

will I trust agree, the more enduring part of our civilization. The first must, of course, be the will to quicken our cultural and intellectual life. Our inquiry has made clear that this desire is real and widespread.

The second essential is money. If we are to have a fuller and better cultural fare this will cost something; and it has been our view that the Federal Government should accept some share, with our other governments, of this cost. Now, a word about money. This is a subject on which there may have been some misunderstanding. It is of course true that the financial support which we have recommended for the CBC, for the universities and for a national system of scholarships would require substantial sums; but if the CBC is to do its job, if the universities are to continue to play their essential role, and if we are not to squander our human resources by barring able young Canadians from the universities because they are too poor to go there, these are surely legitimate and necessary expenditures in the national interest, and these three would in fact together cost each year rather less than what we pay for five heavy bombers. But to implement our other recommendations we do not see that any great amounts will be necessary. As I remarked earlier, in forty years two American Foundations have spent in Canada about twenty million dollars. As you see, the annual sum has not been great, but the effect of this wisely expended money upon the life of our country has been incalculable. It is something of this sort that we have in mind, and not at all a cornucopia, pouring forth the taxpayer's money in reckless bounty. You will no doubt recall the practice of the great American trusts which often provide funds to initiate projects and to maintain them for a very few years until the appropriate local body can take them over. It is thus our view that relatively modest sums, carefully spent to assist voluntary organizations and for the other purposes which we have discussed, could produce astonishing returns on the investment.

I need hardly remind you that rarely in history has the artist been fully self-sustaining. In the modern world the state has assumed an increasing interest in the well-being or at least the survival of its creative artists. The principle of course has been established in France since the First Republic and before. Even in Great Britain, so loyal to the voluntary principle where cultural life for long has been the beneficiary of private wealth, the state has steadily intervened, as funds from traditional sources have dried up. But state intervention in Great Britain has happily left the artist free and unhampered. Through the traditional English instinct for compromise, drama, music, painting are now subsidized through the body which makes available for these purposes large sums from the public treasury without the danger of either political interference or bureaucratic control.

We have recommended in our Report the establishment of a similar body adapted to Canadian conditions. If it is created we would have a Council, subject of course to Parliament, with important advisory functions and some administrative freedom to perform a number of essential services. It would be the channel through which moderate sums could be made available to increase the effectiveness of voluntary bodies working in the arts and literature. It would make possible the movement through Canada of