed for the City Centre, Scarborough Campus of the University of Toronto and Centennial College, are in the early investigative stages. Once they are in a more advanced stage, the appropriate figures can be inserted into the Plan. This should help to ensure that the necessary planning targets and fund-raising indicators are established to expedite the development process.

FINANCIAL SUPPORT TO THE ARTS IN SCARBOROUGH¹

GOVERNMENT FUNDING AGENCIES

1984 TO 1988

1984 DOLLARS

<u>Source Fiscal Year</u>	<u>1983</u>	<u>1984</u>	<u>1985</u>	<u>1986</u>	<u>1987</u>	<u>1988</u>
Metropolitan Toronto	28,250	30,000	35,000	40,000	45,000	50,000
Provincial Govt. 2	110,000	140,000	170,000	200,000	240,000	280,000
Federal Govt. 3	65,000	70,000	80,000	100,000	130,000	160,000
TOTAL SUPPORT	203,250	240,000	285,000	340,000	415,000	490,000

1. Operating grants only. Excludes grants to Fanfare '84.
2. Includes Ministry of Citizenship and Culture, Ontario Arts Council and Wintario.
3. Includes Department of Communications and the Canada Council. Estimates only.

There is one final matter concerning the Plan which must be addressed. It involves the need to review the Plan at the end of each year. The purpose of this review would be to assess progress made during the year, and to revise estimates for subsequent years based on a more accurate reading of needs, circumstances and costs at that time. This will ensure that the Plan remains relevant and in tune with the dynamic changes which are taking place in society in general and Scarborough in particular.



CHAPTER V. IMPLEMENTATION BENEFITS.

City of Scarborough, 1984

IMPLEMENTATION BENEFITS

Profuse benefits can be expected to accrue to Scarborough from implementation of the Plan. Most prominent among these are an orderly, efficient, equitable and purposeful arts growth; a higher level of artistic, social, economic, touristic and political development; and an opportunity to become a model municipality for arts development.

An orderly, efficient, equitable and purposeful arts growth is a logical consequence of systematic and sensitive planning. As has been illustrated, planning makes it possible to identify principles and objectives, articulate mandates and roles, allocate responsibilities and workloads, and create and coordinate resources.

Without the proper identification of principles and objectives, planning is doomed to failure. For principles and objectives are targets and benchmarks. They are targets in the sense that they provide something very concrete to aim at; without this, arts development will flounder hopelessly. They are benchmarks in the sense that they provide the yardsticks against which progress is measured in the future.

If a concerted effort has been made to identify principles and objectives, an equally concerted effort has been made to clarify mandates and roles. These mandates and roles have been based on a careful analysis of the character of institutions themselves, as well as on many time-tested axioms of arts development. Throughout, the emphasis has been on building on Scarborough's institutional strengths, thereby ensuring that every institution is in the best position to execute the actions which have been ascribed to it here. Without this, the Plan has little chance of success.

If Scarborough is to achieve its full potential, mandates and roles must not only be clearly defined and properly designated. Responsibilities and workloads must be equitably distributed. The

object here has not been to overload one or two institutions - such as the City of Scarborough, Arts Scarborough or the Board of Education - with the bulk of the responsibility. Rather it has been to ensure that every individual and institution is carrying a fair share of the total weight. If each individual and institution executes the initiatives which have been advocated here, progress will be an absolute certainty.

If planning makes it possible to share workloads equitably and protect against some doing too little while others do too much, it also makes it possible to guarantee an effective creation and coordination of resources and a purposeful arts growth. This has a number of advantages for Scarborough:

- it prompts individuals and institutions to lay out their own course of action for the future, thereby assuring that they are developing their creative talents fully;
- it enhances communication and cooperation, thereby ensuring the most efficient allocation of scarce physical, financial and human resources;
- it promotes efficiency and productivity, thereby avoiding wastage and needless duplication;
- it guarantees that the arts will not go spinning off in all directions, but will be channelled down a well-defined path.

As important as these benefits are, they are not the only benefits to be derived from implementation of the Plan. Far from it. Implementation may also be expected to yield a much higher level of artistic, social, economic, touristic, and political development throughout Scarborough.

Artistically, the Plan is the key to Scarborough becoming a much more dynamic and visually-appealing environment, a place where artists and arts organizations can thrive and citizens can experience maximum fulfilment and stimulation from artistic life. Socially, the Plan is the solution to a whole series of threatening problems, from boredom and alienation to unemployment and unrest, since the arts provide people with constructive outlets for their leisure time. Economically, the Plan contributes substantially to commercial,

business and tourist activity, not to mention general economic stability, primarily because arts growth generates a significant volume of income and expenditure and makes Scarborough an exciting place to locate from an industrial and residential point of view. The tourist potential is particularly lucrative here as a result of the aforementioned nexus between tourism and the arts. And politically, the Plan is the vehicle whereby Scarborough can continue to enhance its reputation as an innovator in new approaches to urban living, as well as a pioneer in progressive attitudes towards civic sensibility.

With a sustained and systematic effort, Scarborough can become a model municipality for arts development. This is where the inventive work can be undertaken in community arts activity and the real breakthroughs can be recorded in neighbourhood cultural progress. This is where new developments can take place in arts education, the use of new technologies, the combining of professionals and non-professionals, and the realization of special programs for the disadvantaged and the disabled. Indeed, in the fullness of time, there is no reason why Scarborough could not become an internationally-recognized leader in the arts, a beacon for other municipalities to emulate.

What makes these aspirations so appealing is the fact that they are well within the realm of possibility. With adoption of this Plan, Scarborough can be well on its way to becoming a prototype for arts development. What the Plan offers is an opportunity to make the arts a meaningful and vital part of the life of every Scarborough resident. It is an opportunity that is too pregnant with possibilities to be missed.



APPENDICES .

City of Scarborough, 1984

FOOTNOTES

Chapter I

1. FANFARE '84: A Scarborough Festival of the Arts. Arts Scarborough. Scarborough. 1983.

Chapter II

1. Secretary of State. The Changing Age - Educational Composition of the Canadian Population and Changes in Leisure Time Use, 1972 to 1990. Secretary of State. Ottawa. 1979. Recreating Ontario in the Eighties: An Accounting of Trend and Projection Statistics on Culture and Recreation Participation in Ontario 1972 to 1990. Terry Cheney. Ottawa. 1980.
2. Editorial. The Toronto Star. Friday, November 18. "Arts Funding Means Jobs". Toronto. 1983.
3. Culture as a Growth Sector in Canadian Development. Canadian Conference of the Arts. Ottawa. 1982.
4. Resource Centre. City of Scarborough. Scarborough. 1983.
5. Resource Centre. City of Scarborough. Scarborough. 1983.
6. Resource Centre. City of Scarborough. Scarborough. 1983.
7. Arts Resources Handbook. City of Scarborough and Arts Scarborough. Scarborough. 1984.

CHAPTER III

1. Special Task Force on Arts Policy. An Arts Policy for Scarborough. City of Scarborough. Scarborough. 1983.
2. The Regional Municipality of Ottawa-Carleton. Policy Statement of Arts and Other General Grants. Ottawa. 1979.
3. As confirmed in An Arts Policy for Scarborough, the arts are defined here to include the performing arts (music, theatre, opera, dance, etc.); the visual arts (painting, sculpting, etc.); the literary arts (prose, creative writing, poetry, etc.); the heritage arts (museums, art galleries, libraries, archives); the environmental arts (architecture, urban design, cultural facilities, etc.); the media arts (publishing, radio, television, film, video, photography, etc.); the material arts or crafts (pottery, weaving, quilting, lapidary, etc.); and the recreational arts (chess, checkers, bridge, gourmet cooking, etc.).
4. See, for example, Borough of Scarborough, Recreation and Parks Department. Scarborough Civic Centre Site Development Study, Appendix A, Cultural Centre Report. Scarborough. 1981. Arts Scarborough. Report on Findings of the Arts Scarborough Group Members 1983. Scarborough. 1983.

APPENDIX A

MEMBERS OF THE TASK FORCE

Chairman

Joy MacFadyen

Past President,
Arts Scarborough

Members

D. Paul Schafer

Cultural Advisor

Kay Long

Artist, Representative
Cedar Ridge Studio Gallery

Sal Amenta

Teacher, Metropolitan Separate
School Board

Tom Turner

Section Manager, Assignment and
Control Centre, Bell Canada

Kaye Hopkins

Head Counsellor, East York
Campus, Centennial College

Ross Boden

Assistant Superintendent,
Program Department, Scarborough
Board of Education

Inez Elliston

Counsellor, Scarborough Board
of Education. Consultant,
Multiculturalism and Race
Relations

Ann Eddie

Assistant Director, Scarborough
Public Library Board

Bob Tilroe

Development Officer, Part-Time
Learning, TV Ontario. President,
Frog Print Theatre

Naomi Lightbourn

Community Arts Development
Officer, Ontario Arts Council

Brian Beattie

Consultant, Ministry of
Citizenship and Culture

Ron Anderson

Chorus Vice President, Dukes of
Harmony

MEMBERS OF THE TASK FORCE

Members

Carl Knipfel

Director, Urban Design,
Scarborough Planning Department,
City of Scarborough

Don Rodgers

Director, Scarborough Communica-
tions Division, City of
Scarborough

Alex Vanderzand

Director, Recreation and Parks
Department, City of Scarborough

Ann Christian

Recreation Supervisor, Cultural
Services, Scarborough Recreation
and Parks Department, City of
Scarborough

APPENDIX B

CONSULTATIONS

Gus Harris	Don Fleming	Kurt Christiansen
Ken Morrish	Lolita Brown	Bill Belfontaine
Frank Faubert	Peter Dunn	Betty Webster
Joyce Trimmer	Ann Eddie	Susan Latimer
Joe De Kort	Wayne Dowler	Pat Gordon
Bruce Fleury	Christine O'Reilly	Helen Clark
Ken Whitwell	Shirley Newton	Joan Parent
Roy Harvey	Brian Beattie	Isabel Cooney
Bev McCauley	John Shipman	Jessie Wilkins
Ross Boden	Bob Tilroe	Peggy Little
Bill Stadnyk	Catherine Black	Jean Cleland
Joy MacFadyen	Bill McCracken	Jean Crawford
Ellen Messing	John Anderson	Mary Patrick
Garth Allen	Ted Plantos	Ron Anderson
James Guillet	Sharon Ellis	Bruce Marchant
Frank Daley	Pat Stewart	Ray Danley
Erica Bell	Ann Christian	Naomi Lightbourn
Barbara Hodgins	Alex Vanderzand	Ron Evans
Joan Andrews	Paula Prociuk	Arthur Sheps
Marlene Hall	Anita Leon	Irene Turrin
Ruth Clark	Don Rodgers	Michael Noon
Marie De Jong	Robert Harris	Pat McLoughlin
Helga Graab	Joan Foster	Peter Sidorchuk
Hans Hogers	Rory O'Donal	Christine Garment
Christine McIvor	Bryan Thompson	Andy Lipchak
Carl Knipfel	Mario Gasparotto	Lorne Ross
Ed Bovey	Hugh Walker	Anna Babinska
Berchmans Kip	Nancy Hushion	Norma Francis
Paul Wharton	Ross Muzlyo	

APPENDIX C

ROUND TABLE PARTICIPANTS

GUILD INN

FEBRUARY 22, 1984

Susan Ashour	Arts Consultant, Metro Separate School Board
Peter Bassnett	Director, Scarborough Public Library Board
Wayne Dowler	Chairman, Division of Humanities, Scarborough Campus, University of Toronto
Sharon Ellis	President, Art Guild of Scarborough
Don Fleming	President, The Equity Development Group
Bruce Fleury	Commissioner, Scarborough Recreation and Parks Department
Joan Foley	Principal, Scarborough Campus, University of Toronto
Christine Garment	Past President, Scarborough Music Theatre
Barbara Hodgins	Amadeus Choir
Doreen Marks	Institutional Advancement Officer, Scarborough Campus, University of Toronto
David Masters	President, Arts Scarborough
Bill McCracken	Dean, Academic Division, Centennial College
Flora McKinlay	Chairman, Scarborough Public Library Board
Christine O'Reilly	Scarborough Philharmonic Orchestra
George Quigley	Past President, Scarborough Theatre Guild

ROUND TABLE PARTICIPANTS

Jack Ross	Executive Director, Arts Scarborough
Peter Sidorchuk	Superintendent, Program Department, Scarborough Board of Education
Doris Taylor	President, Cedar Ridge Studio Gallery
Jim Thompson	Chairman, Human Services of Scarborough
Irene Turrin	Cultural Affairs Officer, Metro Toronto
Hugh Walker	Administrative Director, The Guild Inn
Members of the Task Force	