

responsibilities for support of the arts and cultural industries. Today, the combined financial commitments of Canadian provinces and municipalities to culture and communications are almost equal to those of the federal government.

There is great resistance throughout the cultural community to any diminution of either federal or provincial support, and most witnesses stress that multi-level sources of funding are essential to ensure variety, spontaneity and freedom of creative cultural expression.

We suggest that the concept of cultural partnerships among all three levels of government is the most practical and effective means for approaching Canada's continuing cultural development. Obviously, these partnerships would essentially be expressed through federal-provincial agreements, which we believe could differ from one province to another, but which we suggest should come together in a national context of inter-dependence and inter-relationship. We propose that these partnership agreements *not be constitutionalized*, but rather *institutionalized* in an innovative and documented framework which we suggest be called a *Canada Cultural Accord*.

The process of developing a *Canada Cultural Accord* would help to define the cultural visions of our country — for each community, for each province and for the nation as a whole. This process would set out the cultural goals that we are seeking to achieve at every level — for example, the scale of artistic training available, or the levels of film production sustainable, or the standards of library service desirable — a process where consultation and consensus would be the keys to development, and cultural accords the means to implementation. Such a *Canada Cultural Accord* would reflect the respective commitments of, and would be guided and administered on a continuing basis by, a *Council of Ministers for Cultural Affairs* in Canada.

In concluding Chapter Two, we assert that culture and communications cannot survive in Canada on government support alone. On the contrary, unless Canadians themselves feel the need and have the motivation to invest time and money in the pursuit and support of the arts, the preservation of heritage, and the entrepreneurial businesses of the communications and cultural industries, then no amount of government assistance will be able to create a vibrant Canadian culture.

We recognize the impressive contributions traditionally made by so many private interests to the support of cultural and communications activity in Canada, and we point out that Canada's artists themselves are among the greatest patrons of the arts in this country. By virtue of under-payment or non-payment for their work, the cultural development of Canada is financed to a significant extent by the sacrifices that our artists are frequently required to make in the pursuit of their own careers. Another vital area of private support comes from the millions of citizens who volunteer their services to work in cultural activities. They comprise the live audiences for artistic performances which, in recent years, have grown to an annual total of almost fourteen million.

We point out that government has a special role to play in encouraging and attracting private support and investment for cultural development in Canada. We note the reality that in the past ten years, for example, as a percentage of the total funding for professional performing