



One department spent to assist publishers in investing in a new book generated an average of \$9 economic activity

"We have never sought a free ride — but only a fighting chance. If the present government would only keep its promises, we would have it. We earned it. And now I must tell seasoned dancers that the federal government does not value what they do, and tell the local cultural community that if they want to see good modern dance from now on, they'll need a plane ticket."

"But why an architect?" I thought this might become some serious film trivia joke. "Why not?" She just looked at me blankly, so I continued. "I mean he could have been a doctor or a lawyer — I really didn't care what the profession was..." but she said, cutting me off, "An architect in Halifax?" It was my turn to look blankly at her. She went on, "you mean they have architects in Halifax?" I excused myself, crossed the room and joined the francophone conversation not one word of which did I understand.

--Bill MacGillivray
Film-maker

The picture is not much different for others. The question of cultural value weighs heavy among many as they scrape along on subsistence wages and long hours for another disappointing encounter with government.

"Cutbacks to arts and culture are demoralizing students in the arts," says Bob Tonks, student union president at the Nova Scotia College of Art and Design. "They're making us feel unwanted, without worth and value in society. I just

hope this really isn't the case."

"The financial burden of a university education combined with the high cost of art making make the need for government support even more crucial in the process," he said. The cuts are "threatening to nip the artistic future of this country in the bud."

According to the Applebaum-Hebert report, artists like Tonks can expect to earn about \$6,000 to \$10,000 annually after graduation. If he were a woman, it would be more like \$2,000. Many made the point that it is the artists themselves that are making the largest subsidization of Canadian culture, not government.

"As educators, we perceive a steadily growing negative mood spreading right across the country," says Garry Kennedy, NSCAD president. "An atmosphere in which art education is seen as dispensable, as a frill, as a non-essential — something that in tough times we can live without."

Although art schools are funded through provincial governments, Kennedy equates the cuts to arts schools with the same short sightedness displayed towards those federal programmes.

Some of the victims include: Algonquin College, Ottawa: Art department closed; Humber College, Toronto: Art programme reduced to two years, then one year, then closed; St. Lawrence College, Kingston: Programme reduced to two years; Sheridan College, Brampton: Department closed; David Thompson University Centre, Nelson, B.C.: Department closed; Simon Fraser University: Visual arts department cut back 30 per cent; Fanshawe College,

London: Art department cut back 35 per cent; University of Ottawa: Art department suffering heavy cutbacks.

Susan Sadoway of the Art Teachers of Nova Scotia does not see art programmes as dispensable: "Art education fosters independent thinking and creativity in a world in which change and adaptability have become crucial."

But the arts needn't have to justify their grants from government on esoteric and speculative terms. Investment in the arts has proven economically sound.

Writer Silver Donald Cameron quotes economist John Kenneth Galbraith liberally in constructing his economic arguments.

"Galbraith said the artist in a very practical down-to-earth sense is the spearhead of economic development," says Cameron. "And as evidence he cited the Italian economy. The Italian economy? Well yes...Despite the familiar litany of Italian problems, the Italian economy since World War II has grown faster than almost any other western economy. Italian products compete very successfully around the world, and often at the upper end of the market."

He points out that Italian clothing, shoes, jewellery and sports cars are marks of success and sophistication everywhere.

"Now how did the Italians achieve such status in places like Vancouver, Rio de Janeiro and Melbourne? We should think about this, and the new rulers in Ottawa should think about it too. According to Galbraith, Italy's economic success has not been the result of docile labour, or dazzling management, or great national resources — and it certainly is not the calm steady rational leadership provided by the Italian government," says Cameron. "It is because Italian products are better designed than any others in the world."

According to Galbraith, the arts are on the cutting edge of economic and social development, and are very much part of the reason why Paris, London and New York have continued to be economically vital in otherwise hostile environments.

"The artistic community down here doesn't need Michael Wilson to tell us that we live in difficult times — we probably have a more intimate acquaintance with the difficulties than he does," says Cameron. "We are here to tell Mr. Wilson and his colleagues that they have their priorities backwards — that the cultural industries are among the few bright spots of the economy and that we contribute far more to the government than the government contributes towards us."

Cameron illustrates how this works by taking the example of Ontario's Stratford festival.

The festival receives just under \$1.5 million in grants — most of it from the Canada Council. It's total budget last year was nearly \$13 million, of which \$8 million came from sales at the box office. The amount injected into the local economy through visitors to the festival and other spin-offs amounts to a staggering \$35 million, generating \$9 million in provincial and federal tax revenue.

"In other words, the Stratford festival put back directly into the public purse six times the amount of money it took out."

In the last few years tourism has become more interrelated with the arts, expanding those spin-off revenues further.

"Does anyone truly think that Japanese tourists fly right past Hawaii and the west coast to visit the beaches of Prince Edward Island? Or because they want to see potato fields and a tiny Tory government?" he asks. "No, the reason for Prince Edward Island's growing tourism trade with Japan is because of a woman by the name of Lucy Maude Montgomery who wrote a book called *Anne of Green Gables*. And that book is particularly well loved in Japan. They come to see the farm house at Cavendish, take in the musical at the Confederation Centre, and more of them come every year. Once they've seen those

things, they don't take the next flight out — they stay and enjoy the Island's other pleasures and the culture that gave rise to the book they love. All kinds of businesses benefit, but without *Anne of Green Gables* those tourists wouldn't be there at all."

In 1981 the arts in Canada were this country's 11th largest industry. Revenues amounted to about \$8 billion — \$201 million in Nova Scotia alone. \$2.5 billion was payed out to some 235,000 people — more people employed than any other manufacturing industry. These earnings represent about four per cent of the gross national product, while expenditures represented about 1.8 per cent of the federal budget.

"If this is freeloading," says Cameron, "Then let's have more of it."

Silver Donald Cameron has become animated at center stage as he lashes out against the Tory cutbacks.

"We have not had civility, reconciliation, consultation — we have had straight out attacks on our livelihood, our businesses, our institutions and our markets. And the prime-minister tells us that there is more to come in the new budget. If this is the way the Tories treat Canada's 11th largest industry, the most charitable explanation is that they are ignorant of the economic reality," he says, his voice rising. "But intelligent managers do not act out of ignorance and these cuts bear no resemblance whatever to intelligent management."

"...and he (the trombone player) said our trade is different than the other trades, the other people in Canada who work at other things. You take a plumber, for example. He goes out and he works all day and he goes home at 4 pm., has his supper, and after his supper he doesn't take his toilet apart and practice putting it back together again."

--Peter Power

Atlantic Federation of Musicians

"If there is a language which we all can understand from Point Eglise to Burnaby, not to mention Come-By-Chance and Baie Comeau, it is the language of art. If there is something that can draw us all together, all of the people of this nation, something that transcends the great distances, in which preserves our rich history and traditions, it is art."

--Dr. Roseann Runte

Recteur, Universite Ste-Anne

Cameron asks what kind of policy lops \$85 million from the CBC putting 750 people out of work to spend almost as much to give coloured clothes to the armed forces.

"And all this in the name of hard-headed economic realism? The CBC earned \$3 million in foreign sales last year. What did the army earn? Are they going to defend us by throwing bolts of cloth at the enemy? What kind of cigarettes are the ministers smoking anyway?"

"If governments are going to measure us by economic yardsticks — fine — we can handle that. But we do demand that the same rules govern all the players. The unyielding yardstick they apply to us must also be applied on Massey-Ferguson, the airports, Air Canada, Canadair, Dome Petroleum — and its lenders. If economic viability is the test, the angel of death will sweep through a great many mahogany panelled boardrooms."

This newly formed coalition intends to fight on for their survival. As film-maker Lulu Keating put it, "I will continue working in this region where I'm from and where my people live and where my culture is. It's always been hard being a film-maker, and they have no right to make it any harder..."