

practice in music, theatre and the other arts is a justifiable part of the activity of a modern state. The first example of Federal Government subsidy for the arts in Canada was the formation of the Canada Council.

An awareness that the Canadian people felt that it was necessary to restore the balance between the attention paid to material achievements and the rather less tangible, but more enduring, parts of our civilization, and that this could not be accomplished without effort, inspired the creation, in 1949, of the Royal Commission on National Development in the Arts, Letters and Sciences. In 1951, the Commission submitted a report recommending the foundation of a council to encourage these activities. A direct outcome of the recommendation was the establishment by Act of Parliament on March 28, 1957, of the Canada Council for the Encouragement of the Arts, Humanities and Social Sciences. The purpose of the Council was to "foster and promote the study and enjoyment of, and the production of works in, the arts, humanities and social sciences".

In providing assistance to the performing arts, the Canada Council has looked both to the individual artist and to those organizations which provide him with a living. The main strategy of the forces deployed by the Council is "directed to the end that artists in Canada should live and work in such dignity and ease as it may be their wish and ability to command in society, and that increasingly the society in which they live and work should, by constant exposure and involvement, come to value them for the grace they lend to our existence and for the healthy irritants they provide to our complacencies".

### THREE-PRONGED APPROACH

The Council's approach is on three fronts, the first directed towards the welfare of the individual with potential talent. Individual artists are thus assisted in pursuing their studies or in establishing themselves in their chosen field at home or abroad.

The second concern of the Council is to ensure as far as possible the artist's means of communication with the public. To this end, subsidies are provided for orchestras, theatres, dance troupes, opera companies and other deserving organizations. It has been the Council's policy, in particular, to recognize those institutions which have achieved a high standard of excellence. In many cases the grants are for specified purposes such as touring, additional rehearsal time for the preparation of new works and the like. Other professional or semi-professional groups may be assisted when they are of significance to the region they serve. The Council also seeks to encourage development of the arts across Canada as a whole by subsidizing tours to smaller centres. This latter aspect of the work uses a very large part of the funds and meets to some extent the needs of the public, from whom the funds derive.

The Council's third main line of attack is directed towards support services for the arts, and to special projects designed to reinforce the work of artists and their means of communication. The Council has also undertaken to help launch programs aimed at the development of young people interested in the arts as administrators, technicians and other staff members in theatres and orchestras. Funds are directed to institutions which facilitate the exchange of information on a national scale and provide services and act as a binding force for artists and organizations scattered across Canada. The Council also assists in promoting Canadian cultural relations with other countries and has helped several groups to perform abroad. In addition, the Canada Council tries not to neglect the Canadian composer and playwright. However, the Council does not initiate projects nor does it commission plays or musical compositions. These measures are designed to ensure that there will be no loss of artistic freedom as a result of government contribution to the financing of the arts.

The income from the Endowment Fund established by Parliament, when it created the Council, contributed to the rapid development of the arts in Canada, but it soon became inadequate to meet the growing demand. The Canada Council therefore asked the Federal Government for additional annual appropriations. In the 1970/71 fiscal year, the total income of the Council amounted to \$35.2 million, of which \$24.2 million was an outright grant from the Federal Government.

### HELP FROM THE PROVINCES

The provincial governments have also established agencies with public funds for the support and encouragement of the arts. Like the Canada Council, the provincial agencies give preference to professional groups and are especially concerned with getting theatre and other organizations to visit as many different parts of the various provinces as possible. Ontario has its Council for the Arts and Quebec its Ministry of Cultural Affairs with a theatre division. The three Western provinces had been giving assistance to their theatre groups long before the establishment of the Canada Council. Saskatchewan has its Saskatchewan Arts Board, Alberta its Recreational and Cultural Division of the Department of the Provincial Secretary, and Manitoba its Council of the Arts. British Columbia has its Centennial Cultural Fund Advisory Committee and the Atlantic Provinces also have agencies or divisions charged with the responsibility of fostering the arts. Substantial aid is also provided by municipal governments, particularly those of the larger cities. Government support is augmented by donations from business and industry and through the enthusiastic fund-raising activities of public-spirited private individuals. (*The foregoing article is one of a series, reprinted from the July/August issue of the Canadian Imperial Bank of Commerce Commercial Letter.*)