

centre. However, one has to admit that it does fill a long-neglected need in Canada.

To many of us it has simply not made sense over the years that Canada is probably the only remaining civilized country that does not have a national arts centre in its capital city, or indeed any other kind of adequate performing arts centre. Given our place among the nations, and given our quite remarkable affluence when compared to other nations, this decision to build here a national arts centre could not, I think, have been very long postponed.

In older countries, of course, the development of great arts centres in national capitals has gone on over a long period of years. The sponsors sometimes have been wealthy hereditary princes, sometimes merchant princes, sometimes, and increasingly so in the last 100 years, the state itself. In Canada we have had a little of that experience. Eighty-five years ago Lord Lorne was responsible for the creation in Ottawa of the Royal Canadian Academy. The enterprise of the merchants and municipal officials of Stratford, Ontario, not very long ago created a remarkable enterprise in the field of the performing arts. To take an even more modern example, the long-gone Mr. O'Keefe, wherever he may be now—and I would hope he is not where the holy citizens of Toronto or muddy York said he might wind up—would, I am sure, be rather surprised to learn that his name is every bit as much associated with the flourishing arts as it is with his famous foaming ale.

By and large, however, as we look across the civilized countries of the world we see that a trend has definitely developed towards a recognition of the responsibility for the support of the arts, and particularly in buildings for the performing arts as a primary responsibility of the state. This bill, therefore, does no more than bring Canada into line with that trend. As Senator Cameron said, we do not have to be very much worried about state support of the arts in Canada being in any way excessive when we compare what is happening here with what has happened in other countries, many of which have much less in the way of material wealth to support them.

In speaking to this bill I should like to pay a tribute to the present Government, not merely for this measure but for the fact that in other ways it has brought encouragement to the Canadian cultural community. I hasten to say that that is a large community. It is a growing community. It is a community which

embraces today Canadians of all walks of life. It is an important community because most honourable senators will agree, I think, that it is this part of our national community more than any other that is bringing about a desirable rapprochement and mutual understanding between those of various cultural backgrounds in Canada as we look forward to celebrating them next year.

In saying that, honourable senators, I refer not only to the two founding cultures, but to those who came later, because it is a fact that the cultural explosion in Canada—and that is a fair description of it—in the last 20 years has been due to a great extent to the climate created by the post World War II immigrants from many countries.

The present Secretary of State, the Honourable Judy LaMarsh, has made a magnificent contribution. She would be the first to agree, I think, that she has followed fairly closely in the steps of her predecessor, the Honourable Maurice Lamontagne. Each of them has given the cultural community in Canada a minister with which that community could identify itself, and that is something that has been wanting in many periods of our history.

I need hardly say that this cultural explosion of the last 20 years is closely tied to our national affluence. The poet Cowper said many years ago:

Art thrives most

Where commerce has enriched a busy coast.

I imagine there are those who have serious reservations about the role of the state in the development of the arts. The tradition of the struggling poet and painter in the garret dies hard. To those who have those reservations I would say that this kind of rounding out of our national cultural posture is also a part of our entire national development. As the experience of other countries has made abundantly plain, it will not be without its material returns.

It was Emerson, I think, who said that classic art was the art of necessity. By that he meant that the art of the traditional classical world—Greece and Rome, particularly—grew out of the necessity of the people of those countries to give expression to their nationality. In many ways we Canadians are in very much the same state of national development as were the peoples of Greece and Rome when they created their great