

and feel welcome as they would in those centres you propose that could be set up. They have them in England. England is full of them. England is an example as far as community centres are concerned. For one I will support any proposal to have community centres set up.

The ACTING CHAIRMAN: I understand that Mr. Adeney of Toronto can speak of this matter.

Mr. MARCUS ADENEY: Perhaps it might interest you to know of a few of the centres which have already been set up and are in operation in my district of Toronto. These will, perhaps, give you an idea of the levels on which all this has been proved to be possible. First, the community centre, as it was known and is still known generally throughout the world, is a little different to what we have in mind. We have in mind placing the art, cultural and educational interests right at the core of the movement and supporting it with services; and that, we think, will give a continuity and an interest which a purely recreational centre could never have. We believe this to be a novelty in our proposal. Possibly the largest type of cultural centre could be illustrated by the combined library, auditorium and art gallery at London, Ontario. There they have probably, Mr. Charles Sanderson of Toronto believes, the largest practicable cultural centre.

Mr. MACNICOL: Is that the new library in London?

Mr. ADENEY: Yes. They combine in the library both the circulating and reference sections along with musical records, an art gallery upstairs and a substantial auditorium down below; which means that the people who are interested in one thing will become interested in the others. That is a large centre.

Now, at the extreme opposite end of the scale you have, in my local district in Toronto, the Beaches, where the local library branched out into cultural community activities on quite a large scale. They have drama groups and exhibitions of paintings; and finally we put on, through a local committee, unaided by funds from any outside source, professional concerts of a high calibre, and we packed the place. That was supported by local citizens through a local committee. Both the London gallery and the Beaches centre could be regarded as completely successful where one thing finances the other without any help from outside. In between, you have a great variety of existing cultural centres. There is one on Kingston Road which has been going on for nine or ten years—a centre supported entirely by a little money-pot and the pennies that fall into it. It was designed by a local architect as simply as possible, and they have had there almost everyone of any importance in the educational field in the last nine years. This was done by a local group of people who were interested but had very little money, and it is going strong to-day. It was started in the depression.

Then there is another variety—and this is more important than any of the others—I refer to the work of David Smith of Barrie. I understand from Dr. Corbett that Mr. Smith has brought adult education to the entire county of Simcoe.

Mr. MACNICOL: Are there supporting fields there, in those instances?

Mr. ADENEY: This is an adult education program for farms and rural recreation, which does reach, in one form or another, to the entire community, but I cannot give you the details.

I wish now to show you the range of successful application of the principle of culture in community life. The community centre plan itself was adopted by the wartime housing program. Ten thousand dollars (Miss Fyfe of Hamilton tells me) was allotted for a community hall with each housing unit. I do not profess to be an authority on this. When, at the Arts and Letters Club we started to take an interest in bringing the arts to the community we decided