

Table of Contents

	<u>Page</u>
A. Selective Chronology of Cultural Events in Saskatchewan	1
B. Cultural Agencies	
Saskatchewan Arts Alliance	5
Saskatchewan Arts Board	7
Saskatchewan Council of Cultural Organizations	11
Saskatchewan Parks, Recreation and Culture	16
C. Summary of Cultural Policy Initiatives	20
D. Issues	27
E. Arts Congress	29
F. Municipalities and the Arts	31
G. Federal Cultural Policies	32
H. List of Research Documents	33
I. Additional Notes to the Research Documents	40

Appendices

- A: Cultural Policy Secretariat Recommendations
- B: Cultural Sector Industrial Adjustment Committee Report Recommendations
- C: A Selective List of Cultural Events, Policies and Reports (federal)
- D: Funding of the Arts in Canada to the Year 2000. List of Recommendations

A. *SELECTIVE CHRONOLOGY OF CULTURAL EVENTS IN SASKATCHEWAN*

1972

- \* Sask Sport is incorporated.
- \* *The Department of Culture and Youth Act* is passed and the department is formed.
- \* Minister of Culture and Youth is given responsibility for the Saskatchewan Arts Board.

1973

- \* Minister of Culture and Youth becomes responsible for the Saskatchewan Centre of the Arts and the Western Development Museums.
- \* *The Saskatchewan Multicultural Act* is passed.
- \* The Department of Culture and Youth is given responsibility for Donations to the Crown of works of art.

1975

- \* *The Saskatchewan Heritage Act* is passed.

1976

- \* Saskatchewan Provincial Conference of the Arts is co-sponsored by the Saskatchewan Arts Board and the Department of Culture and Youth.
- \* *SaskARTchewan, A Record of Your Opinion on the Arts: 1975-76.*

1979

- \* The Cultural Policy Secretariat is appointed.
- \* City of Regina approves a municipal arts policy.

1980

- \* *Cultural Policy Secretariat Report* (Vichert Report).
- \* Saskatchewan Council of Cultural Organizations (SCCO) is incorporated.
- \* Celebrate Saskatchewan commemorates the province's 75th anniversary.
- \* *The Heritage Property Act* is passed.
- \* Arts Congress is held in Regina.

1981

- \* *The Culture Talks* are held throughout the province.
- \* Honourable Clint White's speech, *Saskatchewan Culture: The Resources of the Future*, to SCCO outlines the principles of the government's cultural policy.
- \* Department of Education releases *Fine Arts and Education*.

1982

- \* Arts Congress is held in the University of Regina.
- \* Funding crisis with Sask Sport leads Cultural Advisory Committee to defer Priority 2 requests.
- \* Provincial election is called.
- \* 1984 committee is formed.
- \* Provincial election is held in April; Conservatives assume power.
- \* Department's name is changed to Department of Culture and Recreation.
- \* Department prepares internal document, *Cultural Policy Statement*.

1983

- \* SCCO hires general manager.
- \* *Cultural Policy Statement* receives cabinet approval.
- \* Honourable Paul Schoenhals' speech to Saskatchewan/Canadian Museums Association conference, Saskatoon.
- \* Arts Congress is held at University of Saskatchewan.
- \* New CBC broadcast facility opens in Regina.

1984

- \* The department's Talent Search Program in the Visual Arts is transferred to OSAC.
- \* Department of Education releases *Directions*.
- \* Saskatchewan Arts Alliance is established.
- \* Synectics Conference is held in Regina.
- \* *Sport, Recreation and Culture: Assessment of Needs* is prepared for Sask Trust.

1985

- \* The Department of Culture and Recreation publishes *Economic Impact of the Arts*.
- \* SCCO publishes *A Brief for the Development of Cultural Activities in Saskatchewan*.
- \* First Tri-Level Meeting is held in Regina.
- \* Heritage '85 commemorates the province's 80th anniversary.

1986

- \* Minister's Committee on Multiculturalism is established.
- \* Department of Culture and Recreation announces its intention to develop a provincial museum policy.
- \* Derek Murray Consulting Associates releases *A Study of the Saskatchewan Communications and Culture Industries*.

1987

- \* *Cultural Sector Industrial Adjustment Committee Report*.
- \* New Department of Parks, Recreation and Culture is formed.
- \* Museums Policy Search Conference is held in Saskatoon.
- \* Film industry task force is organized.
- \* Minister of Parks, Recreation and Culture becomes responsible for the Saskatchewan Archives Board.
- \* Saskatchewan Parks and Recreation Association passes resolution at annual general meeting concerning *Arts Policy* (draft #3).

1988

- \* *A Framework for the Future of Sport, Culture and Recreation*.
- \* Department of Parks, Recreation and Culture prepares *Arts Strategy Paper*.
- \* Minister of Parks, Recreation and Culture announces Task Force on Multiculturalism.
- \* Department of Parks, Recreation and Culture releases draft of *Heritage 2000* and begins consultative process.
- \* Department of Parks, Recreation and Culture and the National Film Board establish the Saskatchewan Film Development Project.
- \* The Saskatchewan Arts Board celebrates its 40th anniversary.

1989

- \* Saskatchewan Film Development Office and Fund is announced by government.
- \* Minister of Parks, Recreation and Culture announces the development of a provincial arts strategy.
- \* *A Museums Policy for Saskatchewan* is submitted for ministerial approval.
- \* *Heritage 2000: A Strategy for the Management and Development of Saskatchewan's Heritage Resources* is submitted for ministerial approval.
- \* Task Force on Multiculturalism Final Report is scheduled for release in October.

## B. CULTURAL AGENCIES

### SASKATCHEWAN ARTS ALLIANCE

#### History

The Saskatchewan Arts Alliance (SAA) evolved as an umbrella group expressing the concerns of the professional groups in Saskatchewan. There have been occasions in the last 20 years when the professionals who offer direct programming to the people of Saskatchewan have come together over a single issue for purposes of lobbying or public education.

In the spring of 1982, Priority 2 groups were no longer eligible for lottery funding. This sudden withdrawal of funds became a public issue at the time of the election and an ad hoc committee -- referred to as the 1984 Committee -- lobbied successfully for a settlement to replace some of those dollars to protect education, touring and extension programs. While the change of government after the election made gains minimal, the groups realized that some permanent organization was necessary to monitor arts policy, funding and other issues which directly affected their abilities to serve the public. Initially, they began with the idea that they could be a provincial arm of the Canadian Conference of the Arts (CCA). However, differences in membership and aims soon made it apparent that they had to be independent if they were to serve the member group. With modest assistance from the CCA, they formed their own group.

Perhaps their greatest achievement to date has been their success in making the group a spokesman for its members. They have been in discussions with the major policy makers and funders and were successful in discussions to augment funding from the Saskatchewan Arts Board. They have established liaison with the Department of Parks, Recreation and Culture, the Saskatchewan Arts Board and SCCO. Discussions continue on long term strategies which will offer increased support to the professional sector.

#### By-Laws

Established in 1984, the Saskatchewan Arts Alliance is a provincial, non-governmental, non-profit association which acts to ensure the lively existence and continued growth of the arts and cultural industries in Saskatchewan.

#### Objectives

1. To ensure healthy levels of support for the arts and cultural industries in Saskatchewan from public and private sources of funding.
2. To encourage public acknowledgement of the importance of the arts in Saskatchewan.
3. To encourage and assist the development of public policy affecting the arts and cultural industries in Saskatchewan;
4. To encourage and assist the development of arts education in Saskatchewan.

5. To obtain, develop and exchange information related to the professional arts in Saskatchewan.
6. To function as a forum for issues of professional concern.

Goals: 1988/1989/1990

1. Increased and stable funding base to the professional arts in Saskatchewan.
2. Representation and involvement in decision and policy making process.
3. Increased public awareness of and participation in the arts.

Membership

Membership in the SAA currently stands at 27 and consists of the major organizations and institutions which represent artists and delivery programs in the arts in the Province of Saskatchewan. Professional arts organizations which are incorporated in Saskatchewan, deliver programs on an ongoing basis and are eligible for funding by the Saskatchewan Arts Board may apply for membership.

A 1988 survey shows that in that year member organizations of the SAA employed 160 permanent full- and part-time staff. At the same time, approximately 800 volunteers gave 35,000 hours to allow member organizations to provide programs to 925,000 residents of and visitors to Saskatchewan.

Date of Incorporation

March 21st, 1986

Date of Current Bylaws

June 12th, 1989

Current members of the SAA include:

25th Street Theatre  
 A.K.A. Gallery  
 CAR/FAC Saskatchewan  
 Coteau Books  
 Dunlop Art Gallery  
 Estevan National Exhibition Centre  
 Fifth House Publishing  
 Globe Theatre  
 Mackenzie Art Gallery  
 Mendel Art Gallery  
 Moose Jaw National Exhibition Centre  
 Museums Association of Saskatchewan  
 Neutral Ground  
 NeWest Review  
 Nightcap Productions

Persephone Theatre  
 Photographers Gallery  
 Regina Symphony Orchestra  
 Rosemont Art Gallery  
 Saskatchewan Film Pool  
 Saskatchewan Motion  
 Picture Industry Association  
 Saskatchewan Craft Council  
 Saskatchewan Writers Guild  
 Saskatoon Symphony  
 Swift Current National Exhibition  
 Centre  
 Thistledown Press  
 Wheatland Theatre Society

## SASKATCHEWAN ARTS BOARD

### Legal Authority

The Saskatchewan Arts Board (SAB) began its operations by authority of Order in Council 228/48, February 3, 1948. It received legal status as the first arts council of its kind in North America and second in the world to the Arts Council of Great Britain, through the passage of the *Saskatchewan Arts Board Act*, April 1, 1949.

Although there have been several changes to the Act since 1949, its overriding purpose of "providing more opportunities for Saskatchewan people in the Arts...and maintaining and promoting high standards in these fields" has remained essentially the same. The Act as amended in 1984 provides the following mandate for the Board:

"(1) The objects of the Board are to:

- (a) make available to the people of Saskatchewan opportunities to engage in theatre arts, visual arts, music, literary arts, video-art, handcrafts or any other art form;
- (b) support and encourage study of the arts and the production and presentation of the arts to the people of Saskatchewan;
- (c) aid in the development of professional artists and performing companies;
- (d) conduct research into the arts; and
- (e) promote the development and maintenance of high standards of persons engaged in the arts in Saskatchewan.

(2) In the performance of the duties set out in subsection (1), the Board may:

- (a) provide for the training of any persons in the principles of any art form;
- (b) subject to the regulations, award scholarships or make loans or grants to any individual ordinarily resident in Saskatchewan for the purpose of assisting him in conducting research, working at his art or studying any art form;
- (c) subject to the regulations, to aid in the provision of opportunities to study, participate in or present the arts, make grants or loans, on any terms or conditions that it may prescribe, to any agency, organization, association, institution or other body in Saskatchewan;
- (d) provide awards for outstanding artistic achievements;
- (e) collect and display works of art; and



- (f) co-operate with any organization that has objects similar to the objects of the Board."

### Mission of the Arts Board

Using the Act as its base, the Board has developed a Mission Statement for guidance in the development of its policies and programs. This statement is included in the Board's policies, procedures and guidelines manual.

The mission of the Saskatchewan Arts Board is to foster the development of the arts and professional artistic and cultural pursuits which enrich the lives of the people of Saskatchewan. It does so through the provision of a range of grants, programs and services for individual artists, arts and cultural agencies, institutions and organizations. The Board manages its affairs in an arm's length relationship to both the government of the day and the clients the Board serves, while simultaneously meeting all of the requirements for the legal and financial reporting of its activities to the Legislature and the people of Saskatchewan.

The goals of the Board and the major strategies for their accomplishment are as noted in the Saskatchewan Arts Board Act.

### History (from the 1987-88 Annual Report)

The Saskatchewan Arts Board was created in 1948 after lengthy discussion between representatives of the Division of Adult Education of the Department of Education and member of the arts and arts education communities in the province. With an interest in arts education activities, it was not long before the Board began implementing them. The Board's second annual report (April 1 - December 31, 1949), for example, refers to the Board Secretary's visits to "teacher institutes at Nipawin, Gull Lake, Tompkins and Melfort to give talks on art education in schools and for communities." This same report also refers to "the need for a provincial Art School in the province," a proposal presented by Ernest Lindner.

Although the proposal for an Art School was not undertaken by the Board, the concept of presenting workshops and seminars was soon adopted. From 1950 to 1966, the Board offered a variety of courses and workshops in music, drama, dance, handcrafts and choral singing, throughout the province. A consolidation of the Board's courses took place at the Briercrest Bible Institute at Caronport in the summer of 1966. In the next year, the School moved to Fort San, its current location.

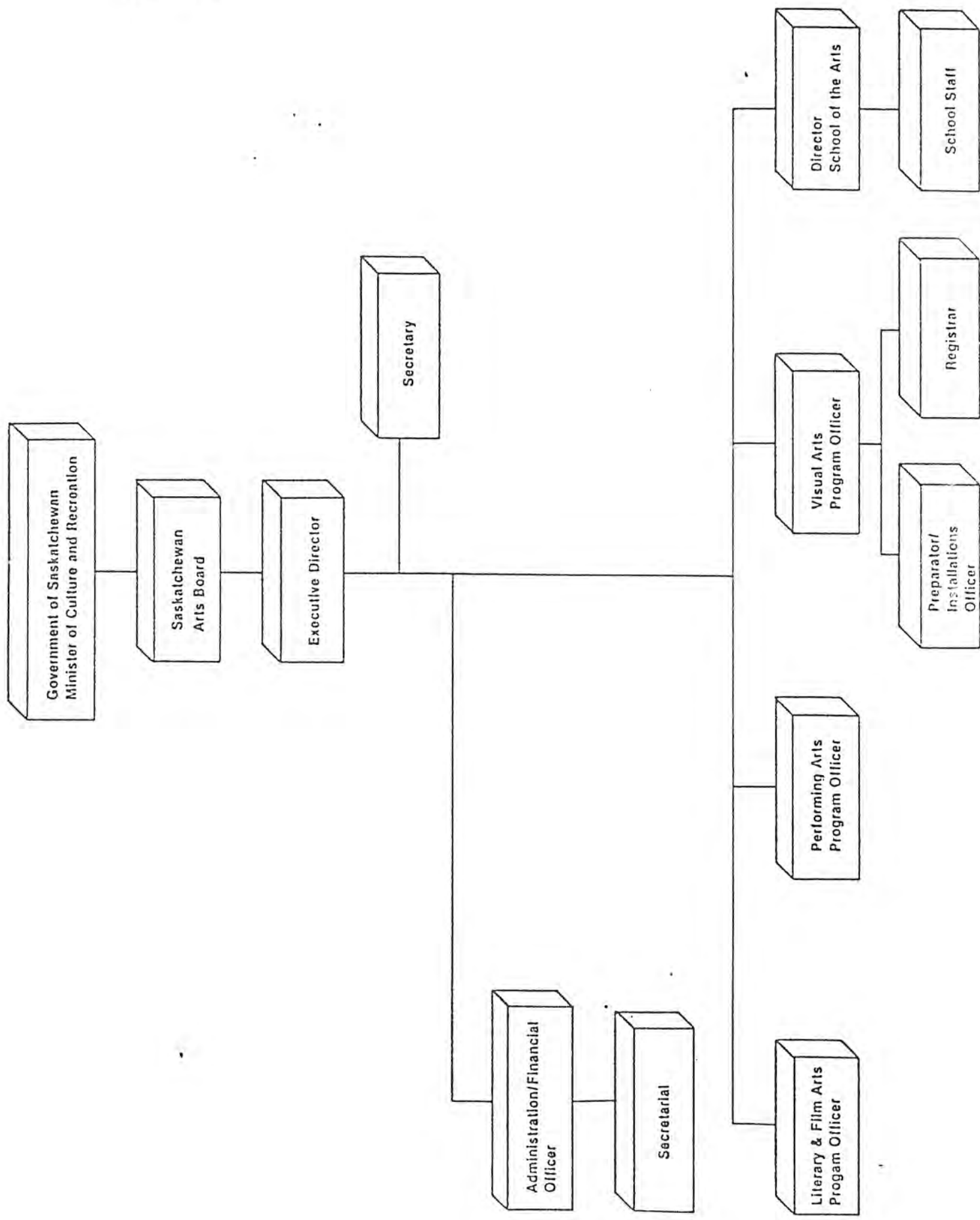
In 1988, with arts community support, the Board was able to persuade the minister not to implement a proposal to have the administration of the Board incorporated in to the Department of Parks, Recreation and Culture. The minister agreed that the Board should remain as an autonomous arm's length agency. The minister was also responsible for continuing the flow of lottery funds to the Board.

### Current Programs

The Individual Assistance Program supports practising professional artists in all disciplines and emerging professionals in the further development of their skills. Operations assistance grants and project grants are provided to cultural organizations in the literary, performing and visual arts disciplines. The Board also offers a film makers assistance grant. In addition to its various grant programs, Board staff provide consultative services to the province's arts community.

The Arts Board's permanent collection contains the works of more than 400 visual artists and is exhibited throughout the province and, in some cases, nationally and internationally. In 1987 the Board approved a rental policy regarding loans of artworks to government departments and non-profit agencies.

# Organization Chart 1987-88



## SASKATCHEWAN COUNCIL OF CULTURAL ORGANIZATIONS

### Mission Statement

The Saskatchewan Council of Cultural Organizations (SCCO) shall assist its member organizations in their endeavours to develop and promote the cultural life of the province.

### Objectives

The objectives of SCCO shall be:

1. To act as a body through which all member organizations may communicate with each other, with government and with other agencies.
2. To provide information to member organizations with respect to funding policies and procedures.
3. To convene meetings at which representatives of member organizations may express their concerns and develop policies to the benefit of all members.
4. To carry out cultural activities as determined by the membership.

### History

In 1974, the lottery business was established in Saskatchewan. The provincial government determined that, under licence, the lottery profits were to be administered by Sask Trust (originally Sask Sport Trust) and were to be used to support provincial sport, culture or recreational groups, to be divided on a 50/40/10 ratio. At that time, there was no provincial umbrella organization in culture. It was decided that:

- the Saskatchewan Arts Board would provide funding to professional artists, emerging artists, individuals (rather than groups)
- the Department of Culture and Youth would provide funding for amateur and community development
- Trust monies (money acquired through the lotteries) would go to provincial cultural organizations

From the beginning, the Minister of Culture and Youth was responsible for identifying which groups were eligible for Trust funds. Due to a substantial increase in lottery revenue, by 1978 it was necessary to create a priority system in the cultural division of the Trust. This opened up the fund to the professional arts organizations. Provincial cultural organizations (PCO's) were Priority 1; professional arts organizations (equipment and extension activities) were Priority 2; and Priority 3 was established to allow communities to acquire specialized equipment for cultural programming (requests to be channelled through an eligible PCO).

Following a meeting of the cultural community at Fort San in 1978 where the professional organizations lobbied that the lottery funds for professionals should go directly to the Saskatchewan Arts Board, the PCO's agreed that there was a need for a global organization to represent them. The initial structure

of SCCO was developed and SCCO was officially incorporated in 1980 with the objective of providing a strong, unified voice for the cultural community of the province.

By 1982 lottery revenues had declined to the extent that Priority 3 requests had been suspended. At the Arts Congress in Regina, the Cultural Advisory Committee informed the cultural community that requests from Priority 2 organizations were being deferred. As a result of this dismantling of the priority system, the professional arts organizations became clients solely of the Saskatchewan Arts Board while SCCO continued to define its role as a global organization for volunteer provincial groups. By 1983, SCCO had hired a full-time general manager and set up an office in Regina. Since 1983 all of the eligible provincial cultural organizations have joined SCCO and the staff and programs have developed to meet the needs of its members. The organizations represented by SCCO fall into three broad categories: the arts, multiculturalism and heritage.

SCCO is now providing the following services to its members:

1. Advocacy.
2. Information through its newsletter (*The Cultural Connection*), meetings, workshops.
3. Consultation on Sask Trust policies and procedures, global budgets, government policies.
4. Special benefits such as reduced hotel rates, liability insurance package, and pension and benefit package for staff of member groups.

#### SCCO and the Lottery System

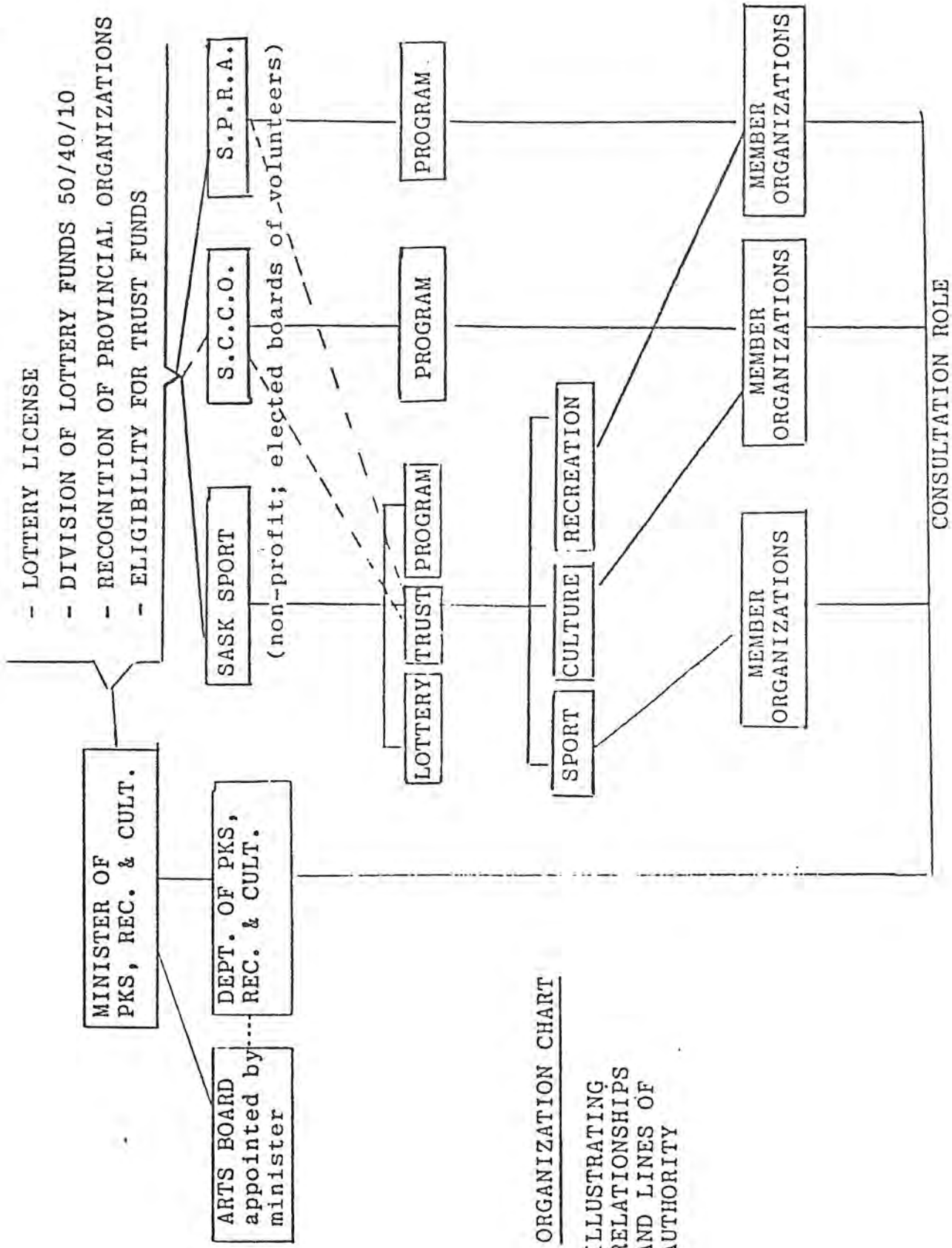
Each year, the Government of Saskatchewan issues the licence to run the lotteries to Sask Sport Inc. (SSI). As the provincial umbrella for sport, SSI has a specific job to do in conjunction with its member organizations, the provincial sport governing bodies (PSGB), as does SPRA and SCCO with its respective members in recreation and culture. However, SSI also has the responsibility for the distribution and marketing of the actual game and for the distribution of the proceeds as a result of income from the lotteries. Sask Sport Distributors Inc. (SSDI), therefore, is the incorporated body (under SSI) which deals with the marketing, distribution and selling of the lottery tickets. Together with the two other prairie provinces (Manitoba and Alberta), SSDI makes up the Western Canada Lottery Association.

Sask Trust for Sport, Culture and Recreation is the organized body (under SSI) which has the responsibility of distributing the proceeds from the Western Canada Lotteries (Saskatchewan's share) to the eligible provincial sport, culture and recreation organizations.

Sask Trust for Sport, Culture and Recreation is comprised of 19 volunteers, six members from each of sport, culture and recreation and a chairman. The Trust is made up of three components; Sport Advisory Committee, Recreation Advisory Committee, and Cultural Advisory Committee (CAC members are elected at the SCCO fall membership meeting). The chairman of the Trust is one of three vice presidents of SSI. These representatives meet quarterly to review the applications from their respective umbrellas and consider the level of funding which should be directed to each eligible organization. All decisions

which are made the quarterly Trust meetings must be taken to the SSI Board of Directors for ratification. Organizations which have been deemed eligible for Trust funding by the Minister of Parks, Recreation and Culture submit applications to Sask Trust on an annual basis.

SCCO acts as a liaison between Sask Trust, the CAC and the provincial cultural organizations. The Minister of Parks, Recreation and Culture holds SCCO accountable for the cultural division of Sask Trust. SCCO staff are also involved in the funding process to ensure that established policies are followed, applications are complete and follow-up reports are reviewed.



ORGANIZATION CHART

ILLUSTRATING  
RELATIONSHIPS  
AND LINES OF  
AUTHORITY

Current Members

Current members of SCCO include:

Canadian Hostelling Association - Saskatchewan Region  
Canadian Artists Representation - Saskatchewan  
Dance Saskatchewan Inc.  
La Commission Culturelle Fransaskoïse  
Multicultural Council of Saskatchewan  
Museums Association of Saskatchewan  
Organization of Saskatchewan Arts Councils  
Saskatchewan Motion Picture Industry  
Saskatchewan Library Association  
Saskatchewan Junior Concert Society  
Saskatchewan Music Festivals Association  
Saskatchewan Writers' Guild  
Saskatchewan Natural History Society  
Saskatchewan History and Folklore Society  
Saskatchewan Music Educators Association  
Saskatchewan Genealogical Society  
Saskatchewan Community Theatre Inc.  
Saskatchewan Craft Council  
Saskatchewan Choral Federation  
Saskatchewan Band Association  
Saskatchewan Architectural Heritage Society  
Saskatchewan Organization for Heritage Languages  
Saskatchewan Cultural Exchange Society  
Saskatchewan German Council Inc.  
Saskatchewan Archaeological Society  
Saskatchewan Elocution and Debate Association  
Saskatchewan Society for Education Through Art  
Saskatchewan Drama Association  
Ukrainian Canadian Committee - Saskatchewan Region

Associates Members:

Saskatchewan Orchestral Association



## SASKATCHEWAN PARKS, RECREATION AND CULTURE

### History

Saskatchewan Parks, Recreation and Culture is the result of a long list of historical happenings dating back to 1908 when the first provincial grant was given to a provincial association. However, the degree of government involvement in the development of sport, culture and recreation in Saskatchewan was minimal during the period 1905 to 1944. Activities in these areas were primarily carried out by devoted volunteers and a few private enterprises.

The provincial government finally did become actively involved in a broad program of recreation through the passing of the *Physical Fitness Act* in March of 1944. The Division of Physical Fitness, commonly referred to as the Saskatchewan Recreation Movement, was created in the Saskatchewan Department of Public Health later the same year.

A brief chronological history of government involvement in recreation, including cultural activities, follows:

In 1946, the title of the Division was changed to the Division of Physical Fitness and Recreation and in 1948 the Division was shifted to the Department of Education.

In 1963, the Fitness and Recreation Division amalgamated with the Adult Education Branch as part of the Continuing Education Branch of the Department of Education. This amalgamation also brought with it the inclusion of the arts and drama component of the department.

In 1965, the *Saskatchewan Youth Act* was passed. In 1966, a Youth Review Committee was established. Following a study on youth in Saskatchewan and a report called *Youth - A Study in Our Time*, the Provincial Youth Agency was formed. Two goals of the newly-formed agency were to promote physical, cultural, social activities and to create a climate and provide leadership which made it possible for young people to explore, develop and utilize their talents in leisure-time programs.

In 1972, with the establishment of the Department of Culture and Youth, two significant changes were brought about. Firstly, the department was formed by merging the Provincial Youth Agency with other programs in the youth field. The most significant program area added to the existing Youth Agency was the cultural program. As a result, a Cultural Activities Branch was formed and it established programs in cultural conservation, multiculturalism and the arts, as well as a modest grant program. The Minister of Culture and Youth was given responsibility for the Saskatchewan Arts Board. The other change was the consolidating of programs in recreation, sport and culture in one government agency which had departmental status.

Two significant acts that were passed subsequent to 1972 were *The Saskatchewan Multicultural Act* in 1973 and *The Heritage Act* in 1980. With the passing of these two acts, programs and grants in multiculturalism and heritage conservation were added to the department. In 1973, the Department of Culture and Youth was requested to assume responsibility for Donations to the Crown of works of art.

In 1982, the name of the department was changed to the Department of Culture and Recreation and a major reorganization of the department was undertaken. The major feature of the reorganization was a realignment of branches so that sport, culture, recreation and heritage conservation and the regional field staff were all within the same division. Following the reorganization, the department also went through a major planning exercise. This exercise solidified the department's mandate and roles generally and resulted in the formation of government policy papers on culture (see Research Documents) and sport and a department recreation position paper.

In 1987, the Department of Culture and Recreation and the Department of Parks and Renewable Resources were amalgamated to form the new department, Saskatchewan Parks, Recreation and Culture. A mission statement for the department was developed:

"Our mission is to manage, develop and conserve the province's park, forest, land, fish, wildlife and heritage resources and to support, develop and promote recreational, sport and cultural opportunities to enhance quality of life and economic benefit for people in Saskatchewan.

Prudent stewardship of the resources entrusted to our care, exemplary service to the public and optimum public access to programs and facilities are principles guiding the department in this mission."

The department is broadly organized into four major divisions: Culture and Sport, Renewable Resources, Operations, and Support Services.

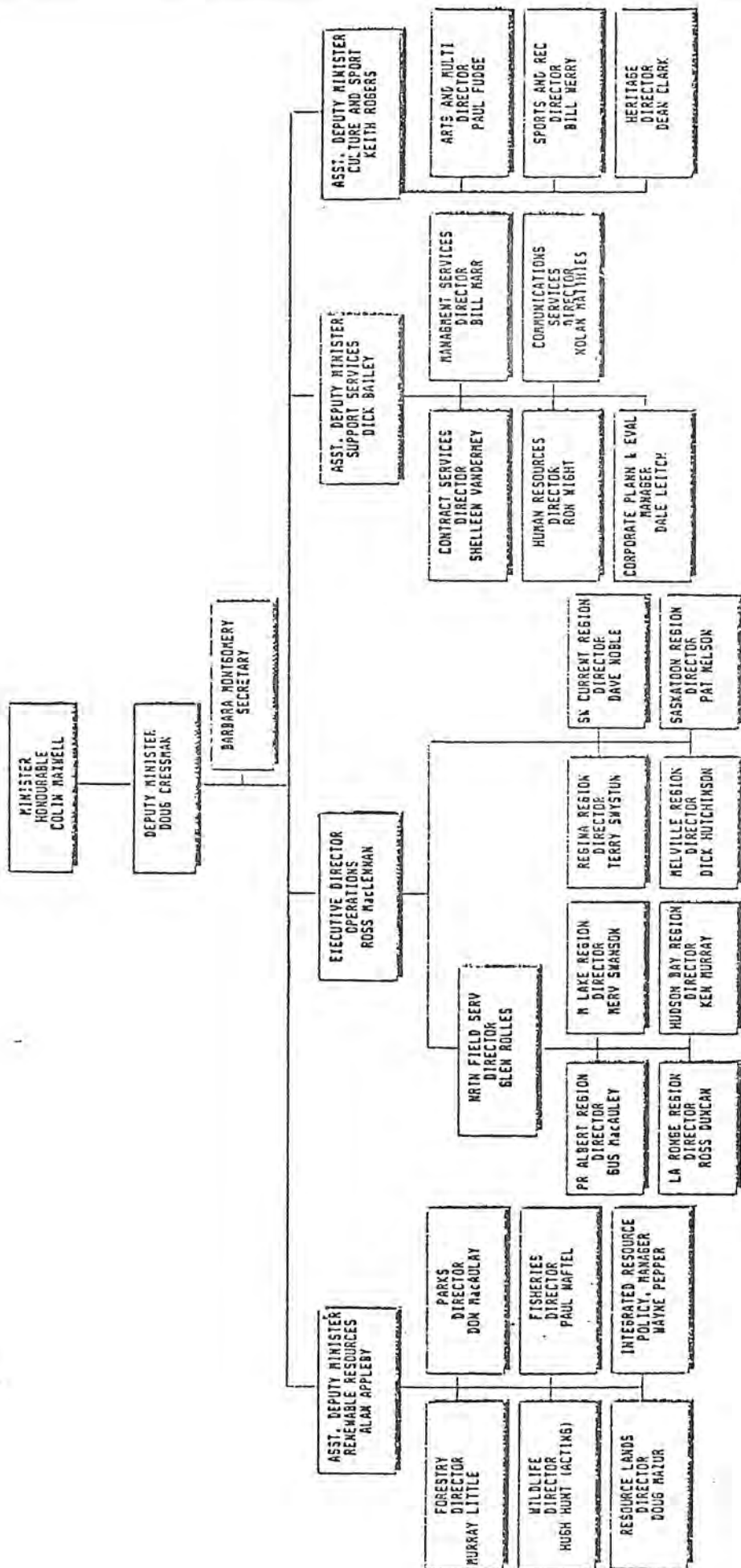
The Culture and Sport Division includes three branches responsible for developing policy and programs related to heritage, the arts and multiculturalism, and sports and recreation in Saskatchewan.

The role of the Heritage Branch is to facilitate the conservation, management and development of Saskatchewan's significant heritage resource and to foster a greater awareness and appreciation of the province's natural and cultural heritage. The branch operates the Saskatchewan Museum of Natural History and Government House Historic Property.

The Arts and Multicultural Branch encourages literary, visual and performing arts, and multicultural activities by providing organizational and financial assistance and program services to cultural organizations. The branch also promotes the economic and social benefits of participation in artistic and multicultural activities. Cultural programs currently offered by the branch include Provincial Cultural Organization Development, the Performing Arts Program (including Saskatchewan Express), Resident Artist Program and Special Cultural Initiatives. A cultural industries consultant position was added to the branch in 1988.

The Minister of Parks, Recreation and Culture is responsible for the Saskatchewan Arts Board, the Saskatchewan Archives Board, the Western Development Museums and the Saskatchewan Centre of the Arts. Each board has its own legislative authority which determines the composition, roles and responsibilities of its members. Each board receives an annual grant from government through the Department of Parks, Recreation and Culture.

PARKS, RECREATION AND CULTURE



APPROVED  
MAY 1989

### C. SUMMARY OF CULTURAL POLICY INITIATIVES

On April 10th, 1975, the Minister of Culture and Youth announced SaskARTchewan, a study established to review past progress, assess the current situation and to recommend future developments for the arts. The process involved consultation with government departments and agencies; ten mini-conferences held throughout the province (which were also intended to stimulate community interest in the arts); the submission and review of 42 written briefs; and a Provincial Conference of the Arts (held April 30th, May 1st and 2nd, 1976 at the University of Saskatchewan). Disciplines represented at the conference were visual arts, crafts, drama, music, dance, creative writing and film making.

As a result of the consultation process, the Department of Culture and Youth and the Saskatchewan Arts Board published *SaskARTchewan, A Record of Your Opinion in the Arts: 1975-76*. The report stated that "the purpose of SaskARTchewan was to provide the Saskatchewan Government and other interested organizations with indications as to the future direction of the arts in this province. The information gathered together in this report will be most useful in the formulation of new arts policies, the implementation or revision of arts programming, and the allocation of direct arts support funding."

The report lists a total of 314 recommendations and comments which were received from the written briefs (218 recommendations), mini-conference reports (9), conference discussion groups (25) and plenary sessions (62). The list is a combination of recommendations, suggestions and concerns, some of them contradictory to others. In the following summary they have been arranged by topic and the major concerns identified:

#### a) Policy and Organization

- clarification of the roles and responsibilities of the Department of Culture and Youth and the Saskatchewan Arts Board; and that the Arts Board operate at arm's length
- need for government to develop an arts policy, in consultation with the arts community
- comments on the status of the 'amateur' or developing artist and the professional artist
- adequate funding and expanded role for the School of the Arts
- formation of a Saskatchewan version of the Canadian Conference of the Arts
- provision of consultative help to provincial cultural organizations

#### b) Funding

- adequate funding from all levels of government
- long-term funding
- peer evaluation of grants
- an efficient administration of funding programs with clearly identified criteria
- fair distribution of funds to urban and rural communities
- a number of awards and contests be established
- support to the arts be equal to support to sports programs

## c) Education

- recognition of need for arts in the education system
- co-operation with the Department of Education
- adequate support and expansion of existing arts programs
- arts curriculum be developed
- arts scholarships
- more Saskatchewan content throughout the education system
- more opportunity for artists to teach in schools
- more training available for artists

## d) Status of the Artist

Although this term was not in use at the time, a number of recommendations related to the status of the artist, such as:

- a need to establish standardized artist fees
- a need for changes to taxation legislation
- access to funding from Manpower and other government programs for artists
- the need for a 'united provincial artists organization' was recognized and a resolution passed at the Conference to establish a steering committee to prepare its aims, objectives and constitution

## e) Marketing

- government act as an art dealer, publishing outlet
- establish a craft marketing agency
- government operate commercial galleries, produce an arts magazine
- establish a funding program to help artists transport their work to markets
- a need for public awareness about the arts
- the Saskatchewan Arts Board produce an artists directory

## f) Cultural Industries

- more government involvement
- concern over foreign ownership
- various recommendations on quotas on films and scripts, tax levy on foreign films
- establish a Saskatchewan Film Board

## g) Taxation

- tax incentives for public art
- tax deductible donations

## h) Facilities

- need for government involvement to improve cultural facilities
- capital grants be established

## i) Multicultural

- department sponsor an annual seminar on policy and programs
- expansion of the Saskatchewan Multicultural Festival series
- ethnic skills be recorded and folk arts preserved
- current funding programs be revised

## j) Other

- support for public art
- cultural sovereignty
- artist-in-residence programs be established
- assistance for arts councils be provided
- an annual Arts Festival be established
- services, programs and support to smaller centres
- support required for native arts
- adequate support for archives and libraries

The final page of the report contains a list of the 42 written briefs that were submitted.

In 1979, the Government of Saskatchewan established the Cultural Policy Secretariat, chaired by Dr. Gordon Vichert, to study cultural activity in Saskatchewan and make suggestions for government action. The *Cultural Policy Secretariat Report* (known as the Vichert Report) was released in 1980.

In its introduction, the Secretariat defines culture as "the collective experience of people in a given place over time" (p.3). It goes on to say that "this province has a rich tradition and a powerful, though undeveloped, sense of its own identity" (p.4). The committee agreed that "any such (cultural) policy must, at a minimum, do three things: (1) protect and stimulate cultural life at the local, community level; (2) support excellence, both local and imported; and (3) offer some protection against the overwhelming impact of imported culture, particularly in the media (p.4). Also, from page 5 of the Report, "The most important aspects of Saskatchewan culture are, first, its rural base and, second, its multicultural nature."

Two principles, pride in what we have and better access to the best the world has to offer, are the foundation for the Secretariat's recommendations. The report is divided into seven areas:

- (1) Community Life - contains 15 recommendations dealing with support for cultural centres; aid to crafts persons; support for touring; local museums; expanded support for multicultural programs; and the recognition of the need to protect the unique culture of the north, a task which the Secretariat felt only northerners are competent to do.
- (2) Culture in Education - contains 6 recommendations dealing with aesthetic education curriculum, arts consultants for the Department of Education, artists teaching in the schools, Saskatchewan material throughout the school system and support material for Indian and Metis instruction.

- (3) Cultural Industries - the Secretariat recommended that a cultural industries crown corporation be established to manage the government's interests in cultural industries, such as film making, television, record making, publishing and crafts.
- (4) Arts and Museums - contains 18 recommendations dealing with expansion of responsibilities and appropriate funding for the Saskatchewan Arts Board, status of the artist, museums and galleries, public art, a lottery ticket rebate program, awards, Indian and Metis arts, and a cultural advisor in the Department of Intergovernmental Affairs.
- (5) Special Projects - contains six recommendations dealing with the establishment of an Indian and Metis museum, an annual drama festival, Moose Jaw as a heritage city, increased support for the Yorkton Film Festival, government support for Back to Batoche, and government promotion of harvest-related activities.
- (6) Administrative Structures - contains nine recommendations including that the Department of Culture and Youth be renamed the Department of Culture and have responsibility for a communications policy, stimulate grassroots cultural activity, research, cultural heritage and not be involved in programming; that Sask Sport withdraw from the cultural area; and that the Saskatchewan Arts Board handle all grants, answer directly to the Minister and present its budget independently of the department, reduce number of ministerial appointments to the Board, an Endowment Fund for the Arts be established.
- (7) Conclusion - one recommendation that a study of Indian and Metis culture be undertaken, with a view to developing specific policy recommendations.

A complete list of the Secretariat's 56 recommendations is found in Appendix A.

To elicit public reaction to the recommendations of the report, Saskatchewan Culture and Youth conducted a series of public meetings entitled *The Culture Talks* in early 1981. In the 11 centres visited, 285 briefs were presented and over 1,200 people attended to offer comments. The briefs are held in the Resource Centre of Saskatchewan Parks, Recreation and Culture.

The Culture Talks folder, *Towards a Saskatchewan Cultural Policy*, is included in the research documents. It includes a synopsis of the Culture Talks questionnaire results; attendance figures; a breakdown of briefs by grouping; as well as the Culture Talks panel's critique of the Secretariat's recommendations (based on the panel's assessment of public response to the report).

The briefs and presentations were primarily a response to the Cultural Policy Secretariat report. In general, they demonstrated considerable support in principle for increased attention to cultural education and awareness, cultural facilities and funding at all levels. Services in a variety of areas were in demand and some concern was raised to not increase dramatically the size of the bureaucracy. There was some evidence of a lack of effective communication between local cultural organizations and municipal governments (and recreation boards) and some discontent over the overemphasis on sport and



recreation facilities and program priorities. The differences between urban and rural culture were stressed. The university community expressed a desire to assume some cultural leadership and requested the means to proceed. Alternatives to cultural industries and communications recommendations were few and multiculturalism seemed underrepresented. Because the report focused primarily on the arts, those attending dealt with arts issues predominantly.

The information received at *The Culture Talks* was distilled and a report presented to Cabinet for consideration. In November 1981, the Honourable Clint White, Minister of Culture and Youth, made a major statement about the government's role in the cultural life of the province. This speech, entitled *Saskatchewan Culture: The Resource of the Future*, was given at a meeting of the Saskatchewan Council of Cultural Organizations in Yorkton.

The cultural policy that the government was formulating had one major goal: to create a balanced climate in which the arts and culture can flourish. The address goes on to outline six beliefs or principles which form the basis of Saskatchewan's public policy for culture:

1. The value of culture.
2. The importance of public participation.
3. Universal access.
4. Community involvement.
5. The importance of multiculturalism.
6. The value of Saskatchewan culture first.

Five objectives were identified:

1. To strengthen the social base.
2. To develop the cultural community.
3. To support cultural production.
4. To improve public access.
5. To preserve Saskatchewan's heritage.

On March 27th, 1982, the Minister of Culture and youth addressed the Arts Congress. His speech began with the reasons for government to develop a cultural policy -- "the policy is a sign of government's commitment; a document that reflects the people's, as well as government's, objectives and beliefs; and a framework for the present and the future" (p.3). Culture includes the arts, multiculturalism and heritage. The minister described the six founding principles and then explained the five objectives of the policy, their relationship to the Vichert recommendations that deal with the arts, and the initiatives in the 1982-83 budget that reflected government's commitment to those objectives. His remarks included comments on those recommendations that dealt specifically with the Arts Board and he stated that government did not agree with the total withdrawal of Sask Trust from the cultural area, nor did government agree that all grants involving artistic value judgements should be handled by the Board. He confirmed government's position that Sask Trust, Culture and Youth, and the Arts Board will continue to play important roles in the cultural life of the province.

The provincial election was called that same day and, in April, the Conservative government was elected. Early in 1983, the government's cultural policy received Cabinet approval and, in a speech to the Saskatchewan/Canadian

Museums Association Annual Conference, the Minister of Culture and Recreation outlined the principles and goals of the policy. Again, culture was defined as the arts, multiculturalism and heritage preservation. Five founding principles were identified:

1. The critical role of the creative individual.
2. Universal participation.
3. Community involvement.
4. Saskatchewan culture first.
5. Government involvement.

And the five goals are:

1. To broaden public awareness.
2. To increase public access.
3. To preserve Saskatchewan's heritage.
4. To provide opportunities for artists to develop their skills and to work on their professions.
5. To preserve and promote our multicultural heritage.

In 1985, minor revisions to the government's cultural policy statement were approved by Cabinet. This statement continues as the framework for government involvement in the cultural area.

In 1988, the Department of Parks, Recreation and Culture began the development of more specific strategies. In July, the minister announced the formation of a Task Force on Multiculturalism. After a thorough consultation process involving public meetings and discussions with selected government departments and special non-governmental organizations, the Task Force is expected to release its Final Report in October 1989.

The Heritage Branch released *Heritage 2000: A Strategy for the Management and Development of Saskatchewan's Heritage Resources* in the fall of 1988 and a series of regional meetings and discussions with special interest groups followed. The final report of this document is now awaiting ministerial approval. The Heritage Branch has also just completed an extensive consultation process to develop a policy for museums and *A Museums Policy for Saskatchewan* is also awaiting ministerial approval.

Both the heritage strategy and the museums policy include public art galleries and art museums within their mandates. Those institutions are eligible for operational and special project funding under the branch's Museum and Art Gallery Grant Program.

In the arts area, the first step in the process of developing an arts policy was the preparation in October 1988 of an internal document, *Arts Strategy Paper*. In the background section, the report states that "from 1974 to 1982, the department's interpretation of its mandate was to encourage the development of volunteer organizations through grants and direct programs offered on a province-wide basis...From 1982 to 1987, the department's role shifted from provision of province-wide grants and programs to initiatives which could be sponsored in partnership with provincial volunteer groups and local organizations" (p.2).

With the creation of the new Saskatchewan Parks, Recreation and Culture in 1987 and the addition of a decentralized corps of staff, the Arts Section of the Arts and Multicultural Branch focused on three areas -- organizational development, skill development and cultural resources.

The Arts and Multicultural Branch engages in a number of activities which fall into the four broad categories of legislation, policy, mandated responsibility and leadership or development.

The document then describes eight program initiatives for the Arts Section:

1. Arts plan.
2. Cultural industries.
3. Liaison.
4. Cultural facilities.
5. Organizational and leadership development.
6. Education and development.
7. Urban arts.
8. Tourism and economic development.

The most recent initiative to develop a provincial arts strategy has resulted in the decision to appoint the Arts Task Force. A steering committee of representatives from SPRC, SAB, SCCO and SAA has identified a process to involve the arts community and the public in determining and shaping the future direction of the arts in Saskatchewan.

## D. ISSUES

Some of the major issues that have been noted in the initiatives to develop a provincial cultural policy include:

### \* Definition of Culture and the Arts

Crucial to development of cultural and arts policies has been the issue of definition. The *Vichert Report* defines culture as "the collective experience of people in a given place over time" (p.3).

The Honourable Clint White, in his address to SCCO in 1981, uses culture in the broadest sense where "Culture means a way of life...Saskatchewan Culture and Youth focuses on the arts, heritage preservation and multiculturalism" (p.2).

A definition often used is that developed by the Canadian Commission for UNESCO, "Culture is a dynamic value system of learned elements, with assumptions, conventions, beliefs and rules permitting members of a group to relate to each other and to the world, to communicate and to develop their 'creative' potential".

The Government of Saskatchewan, in its 1982 and 1985 cultural policy documents, defines culture in a very specific sense, that is, the arts (fine and folk), multiculturalism and heritage. The arts include the visual and literary arts, crafts, dance, theatre, music and motion pictures (film and video).

Harry Chartrand in *Saskatchewan and the Arts* (p.1) suggests the following distinctions:

In contemporary western society the arts include the literary, media, performing and visual arts. Together they form a distinct and recognizable sphere of human behaviour. In turn, the arts are part of a larger cultural sector which includes architecture, the crafts, fashion, heritage, multiculturalism and official languages. As part of this larger sector, the arts pervade and permeate the lives of every citizen at work, at home, at the store and at leisure.

There are three distinct types of contemporary art, namely the fine arts, the commercial arts and the amateur arts. Collectively they are called the 'arts industry'.

He goes on to further clarify the three types of contemporary art, as well as their interrelation and their markets (see pages 1 and 2).

### \* Clarification of Roles and Mandates of the Saskatchewan Arts Board, the Government of Saskatchewan (especially the Department of Parks, Recreation and Culture) and the Saskatchewan Council of Cultural Organizations

This issue was identified in the briefs submitted to *SaskARTchewan* through the Culture Talks and continues to the present.

An important issue relates to the autonomy of the Arts Board. In 1988, the minister decided not to incorporate the administration of the Board into the Department of Parks, Recreation and Culture, and the meaning of 'arm's length status' and the Board's relationship to government continues as an issue.

\* **Funding**

Funding issues relate to adequate levels of funding, sources (in particular lottery vs. tax-based), security (lotteries again), peer evaluation, delivery (concerns over streamlining bureaucracy) and type (project, operating, capital).

A related issue here is the need for appropriate support for the Saskatchewan School of the Arts, as well as the recent review of all aspects of its operation.

\* **Professional and Community Arts**

This issue relates to which agencies are appropriate to fund and represent each group. Definitional problems are also evident here.

\* **Status of the Artist**

Issues facing the artist, such as taxation, unemployment insurance, pension plans, training programs, arts education, copyright and public lending rights are often identified.

\* **Cultural Industries**

Perhaps the area that has changed the most dramatically since 1975 has been cultural industries (including film, video, publishing and recording). Issues in this area include funding, technology, the emergence of new organizations and the impact of the free trade agreement.

\* **The Arts and Education**

Concerns voiced in the SaskARTchewan briefs, the *Vichert Report* and in the Culture Talks should be reviewed. The role of the Department of Education in arts policy needs to be addressed.

\* **The North and Native Issues and Multiculturalism**

The *Vichert Report* had specific concerns about the north and the Indian and Metis communities and stressed the importance of our multiculturalism heritage. These areas would have to be addressed in any provincial arts policy.

\* **Cultural Sovereignty**

Issues here relate to the awareness and preservation of Saskatchewan's unique cultural identity, as well as its national and international context.

\* **Balanced Cultural Opportunities for Rural and Urban Communities.**

## E. ARTS CONGRESS

A provincial meeting of the arts was held at Emma Lake in 1969. In 1976, the Saskatchewan Arts Board and the Department of Culture and Youth had co-sponsored the 'SaskARTchewan' provincial conference of the arts at the University of Saskatchewan where over 300 people participated.

The Saskatchewan Arts Board established the Arts Congress in 1979 as an annual forum for artists and arts organizations to collectively meet with the Arts Board to discuss the Board's service to the artistic community through its programs and initiatives. That the Board has conscientiously listened to the concerns and recommendations of the assembled arts community is evidenced in changes in Board activity that have resulted from Congress recommendations. Expansion of the literary arts discipline, with increased assistance to publishers and a full-time literary arts consultant; establishment of the jury of peers method of adjudicating individual assistance grants; increase of the Individual Assistance Grant levels and establishment of the Senior Arts Grant; expansion of the permanent collection and employment of a full-time museum technician to care for the collection, among other actions, have resulted from the arts community's recommendation to the Board through the Congress.

In November 1980 the Arts Congress met at Luther College in Regina where the major issues discussed were the Cultural Policy Secretariat; funding; and the mandates of the Arts Board, Sask Sport and the Department of Culture and Recreation.

In 1982, Arts Education was the theme of the Arts Congress, held on March 27 and 28 at the University of Regina. Arts education, including the education of artists, artists in the schools programs, and aesthetic training of teachers and other professionals, were timely issues. The *Fine Arts in Education Report* and the *Rural Education: Options for the '80s* discussion paper were in circulation and ad hoc 'arts in education' committees had sprung up in both University Education faculties.

The Minister of Culture and Youth, the Honourable Clint White, gave a major address, dealing with the cultural portion of the government's recently-tabled budget and summarizing the government's action on the various recommendations of the Cultural Policy Secretariat Report (the Vichert report).

At the Arts Congress, the announcement was made that the Cultural Advisory Committee of Sask Trust had deferred all Priority 2 requests because of lack of funds and that Priority 2 organizations could not be guaranteed further funding in the future.

This announcement led to the formation of the '1984 Committee' of all affected organizations, to lobby the government for:

1. a stable funding base for extension and education programs and other programs previously funded by Sask Trust;
2. the transfer of responsibility for Priority 2 programs to the Saskatchewan Arts Board with sufficient additional funding to meet the needs; and

3. the definition of a cultural policy to provide a framework for planned, rational growth in the arts.

The 1984 Committee held major news conferences in Regina and Saskatoon to inform the public of the situation and to appeal for support. The Committee also began meetings with various levels of government to seek a solution. Within two weeks of the Trust's decision to stop funding professional organizations, Dr. White announced that all three concerns of the Committee has been answered by government: funds for the immediate security of education and extension programs would be granted to the Arts Board; ongoing responsibility for these programs, along with an appropriate level of funding, was to be assumed by the Board in 1983-84; and a comprehensive cultural policy would be soon forthcoming. The provincial election followed soon after with a change of government.

The 1983 Arts Congress was held at the University of Saskatchewan, Saskatoon on November 12 and 13 with the theme "The Saskatchewan Arts Board: Its Mandate and You". Board chairperson, Keith Barton, gave the keynote address, followed by staff presentations on Board programs, a presentation of responses to an SAB questionnaire on its mandate, programs and funding, and an address by the Honourable Rick Folk, Minister of Culture and Recreation. The minister outlined the five major points of the government's cultural policy and described some of the department's program initiatives to implement the policy. His remarks also included a confirmation of the arm's length status of the SAB.

This was the last interdisciplinary art congress. In 1985, the Arts Board held meetings by arts discipline and in 1987 meetings by client groups were initiated and continue to the present.

Arts Congress reports for 1980, 1982 and 1983 are included in the research documents.

## F. MUNICIPALITIES AND THE ARTS

In 1976, the Canadian Federation of Mayors and Municipalities (now the Federation of Canadian Municipalities) unanimously adopted a resolution which recognized municipal responsibility in the cultural sector. The resolution called for a minimum level of support of \$1 per capita, the development of local administrative structures for cultural activities and recommended that municipalities actively support their long and short term objectives in provision of cultural needs and bring forth plans for capital and operating development in the cultural area.

Since then, several provincial and national organizations have developed policies with respect to the arts and municipalities, including the Canadian Parks/Recreation Association (1985), the Federation of Canadian Municipalities (1986) and the Saskatchewan Parks and Recreation Association (1987). Federally, the Report of the federal Cultural Policy Review Committee (1982) and the Task Force on the Funding of the Arts (Bovey Report, 1986) have endorsed an expanded municipal role in support of the arts. The Bovey Report recommended "that municipalities in Canada should increase their total support to the arts from \$25 million in 1985 to \$70 million by the year 2000 in constant dollars, representing an effective annual growth rate of 70%" (p.84). According to the task force, the key initiatives in attaining this goal are:

1. The establishment of long term municipal arts policies and administrative departments for arts and culture.
2. Encouragement of strong local arts representation through local arts councils.
3. Development of new sources of revenue in conjunction with the provinces, earmarked entirely or in part for the arts; for example, lotteries and hotel/motel taxes (p.85).

Several Canadian cities have developed arts policies. The City of Regina approved a municipal arts policy in 1979 and it is now under revision. A number of municipal arts policies are included in the research documents.

The Canadian Conference of the Arts Annual General Meeting and Conference, 'A Partnership for Action: Municipalities and the Arts', was held in May 1987 in Calgary. Issues discussed were the economic impact of arts activities on cities and towns; the growth, role and activities of local arts councils; initiatives taken by artists in their communities; the development and implementation of cultural policies; municipal funding; and art in public places.

The fall 1987 edition of *Arts Bulletin* entitled 'Municipalities and the Arts' includes a thorough report on the conference and is included in the research documents.



## G. FEDERAL CULTURAL POLICIES

The following is a very brief summary of major policy initiatives by the federal government. For a complete review, please refer to Paul Schafer's excellent publication, *Review of Federal Policies for the Arts in Canada* which can be found in the research documents. For a quick overview of federal cultural activities from 1944 to 1988, see Appendix C: "A Selective List of Cultural Events, Policies and Reports" taken from his report.

The Federal Cultural Policy Review Committee was appointed in 1980 and reported in 1982. As described in the Department of Communications 1982-83 annual report, the committee's report identified creation, distribution and access as the three main goals of a cultural policy, with the emphasis on creativity. It is also interesting to note that the report's first recommendation proposed new legislation for the cultural industries to redefine their status and clarify their degree of autonomy.

In March of 1983 the liberal government announced a new national policy on broadcasting. The Minister of Communications also announced a sector-by-sector review of current cultural policies.

In 1984, the Department of Communications unveiled a new policy on film and video and the government tabled a white paper on copyright.

The Conservatives came to power in September 1984. During 1985-86, seven task forces were appointed and reported on broadcasting (Caplan-Sauvageau), funding of the arts (Bovey), film (Raymond-Roth), status of the artist (Siren-Gelinas), National Arts Centre (Hendry), National Museums (Richard-Withrow) and non-theatrical film industry.

In 1987 the Canadian Advisory Committee on the Status of the Artist was established by the Minister of Communications. The government introduced a scheme to compensate authors for library use of their work.

In 1988, the first part of the new *Copyright Act* was enacted in Bill C-60. A new broadcasting policy was tabled with Bill C-136. In the museums area, the National Museums Corporation had been dismantled (as recommended by the museums task force), giving the four constituent museums greater autonomy. In May 1989 at the Canadian Museums Association conference, the Minister of Communications announced that a new museum policy will be introduced by the end of this year.

In addition to Paul Schafer's publication, please refer to the following:

Roy MacSkimming's *Searching for a Federal Cultural Policy* provides a critique of the Conservative government's policy initiatives.

Steven Globerman's *Cultural Regulation in Canada* evaluates arguments for government intervention into cultural activities.

## H. LIST OF RESEARCH DOCUMENTS

\*\*\* Additional notes/summaries can be found in Section I.

### International

Arts Council of Great Britain

*The Glory of the Garden, The Development of the Arts in England.*  
London. 1984.

UNESCO

*The Artist. Recommendation Concerning the Status of the Artist,*  
adopted October 1980.

UNESCO

*The Status of the Artist.* Report of the joint ILO/UNESCO meeting of  
Experts on the Status of the Artist. Geneva. 1977.

### National

#### Government and Agencies

Canada Council

*Provincial Trends in Support of the Arts.* Technical tables (7th  
edition). Ottawa. 1986.

\*\*\* Canada Council

*Saskatchewan and the Arts - The Investment, The Dollars, The Jobs  
and The Votes.* Ottawa. 1985.

Canada Council

*Tri-Level Cultural Expenditure Data Base* (6th Edition). Ottawa.  
1987.

Communications Canada

Notes for a speech by the Honourable Marcel Masse, Minister of  
Communications, at the Canadian Conference of the Arts.  
Charlottetown. May 20, 1989.

Communications Canada

Notes for a speech by the Honourable Marcel Masse, Minister of  
Communications, in presentation of the spending plan for the  
Department of Communications. Ottawa. May 10, 1989.

\*\*\* Communications Canada

*Canadian Voices, Canadian Choices,* A new broadcasting policy for  
Canada. Ottawa. 1988.

\*\*\* Communications Canada

*Challenges and Choices, Federal Policy and Program Proposals for  
Canadian Museums.* Ottawa. 1988.

- Department of Communications  
*Canadian Cinema, A Solid Base.* Report of the Film Industry Task Force. Ottawa. 1985.
- \*\*\* Department of Communications and Department of Finance  
*Funding of the Arts in Canada to the Year 2000.* Ottawa. 1986.
- \*\*\* Department of Communications  
*Report and Recommendations of the Task Force Charged with Examining Federal Policy Concerning Museums.* Ottawa. 1986.
- \*\*\* Department of Communications  
*Report of the Task Force on Broadcasting Policy.* Ottawa. 1986.
- \*\*\* Department of Communications  
*The Status of the Artist.* Report of the Task Force. Ottawa. 1986.
- \*\*\* Department of Communications  
*Vital Links: Canadian Cultural Industries.* Ottawa. 1987.
- \*\*\* Federal Cultural Policy Review Committee  
*Report.* Department of Communications. Ottawa. 1982.
- Federal Cultural Policy Review Committee  
*Speaking of Our Culture* discussion guide. Department of Communications. Ottawa. 1981.
- Federal Cultural Policy Review Committee  
*Summary of briefs and hearings.* Department of Communications. Ottawa. 1982.
- Ministerial Task Force on Program Review  
*Economic Growth: Culture and Communications.* Government of Canada. Ottawa. 1985.
- Statistics Canada  
*Arts and Culture: A Statistical Profile.* Ottawa. 1985.

#### Non-Government

- \*\*\* Paul Audley and Associates  
*The Economic Impact by Region of Independent Canadian Film and Video Production and of Foreign Production in Canada, 1983-1988.* Toronto. 1989.

- \*\*\* Canadian Conference of the Arts Publications. Ottawa.  
*Culture as a Growth Sector in Canadian Development.* 1982.  
*Directory of the Arts.* 1989.  
*How Government Works.* 1989.  
*A Little Applebert.* 1984.  
*Municipalities and the Arts - An Inventory of CCA Holdings.* 1988.  
*Review of Federal Policies for the Arts in Canada (1944-1988).*  
 1989.  
*The Role of the Arts and Cultural Industries in the Canadian  
 Economy.* 1985.  
*A Strategy for Culture.* 1980.  
*The Third Strategy.* 1984.

Globerman, Steven  
*Cultural Regulations in Canada.* Institute for Research on Public  
 Policy, Montreal, 1983.

MacSkimming, Roy  
*Searching for a Federal Cultural Policy* in Arts Bulletin, Winter  
 1988.

## Provincial

### Government and Agencies

- Cultural Policy Secretariat  
*Report.* Regina, 1980 (known as the Vichert Report). Briefs are  
 held in the Saskatchewan Parks, Recreation and Culture Resource  
 Centre.
- Department of Culture and Youth  
 Arts Congress address by the Honourable Clint White, Minister of  
 Culture and Youth. Regina. 1982.
- Department of Culture and Youth  
 Briefs submitted to SaskARTchewan. 1976.
- Department of Culture and Youth  
*Saskatchewan Culture: The Resource of the Future.* Address from the  
 Honourable Clint White, Minister of Culture and Youth, to the  
 Saskatchewan Council of Cultural Organizations. Regina. 1981.
- Department of Culture and Youth  
*Towards a Saskatchewan Cultural Policy 1981.* The Culture Talks  
 folder. Regina. 1981.
- Department of Culture and Youth and the Saskatchewan Arts Board  
*SaskARTchewan, A Record of Your Opinion on the Arts: 1975-76.*  
 Regina. 1976.
- Department of Culture and Recreation  
*Economic Impact Assessment, Saskatchewan Performing Arts Companies.*  
 Regina. 1982.

- Department of Culture and Recreation  
*Economic Impact of Culture and the Arts.* Regina. 1985.
- Department of Culture and Recreation  
Speech notes for the Honourable Paul Schoenhals at the  
Saskatchewan/Canadian Museums Association Annual Conference,  
Saskatoon, 1983.
- Department of Education  
*Directions, The Final Report of the Minister's Advisory Committee  
Curriculum and Instruction Review.* Regina. 1984.
- Department of Education  
*The Fine Arts in Education.* Regina. 1981.
- Department of Education  
*Program Policy Proposals, Report of the Core Curriculum Advisory  
Committee.* Regina. 1986.
- Department of Parks, Recreation and Culture  
*Annual Report.* Regina. 1987-88.
- Department of Parks, Recreation and Culture  
*Arts Strategy.* Regina. 1988.
- \*\*\* Department of Parks, Recreation and Culture  
*Heritage 2000: A Strategy for the Management and Development of  
Saskatchewan's Heritage Resources.* Regina. 1989.
- \*\*\* Department of Parks, Recreation and Culture  
*A Museums Policy for Saskatchewan.* Regina. 1989.
- Department of Parks, Recreation and Culture  
*Program Directory.* 1988. Directory provides a brief explanation of  
programs of the department.
- Department of Parks, Recreation and Culture  
*Task Force on Multiculturalism - Interim Report.* Regina. 1989.
- Government of Saskatchewan  
*Cultural Policy* (internal documents). Regina. 1982 and 1985.
- Saskatchewan Arts Board  
*Arts Congress.* Regina. 1980.
- Saskatchewan Arts Board  
*Arts Congress.* Regina. 1981/82.
- Saskatchewan Arts Board  
*Arts Congress.* Regina. 1983.
- Saskatchewan Arts Board  
*Brief to the Cultural Policy Secretariat.* Regina. 1980.

Saskatchewan Arts Board  
*Brief to the Minister of Culture and Youth on the Development of a Provincial Cultural Policy.* Regina. 1981.

\*\*\* Saskatchewan Arts Board  
*From Today's Reality to Tomorrow's Vision.* The Arts Board's three-year plan of funding for the professional arts in Saskatchewan. Regina. 1988.

Saskatchewan Arts Board  
*A Presentation for Budget Estimates 1987 and The Revitalization of the Arts in Saskatchewan.* Regina. 1986.

#### Non-Government

\*\*\* Cultural Sector Industrial Adjustment Committee  
*Cultural Sector Industrial Adjustment Committee Report.* Regina. 1987.

\*\*\* Derek Murray Consulting Associates Inc.  
*Communications and Culture Study Program, Communications Industry Final Report.* Regina. 1986.

Johnston, Brian  
*Sport, Recreation and Culture, Assessment of Needs.* Prepared for Sask Trust for Sport, Culture and Recreation. Regina. 1984.

Saskatchewan Council of Cultural Organizations  
*Annual Report.* Regina. 1988-89.

Saskatchewan Council of Cultural Organizations  
*A Brief on the Development of Cultural Activities in Saskatchewan.* Regina. 1985.

\*\*\* Saskatchewan Council of Cultural Organizations  
*Task Force on Cultural Training.* Regina. 1989.

Strategy West  
*A Framework for the Future of Sport, Culture and Recreation.* Prepared for Sask Sport, SCCO and SPRA. Regina. 1988.

#### Other Provinces

Alberta  
*Toward Partnership for Cultural Development in Alberta.* Department of Culture and Multiculturalism. Edmonton. 1988.

Canadian Conference of the Arts. Arts Bulletin (Vol.13, No.2)  
*The Arts and Cultural Industries, Provincial and Territorial Perspectives.* Ottawa. 1989.

Manitoba  
*Manitoba Cultural Policy Review Committee - Final Report.* Winnipeg. 1979.

## New Brunswick

*Premier's Advisory Committee on the Arts - Final Report.*  
Fredericton. 1989.

## New Brunswick

*Premier's Response to the Premier's Advisory Committee on the Arts.*  
Fredericton. 1989.

## Ontario

*Report to the Honourable Susan Fish, Minister of Citizenship and Culture, by the Special committee for the Arts.* Toronto. 1984.

Municipal

Canadian Conference of the Arts. Arts Bulletin (Vol.12, No.1)  
*Municipalities and the Arts.* Ottawa. 1987.

## Canadian Parks/Recreation Association

*Recreation and the Arts, A Policy for CP/RA.* Adopted in 1984,  
updated in 1988.

## Federation of Canadian Municipalities

*Policy Statement.* 1986 and 1989.

## McIvor, Christine and John Elvidge

*Municipal Arts Policies* in Recreation Canada. May 1988.

## Nokony, Denis

*The Economic Impact of the Arts* in Recreation Canada. December  
1988.

## Saskatchewan Parks and Recreation Association

*Arts Policy* (draft#3) and resolution passed at 1987 Annual General  
Meeting.

## Zuzanek, Jiri

*Municipal Support of the Arts in Canada* in Recreation Canada.  
December 1988.

City Policies

## Calgary

*Arts Policy Plan.* 1987.

## Edmonton

*Edmonton: A City For The 21st Century.* 1988.

## Etobicoke

Report: *The Advisory Committee to Make Recommendations for a  
Municipal Policy on the Arts in Etobicoke.* 1984.

## Ottawa

*A Cultural Policy for the City of Ottawa.* 1989.

## Regina

*Civic Art Collection Orientation Manual.* 1985.

*Regina Arts Commission Information Manual.* 1984. Includes a history of policy development and the civic arts policy.

## Regional Municipality of Ottawa - Carleton

*Toward a More Complete Culture*, the summary report of the arts and culture study of Ottawa-Carleton, 1988.

*Regional Arts Grant Policy*, a draft policy, 1989.

## Scarborough

*An Arts Policy for Scarborough.* 1983.

## St. Albert

*Gaining Equality for the Arts at the Municipal Level.* 1986.

## Vancouver

*Directions for Vancouver, A Policy Guide for the 1990's.* No date.



## I. ADDITIONAL NOTES TO RESEARCH DOCUMENTS

Paul Audley and Associates

*The Economic Impact by Region of Independent Canadian Film and Video Production and of Foreign Production in Canada, 1983-1988.* Toronto. 1989.

This study was prepared for Communications Canada. It provides documentation on the level of Canadian production in the Atlantic provinces, Manitoba, Saskatchewan, Alberta and British Columbia and assesses the economic impact of this activity. The study also comments on other factors such as skills development, sources of financing of regional production, and the creation of infrastructures.

Canada Council

*Saskatchewan and the Arts - The Investment, The Dollars, The Jobs and The Votes.* Ottawa. 1985.

This research paper is a review of private and public support to the arts in Saskatchewan. The introduction provides definitions of the contemporary arts and the city and the paper considers four basic themes: (1) private and public investment in the arts; (2) the financial and (3) employment benefits of the arts; and (4) the electoral significance of the arts.

Canadian Conference of the Arts Publications. Ottawa.

*Culture as a Growth Sector in Canadian Development.* 1982.

This volume explains the role played by culture and the arts in the development of Canada, provides in-depth statistical information and presents projections for growth, culminating in a Canadian strategy for the "age of leisure".

*Directory of the Arts.* 1989.

This guide to Canada's arts community provides an up-to-date listing of funding bodies, artists' associations, national, provincial and local agencies, governments, politicians, unions and press galleries. It offers names, addresses and phone numbers from the worlds of: broadcasting, copyright, crafts, dance, arts education, film, heritage/curatorial, music, publishing, recording, theatre, writing, visual and applied arts.

*How Government Works.* 1989.

A reference guide to the operations of government and policy development.

*A Little Applebert.* 1984.

A conveniently abridged version of the Applebaum-Hebert report.

*Municipalities and the Arts - An Inventory of CCA Holdings.* 1988.

This bibliography includes documents and reports on municipal funding of the arts, material prepared for conferences on municipalities and the arts, as well as foreign and Canadian municipal arts policies.

*Review of Federal Policies for the Arts in Canada (1944-1988).* 1989.

This overview of federal arts policies includes a detailed history, as well as a review of the critical periods and individuals. A list of pertinent dates and a bibliography are provided as appendices.

*The Role of the Arts and Cultural Industries in the Canadian Economy.* 1985.

This report illustrates the importance of the arts and cultural industries as sources of revenue and employment.

*A Strategy for Culture.* 1980.

This policy document was submitted to the Federal Cultural Policy Review Committee. It proposed national cultural policy objectives, principles for intervention and types of action. It was followed, in 1981, by a supplement entitled *More Strategy for Culture (Strategy II)*.

*The Third Strategy.* 1984.

*The Third Strategy* covers contemporary issues and policy directions within a comprehensive plan for cultural development. It features in-depth sectoral analyses and recommendations for the arts in Canada. Included are the performing arts, crafts, environmental arts and the cultural industries.

Communications Canada

*Canadian Voices, Canadian Choices,* A new broadcasting policy for Canada. Ottawa. 1988.

A new broadcasting policy for Canada was tabled with Bill C-136. This policy statement identifies challenges facing Canadian broadcasting and describes actions the government is taking in four separate but related areas: Programming; Fairness and Access; Technology; and Operations and Administration. Under each of these headings, this statement describes how the new Bill addresses the key issues and, where appropriate, identifies the specific policy and program initiatives the government is taking to complement and reinforce these legislative directions.

The policy commits the government to spending \$250 million in new money over the next four years to strengthen the production and distribution of Canadian broadcasting services.

## Communications Canada

*Challenges and Choices, Federal Policy and Program Proposals for Canadian Museums.* Ottawa. 1988.

This discussion paper on museum policy was prepared by the Department of Communications to describe the status of museums across Canada and to encourage all interested groups to hold relevant discussion on the future of museological institutions. The government intends to use feedback on the document to review its role, policies, programs and priorities in the museum field.

## Cultural Sector Industrial Adjustment Committee

*Cultural Sector Industrial Adjustment Committee Report.* Regina. 1987.

The Cultural Sector Industrial Adjustment Committee was created by an agreement dated April 10th, 1986. Parties to the agreement were: the Minister of Employment and Immigration (Canada); the Minister of Culture and Recreation (Saskatchewan); the Saskatchewan Arts Board; the Saskatchewan Council of Cultural Organizations; Mr. Victor Jerrett-Enns; and Mr. Terry Mountjoy. Dr. Alex Kelly served as chairman. The committee's mandate was "to examine human resource problems within the cultural sector and develop a plan to resolve these problems." In his introduction, the chairman identified definitional and data problems.

The study provides the most current (1985) information on the size, economic impact and trends in key arts and culture occupations. It also includes a description of human resources issues, an identification of skill shortages and training needs in selected cultural sectors -- the provincial cultural organizations, libraries, heritage industries (museums, public and commercial galleries, private art and craft studios), multicultural organizations, literary arts and performing arts. With the exception of the provincial cultural organizations, where the committee saw no immediate skill shortages, the study contains recommendations to address the identified training needs. A full listing of recommendations can be found in Appendix B.

The study includes a description of Canadian arts administration programs and Saskatchewan's university fine arts programs. The study concludes with a number of appendices that describe cultural sector training programs, arts administration programs, the University of Regina's co-operative work/study program, SCCO's proposal for a management development program and information on the Canadian Jobs Strategy.

## Department of Communications

*Report and Recommendations of the Task Force Charged with Examining Federal Policy Concerning Museums.* Ottawa. 1986.

Co-chaired by Clement Richard and William Withrow, the National Museums Task Force recommended the dismantling of the Corporation of the National Museums of Canada, and that new legislation establish the four major federal museums as administratively autonomous, free-standing institutions. The Task Force made eight major recommendations regarding the status of the four federal museums and the programs and services established to support other museums across Canada.

## Department of Communications

*Report of the Task Force on Broadcasting Policy.* Ottawa. 1986.

Co-chaired by Gerald Caplan and Florian Sauvageau, the task force released its report on September 22, 1986. The first comprehensive review of the Canadian broadcasting policy since 1965, the report examines in detail the current state of the Canadian broadcasting system, provides a philosophical base on which the system ought to rest and offers more than 180 specific recommendations to provide a blueprint for the system for the remainder of the century.

## Department of Communications

*The Status of the Artist.* Report of the Task Force. Ottawa. 1986.

The report of the Task Force on the Status of the Artist made 37 recommendations designed to improve the socio-economic situation of the Canadian artist and also recommended the establishment of a National Advisory Committee on the Status of the Artist. The Task Force was co-chaired by Paul Siren and Gratien Gelinas.

## Department of Communications

*Vital Links: Canadian Cultural Industries.* Ottawa. 1987.

This background paper, released by Communications Minister Flora MacDonald on April 29, 1987, analyzes the Canadian book and periodical publishing, film, sound recording and broadcasting industries within the context of global trends affecting cultural industries. It describes structural and economic challenges facing the industries and the cultural support instruments employed by the government to meet their special needs.

## Department of Communications and Department of Finance

*Funding of the Arts in Canada to the Year 2000.* Report of the Task Force. Ottawa. 1986.

The mandate of the Task Force was "to inquire into the means by which the arts in Canada can be more effectively funded." As stated in chapter 1 of the report, the committee's "central concern...was not to carry out a cost reduction exercise in federal support for the arts, but rather to study the provision of more effective funding to permit arts growth."

Part 1 of the report provides an analysis of arts funding as it was in 1985. It also discusses the arts and quality of life, the importance of the arts to our economic system, the arts funding structure and the need for growth and development.

In Part 2 of the report, the Task Force recommends that increases to arts funding be shared by three major segments: the public sector (federal, provincial and municipal governments); the private sector (individuals, corporations and foundations); and the arts community and arts consumers.

The plan calls for a 5% annual increase in constant dollars in funding of the arts to the year 2000, to be shared as follows:

**Private Sector:**

- business: \$60m by the year 2000 (9% annual growth rate)
- individuals: \$30m by the year 2000 (5% annual growth rate)
- foundations: \$10m by the year 2000 (5% annual growth rate)

**Public Sector:**

- municipalities: \$70m by the year 2000 (7% annual growth rate)
- provinces: \$200m by the year 2000 (4% annual growth rate)
- federal: \$160m by the year 2000 (4% annual growth rate)

The final chapter includes 14 specific tax recommendations that would encourage individuals, corporations and the consumers of the arts to increase their financial support. For the complete list of the 60 recommendations of the Task Force see Appendix D.

## Department of Parks, Recreation and Culture

*Heritage 2000: A Strategy for the Management and Development of Saskatchewan's Heritage Resources.* Regina. 1989.

The document begins with a statement of goals for heritage conservation and development in Saskatchewan. It includes a historical overview of heritage programs and activities; a discussion of the current state and concludes with an outline of a strategy to the 1990's. The paper identifies four directions for future development: conservation and management; greater use, enjoyment and understanding; increase heritage tourism; and create new investment opportunities.

The *Heritage 2000* document will be relevant to the Arts Task Force as the definition of heritage, as drawn from *The Heritage Property Act*, is "any property, whether a work of nature or of man, that is of interest for its architectural, historical, cultural, environmental, aesthetic or scientific value." It includes historical art collections of significance to understanding and appreciating Saskatchewan's past and its culture. The museums policy falls within the mandate of this heritage strategy.

## Department of Parks, Recreation and Culture

*A Museums Policy for Saskatchewan.* Regina. 1989.

This policy document identifies the goals and principles guiding the provincial government's involvement in the museum community; outlines the rules and responsibilities of the three levels of government, museums and other agencies; and establishes four priorities for provincial support: collections management, skill development, building networks and diversifying support. Included in the policy is a strategy for maintaining provincial collections of historic and contemporary artworks. The definition of museums includes public art galleries and art museums.

Derek Murray Consulting Associates Inc.

*Communications and Culture Study Program, Communications Industry. Final Report.* Regina. 1986.

This study of the electronic communications industry in Saskatchewan includes a profile of industry structure, capabilities and markets, a description of communications technology and market trends, and four recommendations for the development of the industry: establishment of a program for export and domestic sales development; establishment of a communications industry/university joint research and development fund; establishment of incubator centres; and financial support to establish communications industry associations provincially and in Regina and Saskatoon. The study estimates that this industry development strategy would mean an investment of \$103 million over 5 years, with \$43 million to come from government and \$60 million would come from the industry.

Federal Cultural Policy Review Committee

*Report.* Department of Communications. Ottawa. 1982.

This 406-page report was released on November 16, 1982 by the Federal Cultural Policy Review Committee which conducted a cultural stock-taking of the arts. After receiving over 1,300 briefs, holding public hearings in 18 Canadian cities and deliberating for two years, the committee came to the conclusion that the federal government must give a higher priority to supporting cultural activity and artistic creators. The report deals with such general matters as federal policies in taxation and funding. It also examines such specific areas as the performing, visual and applied arts, film, recording, books, magazines, museums, heritage and historic sites, and international cultural affairs. The committee makes over 100 recommendations for federal government action.

Saskatchewan Arts Board

*From Today's Reality to Tomorrow's Vision.* The Arts Board's three-year plan of funding for the professional arts in Saskatchewan. 1988.

In response to a request from the Honourable Colin Maxwell to the Saskatchewan Arts Board, the Board prepared this three-year plan for funding the professional arts. The plan is set within the framework of the Board's legal authority from its Act, its Mission Statement, a set of fundamental principles for the plan and a designation of the funding priorities of the Board.

The plan provides the Board's view of various realities presently occurring for the arts in Saskatchewan. Based on these realities the Board has contemplated a vision of what the Saskatchewan art world should be like in 1992. The plan of goals, objectives, programs and strategies to move from the world of 1988 to the improved world of 1992 provides a basic theme for each of the years 1989 to 1992 as follows:

1989-90: Stability  
1990-91: Development  
1991-92: Assessment and Re-planning

The financial summary indicates a need for an Arts Board budget of \$7.7 million in 1989, \$11.9 million in 1990 and \$13.3 million in 1992.

Saskatchewan Council of Cultural Organizations  
*Task Force on Cultural Training.* Regina. 1989.

The study examined two distinct fields of cultural training: discipline specific training and management training for cultural organizations. Major recommendations from the report are that SCCO develop a cultural training mandate; that SCCO appoint a training committee to develop policy and oversee program implementation; that SCCO hire a training coordinator to implement SCCO's cultural training objectives; that discipline specific training primarily remain the responsibility of the provincial cultural organizations; that funding be allocated from Sask Trust to support these initiatives; that SCCO establish a marketing/communications committee; and that responsibility for the Saskatchewan School of the Arts be transferred from the SAB to SCCO.

Appendix A: Cultural Policy Secretariat Recommendations  
Recommendations of the Cultural Policy Secretariat

In 1979 the Government of Saskatchewan established a Cultural Policy Secretariat to study cultural activity in Saskatchewan and make suggestions for government action. Below is a list of the 56 recommendations of the secretariat for your information and possible reaction. If you would like a copy of the complete report please telephone 565-5837.

## Community Life

### Summary of Recommendations

We recommend:

R1: That a Cultural Centres Grant program be established under the administration of the Department of Culture, for an initial period of five years.

R2: That the provincial government pay half the cost of a full-time animator or director for each cultural centre.

R3: That the Department provide a staff of cultural consultants who will be as accessible as the present staff of recreation consultants.

R4: That low-interest or interest-free loans for the purchase of equipment and materials be provided to people willing to locate away from the major urban centres of Saskatchewan.

R5: That a Touring Office, similar to that operated by the Canada Council, be established by the Arts Board to encourage and support tours by artists and groups.

R6: That an annual grant be provided to the Organization of Saskatchewan Arts Councils in an amount sufficient to pay the salary of a full-time executive director.

R7: That several communities be chosen each year by the Arts Board for a special grant designed to pay the total cost of one travelling presentation.

R8: That local museums receive provincial support, according to the principles of a graduated museum assistance program.

R9: That the Department establish a Museum Advisory Service to assist local museums in maintaining, cataloguing, and displaying their local history.

R10: That the Department of Culture maintain the multicultural programs and grants of the Department of Culture and Youth.

R11: That the Multicultural Council of Saskatchewan be provided with a permanent headquarters, large enough to contain a library and research facilities.

R12: That the support provided by Celebrate Saskatchewan and the Department of Culture and Youth for research in Saskatchewan history be continued with a view to developing textbooks which reflect the multicultural heritage and character of the province.

R13: That language training, particularly in the languages of Saskatchewan, be made a major priority of the Department of Education. The highest priority should go to native languages.

R14: That the Provincial Library system be expanded into the North, with special emphasis on audio-visual material and print material in native languages.

R15: That the traditional Indian names of northern geographical features be respected and maintained.

## Culture in Education

### Summary of Recommendations

We recommend:

R16: That a new primary-level aesthetic education curriculum, which can be used by the classroom teacher, be developed and implemented.

R17: That a support program be established through the Department of Education under which arts consultants in each of the four disciplines of art, music, drama and dance would be hired to serve each of the Department's eight regions.

R18: That artists from all disciplines be hired by school boards to teach within the school system or to serve as artists-in-residence.

R19: That texts required for courses with a specific Saskatchewan content be developed and produced by the Department of Education through contracting with local writers and publishers.

R20: That a program be developed to begin providing Saskatchewan-based support material throughout the school curriculum.

R21: That the highest priority be placed on support material for instruction in Indian and Métis cultures.

## Cultural Industries

### Summary of Recommendations

We recommend:

R22: That a cultural industries corporation be established, as one of Saskatchewan's family of Crown Corporations, to manage the government's interest in the cultural industries, including but not limited to film-making, cable television, record-making, publishing and crafts.



## Arts and Museums

### Summary of Recommendations

We recommend:

R23: That the Saskatchewan Arts Board receive substantially increased support for its current activities, in addition to the new money it receives to support programs taken over from Sask Sport Trust and the Department of Culture and Youth.

R24: That the Arts Board run a United Appeal for the Arts each year, and that the money raised in this way be designated for special and experimental projects.

R25: That sales tax be eliminated on all works of art, thus giving them the same status as books and live arts performances.

R26: That the provincial government urge the Government of Canada to recognize the artist's right to secure economic status by making him eligible for unemployment insurance benefits.

R27: That an Explorations Program similar to that operated by the Canada Council be established by the Arts Board to support new creative ideas.

R28: That all major museums and galleries be available to the public without charge.

R29: That the headquarters branch of the Western Development Museum be expanded to permit it to become a museum service centre for all Saskatchewan museums.

R30: That the Museum of Natural History become a branch of the Western Development Museum.

R31: That responsibility for the Saskatchewan Archives Board be transferred to the Minister of Culture.

R32: That a new art gallery be built in Regina, in cooperation with the City of Regina, and in conjunction with the proposed new archives building.

R33: That an Art Collections Co-ordinator be appointed in the Department of Culture to assume administrative and curatorial responsibilities for the Government Services Art Work program and the Donations to the Crown Collection.

R34: That the government sponsor an annual Architectural Design Award to promote excellence in building design.

R35: That the design of major public buildings be open to international competition.

R36: That two percent of the cost of public buildings, or private buildings constructed on public property, be designated for works of art.

R37: That the income to Saskatchewan from Super Loto be used, for a one-year trial period, to run a lottery rebate program similar to the Ontario "Halfback" program.

R38: That the province organize a program of awards to honour outstanding achievement among practitioners of the various arts.

R39: That an Indian-Métis advisory committee be established by the Arts Board.

R40: That a cultural advisor be appointed to the Department of Intergovernmental Affairs.

## Special Projects

### Summary of Recommendations

We recommend:

R41: That a major museum of Indian and Métis culture be established in Saskatoon.

R42: That an annual festival of Canadian drama be held on the Qu'Appelle Diocese Property in Regina, in conjunction with a craft centre and a multicultural centre.

R43: That the downtown core of Moose Jaw be designated heritage property and restored to its 1920's condition.

R44: That the Yorkton Film Festival be recognized as a major international event and that provincial support be increased accordingly.

R45: That the government provide a regular annual grant to Batoche.

R46: That tourist material, posters, a calendar of harvest-time events and other material be produced with a view to encouraging a regular harvest festival in Saskatchewan.

## Administrative Structures

### Summary of Recommendations

We recommend:

R47: That the Department of Culture and Youth be renamed the Department of Culture.

R48: That the Department be involved in the development of communications policy with a view of assuming responsibility eventually for that policy.

R49: That the Department contain a Research and Planning Unit, with no responsibility for day-to-day programming.

R50: That all grants involving artistic value judgments, whether to amateurs or professionals, groups or individuals, be handled by the Arts Board.

R51: That the Arts Board answer directly to the Minister of Culture and have the right to present its budget independently of the department.

R52: That the independence of the Arts Board be increased by reducing the members appointed by the Minister to eight out of fifteen.

R53: That an Endowment Fund for the Arts be established under the control of the Arts Board.

R54: That new Arts Board legislation be drafted, to give the Board the power to give grants.

R55: That Sask Sport withdraw from the cultural area altogether, with its programs being assumed by the Department and the Arts Board.

## Conclusion

### Summary of Recommendations

We recommend:

R56: That a study of Indian and Métis culture be undertaken, with a view to developing specific policy recommendations.

## RECOMMENDATIONS

There are several assumptions, based on the Committee's findings, which have guided the development of the recommendations in this report:

1. The number of people in Cultural occupations in the province grew more than twice as fast as the Saskatchewan labour force as a whole during the decade of the 1970's. It is assumed that growth in the size of the cultural labour force and in the cultural industries as a whole will continue to be strong over the next few years.
2. The budgets of Provincial Cultural Organizations and the number of employees that work for them have grown rapidly in recent years, primarily due to the growth in the lottery funds. The PCO's will continue to grow over the next few years but at a somewhat slower rate.
3. A trend toward increased employment in the regions and smaller communities is anticipated. This will occur gradually, but will affect entire industries and the cumulative impact will be substantial.
4. The greatest increase in employment will take place in the museums and multicultural sectors, and again, much of this growth will be in regional and local level organizations.
5. Growth will be slow, but steady in the libraries, and the literary arts sector.
6. Growth will be very limited in the professional performing arts, especially in theatre.
7. The current trend toward professionalization in non-profit cultural organizations will continue and there will be a strong demand for education and training in arts administration and other professional and technical skill areas related to the cultural occupations.

### LIST OF RECOMMENDATIONS

#### RECOMMENDATION 1

It is recommended that Kelsey Institute of Technology offer a decentralized library technician program, delivered in the regions in order to meet the demand for trained personnel outside of the larger cities.

**RECOMMENDATION 2**

It is recommended that a "basic library skills" training program be developed in order to develop marketable skills among those seeking to enter the library field. These should be short-term programs offered in various locations and co-ordinated through local educational institutions or community colleges. Such a project has been proposed for Northern Saskatchewan. It proposes a balanced program of study and practical experience co-ordinated through the community college, with expertise provided by the Saskatchewan Provincial Library, with federal funding from the Canadian Jobs Strategy.

**RECOMMENDATION 3**

It is recommended that the extension departments of the University of Saskatchewan and the University of Regina develop a series of courses with a special emphasis on the development of skills related to the operation of small organizations and small systems. The content of these courses should be specifically designed to address the needs of those working in the cultural sector, and where possible, the needs of those working in specific industries.

**RECOMMENDATION 4**

It is recommended that distance education courses and materials be developed to enable those in remote locations to upgrade their skills. One regional library has already made use of existing video tape materials on supervision. Distance education materials may already be available in some subject areas but will have to be developed in others.

**RECOMMENDATION 5**

It is recommended that the provincial government provide bursaries to encourage Saskatchewan residents to pursue graduate studies in library sciences and to return to Saskatchewan after receiving their degrees. This measure would help to reduce some of the difficulties in recruiting professionals in the library field.

**RECOMMENDATION 6**

It is recommended that skill shortages defined in the Canadian Jobs Strategy be expanded to in recognition of the special human resource needs of the cultural sector in Saskatchewan. In the museums field the definition of skill shortages should be expanded to include museum and gallery directors, curators, conservators and conservation technicians, museum educators and interpreters, and exhibit designers and fabricators.

**RECOMMENDATION 7**

It is recommended that a Saskatchewan Internship Program in order to encourage Saskatchewan university students to pursue careers in the museums field. The feasibility of establishing co-operative education programs in the fine arts faculties at the University of Regina and the University of Saskatchewan should also be examined.

**RECOMMENDATION 8**

It is recommended that training and employment incentive programs be developed with target population criteria which take into account the advanced skill levels required for many entry level positions in the cultural sector.

**RECOMMENDATION 9**

It is recommended that an information program be established to increase cultural administrators' awareness of the range of employment, training and related programs currently being funded by the federal and provincial governments.

**RECOMMENDATION 10**

It is recommended that bursaries for graduate level studies in the museum field be established.

**RECOMMENDATION 11**

It is recommended that universities and cultural sector employers develop promotional programs designed to encourage students to pursue careers in the cultural sector.

**RECOMMENDATION 12**

It is recommended that a study be conducted in order to provide a comprehensive analysis of human resource needs in the multicultural sector and that a long-term human resources strategy be developed.

**RECOMMENDATION 13**

It is recommended that training and employment models adapted to regional and rural needs be developed. (Four examples are identified in this Report).

**RECOMMENDATION 14**

It is recommended that support for heritage language programs provided through the Secretary of State be restored.

**RECOMMENDATION 15**

It is recommended that a professional credentialling system be established for artists working in the ethnic and traditional arts and that certified individuals and groups be eligible for grants, tour programs, and similar opportunities available to other artists.

**RECOMMENDATION 16**

It is recommended that Saskatchewan arts organizations work with their counterparts in other provinces to develop inter-provincial tour programs and to develop the potential market for literary, visual, and performing artists.

**RECOMMENDATION 17**

It is recommended that Canada Employment and Immigration Commission review and amend regulations and procedures which inhibit provincial projects. Staff throughout the system should be encouraged to work closely with such projects as they arise.

**RECOMMENDATION 18**

It is recommended that CEIC's Skill Shortages program expand its criteria to include the key writing and publishing skills identified in this report.

**RECOMMENDATION 19**

It is recommended that a professional development program consisting of courses and in-depth training in writing and publishing be instituted. Such programs could be co-ordinated and administered through the university extension departments, a community college, or the Saskatchewan Arts Board.

**RECOMMENDATION 20**

It is recommended that in consultation with the Saskatchewan book publishers, Wascana Institute of Technology examine the feasibility of incorporating book design into its Graphic Arts Program.

**RECOMMENDATION 21**

It is recommended that Saskatchewan publishers examine the feasibility of establishing a jointly sponsored training program under CEIC's Innovations or Employment Development program in order to address some of the skill shortages identified in this report.

**RECOMMENDATION 22**

It is recommended that a study be conducted to identify strategies for improving the marketing and distribution of books outside of the major urban centres.

**RECOMMENDATION 23**

It is recommended that a quality book printing and binding firm be established in Saskatchewan. This could be done by establishing a new firm or by expanding an existing business.

**RECOMMENDATION 24**

It is recommended that the Saskatchewan government implement a loan guarantee program to encourage large scale book publishing and revenue generating activities in the publishing industry. The feasibility of extending this program to other cultural industries should be examined as well.

**RECOMMENDATION 25**

It is recommended that Saskatchewan publishers and the Department of Culture and Recreation work in co-operation with the External Affairs International Arts Promotion program to organize annual book events in major American markets. The objective of these events would be to increase sales and make contact with U.S. publishers and distributors.

**RECOMMENDATION 26**

It is recommended that CEIC's Skill Shortages program expand its criteria to include the key professional performing arts skills identified in this Report.

**RECOMMENDATION 27**

In recognition of the fact that reduced budgets have resulted in a major loss of creative staff in performing arts organizations, it is recommended that government funding agencies increase "core" funding grants to companies where the employment loss has been greatest.

**RECOMMENDATION 28**

It is recommended that apprenticeships in key performing arts occupations be established.

**RECOMMENDATION 29**

It is recommended that funding be provided to enable theatre groups to develop long term financial and human resource development plans.

**RECOMMENDATION 30**

It is recommended that in-province courses be provided in management and administration in the performing arts.

**RECOMMENDATION 31**

It is recommended that a provincial fund be established to encourage performing arts groups to establish their own professional development programs with both internal and external training.

**RECOMMENDATION 32**

It is recommended that the Department of Culture and Recreation and municipal governments encourage the incorporation of dance stages into new construction of educational and cultural facilities. Priority should be given to the development of a dance stage in Regina.

**RECOMMENDATION 33**

It is recommended that the Saskatchewan Arts Board examine the feasibility of funding temporary dance companies - bringing choreographers and dancers together for short periods of time to develop and perform specific works.

**RECOMMENDATION 34**

It is recommended that the Saskatchewan Arts Board provide travel and living expenses for dancers and choreographers to study with dance companies in other parts of Canada.

**RECOMMENDATION 35**

It is recommended that the University of Regina and the University of Saskatchewan undertake a study to determine the feasibility of establishing either a certificate or degree granting arts administration program in Saskatchewan.

**RECOMMENDATION 36**

It is recommended that budget levels in the fine arts departments of the University of Regina and the University of Saskatchewan be maintained in order to enable these fine institutions to meet the education and training needs of Saskatchewan's artistic and cultural community.

**RECOMMENDATION 37**

It is recommended that additional funds be allocated to the fine arts departments of the two universities to encourage the development of special programs and initiatives designed to address the skill shortage, training, and other human resource needs indentified in this report.



## Appendices

### Appendix A:

## A Selective List of Cultural Events, Policies and Reports

The following is not an exhaustive list, but rather a compilation of some of the important cultural events in Canada since 1944. Included are governmental activities at the federal, provincial and municipal levels, as well as private-sector developments.

The list is divided into sections which correspond to the chapters in the accompanying report.

### 1944-1963: Chapter One

1944

- Artists' Brief to the Special Committee on Reconstruction and Re-establishment (Turgeon Committee).

1945

- Canadian Arts Council (now Canadian Conference of the Arts).
- CBC International Service.
- Canadian Writers' Foundation.

- 1945-1946
- Canadian Music Council (Incorporated 1949).
- 1946
- Canadian Museums Association.
  - Canadian Library Association.
  - Community Arts Council of Vancouver.
- 1948
- Canadian Humanities Association.
  - Saskatchewan Arts Board.
- 1949
- Royal Commission on National Development in the Arts, Letters and Sciences (Massey-Lévesque).
- 1951
- Report of the Massey-Lévesque Commission.
  - Canadian League of Composers (Incorporated 1952).
- 1952
- CBFT in Montreal and CBLT in Toronto (television begins in Canada).
- 1953
- National Library Act.
  - Stratford Shakespearean Festival.
- 1955
- Royal Commission on Broadcasting (Fowler).
  - Canadian Actors' Equity Association.
  - Canadian Society for Education Through Art.
- 1956
- Montreal Arts Council (Today: *Le Conseil des arts de la communauté urbaine de Montréal*).
- 1957
- Canadian Cable Television Association.
  - Canada Council.
  - Canadian Commission for UNESCO.
  - Report: Fowler Commission on Broadcasting.
- 1958
- Broadcasting Act.
  - Board of Broadcast Governors
- 1959
- Canadian Music Centre.
  - Cultural Development Branch, Government of Alberta.
- 1961
- Report of the Royal Commission on Publications (O'Leary).
  - Quebec Ministry of Cultural Affairs.
  - *Le Conseil supérieur du livre*.
- 1962
- Report of the Royal Commission on Government Organization (Glassco).
  - Canadian Child and Youth Drama Association.
  - Directors' Guild of Canada.

1963

- Royal Commission on Bilingualism and Biculturalism (Laurendeau-Dunton).
- Alliance of Canadian Television and Radio Arts (today: Alliance of Canadian Cinema, Television and Radio Artists).
- Ontario Arts Council.

## 1963-1969: Chapter Two

1963

- Secretary of State re-organized.

1964

- Firestone-Cadieux Committee on the Film Industry.
- Canadian Folk Arts Council.
- Canadian Art Museums Directors' Association.
- Charlottetown Confederation Centre for the Arts.
- Place des Arts, Montreal.

1965

- Seminar 65: Canadian Conference of the Arts (Sainte-Adèle, Quebec and the Guild Inn, Toronto, Ontario).
- Report: *The Need for a Cultural Policy in Canada* (prepared by the Secretary of State).
- Canadian Copyright Institute.
- Manitoba Arts Council.
- Quebec White Paper on Culture (Rapport Commission, Quebec Ministry of Cultural Affairs).

1966

- Cultural Affairs Division, Department of External Affairs.
- Standing Committee of the House of Commons on Broadcasting, Film and Assistance to the Arts.
- League of Canadian Poets.
- National Arts Centre Act.
- Quebec: *Enquête sur l'enseignement des arts (Rapport Roux)*.
- Seminar 66: Canadian Conference of the Arts, Scarborough.
- Centennial Celebrations: EXPO 67, Montreal, Quebec.
- Newfoundland Arts and Cultural Centres.

1968

- Canadian Radio-Television Commission (now the Canadian Radio-television and Telecommunications Commission).
- Federal Government White Paper on Satellite Communications.
- Broadcasting Act.
- National Museums of Canada Act.
- Canadian Film Development Corporation Act.
- Canadian Artists' Representation.
- Calgary Allied Arts Council.

## 1969-1975: Chapter Three

1969

- Assembly of Arts Administrators (forerunner of the federal-provincial Ministers of Culture Conference).

- Cabinet Committee on Culture and Information.
- Official Languages Act.
- *Syndicat national du cinéma.*
- Telesat Canada Act.
- Opening of the National Arts Centre.

70

- Canadian Conference of the Arts: First National Forum on Cultural Policy (Toronto, Ontario).
- Special Senate Committee on the Mass Media (Davey).
- Department of Communications Act.
- UNESCO Intergovernmental Conference on Institutional, Administrative and Financial Aspects of Cultural Policies (Venice).
- Manitoba Department of Tourism, Recreation and Cultural Affairs (now the Department of Culture, Heritage and Recreation).
- Ontario Educational Communications Authority (now TVOntario).
- Ontario Royal Commission on Book Publishing.

71

- Federal government's Response to Book IV of the Bilingualism and Biculturalism Commission.
- Davey Report on the Mass Media.
- Consultations on Publishing in Ottawa -- Publishing and Editing Conferences.
- Independent Publishers' Association (now Association of Canadian Publishers).
- Playwrights Co-op.
- Opportunities for Youth (Secretary of State).

1972

- Canada Council Art Bank.
- Federal Film Policy, Phase I (Pelletier).
- Federal Book Publishing Policy (Pelletier).
- Federal Museum Policy (Pelletier).
- New Horizons Program (Health and Welfare).
- Local Initiatives Program (Manpower and Immigration).
- Report: Ontario Royal Commission on Book Publishing.
- UNESCO Intergovernmental Conference on Cultural Policies in Europe (Helsinki).
- Association of Canadian Orchestras.
- Saskatchewan Department of Youth and Culture.

1973

- Canada Council Touring Office.
- Canada Council Explorations Program.
- Statistics Canada: Cultural Statistics Program.
- Canadian Periodical Publishers' Association.
- Dance in Canada Association.
- Canadian Conference of the Arts: Direction Canada Conference.
- Canadian Consultative Council on Multiculturalism.
- Council of Canadian Filmmakers.
- Department of Recreation, Nova Scotia.
- Department of Tourism, Newfoundland.
- The Writers' Union of Canada.

1974

- Canadian Crafts Council.

- Council for Business and the Arts in Canada.
- British Columbia Arts Board.
- Prince Edward Island Council of the Arts.
- Silcox Report to Metropolitan Toronto on support for the arts.
- Division of Cultural Affairs, Metropolitan Toronto.

## 1975-1981: Chapter Four

1975

- Book and Periodical Development Council.
  - Canadian Book Information Centre.
  - British Columbia Ministry of Recreation and Conservation.
  - Ontario Ministry of Culture and Recreation (now the Ministry of Culture and Communications).
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- 1976
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  - Professional Association of Canadian Theatres.
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  - Periodical Writers' Association of Canada.
  - Quebec: *Pour l'évolution de la politique culturelle* (L'Allier Report).
  - Ontario: Wintario Lottery.
  - Olympic Games, Montreal, Quebec.

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- Establishment of the *ministère d'État au Développement culturel* in Quebec.

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- Cultural Property Export and Import Control Act.
- Silcox-Desrochers: *Review of Federal Cultural Policy* (submitted in 1978).
- Quebec: Bill 101 on language.

1978

- Ministry of Cultural Affairs of Quebec: *Rapport du groupe de travail sur l'Institut d'histoire et de civilisation du Québec*.

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- Social Sciences and Humanities Research Council Act.
- Task Force on Canadian Unity (Pépin-Robarts).
- Alberta's Reports: *Financing of the Arts in Alberta and Financing of Historic Resources in Alberta* (prepared by Leslie Usher).
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- Bureau of International Cultural Relations, Department of External Affairs.
- Secretary of State's Task Force on Canadian Culture Policy.
- Newfoundland Arts Council.
- Manitoba Cultural Policy Review and Report.

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Canadian Conference of the Arts: *More Strategy for Culture* (Strategy II).

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- Federal White Paper on the Copyright Act.
- Report to the Honourable Susan Fish, Minister of Citizenship and Culture, by the Special Committee of the Arts in Ontario (Macaulay Report).
- Etobicoke Advisory Committee Report: *Recommendations for a Municipal Policy on the Arts in Etobicoke*.
- Bill C-24 respecting the autonomy of federal cultural institutions.

1985

- Arts representatives at the National Economic Conference.
- Canadian Conference of the Arts' march on Ottawa to oppose budget cutbacks.
- Toronto Arts Council: *Cultural Capital: The Care and Feeding of Toronto's Artistic Assets* (Hendry Report).
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- EXPO 86 in Vancouver.
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- Sound Recording Development Program, Department of Communications.
- Publishing Development Program, Department of Communications.
- Feature Film Fund, Telefilm Canada.

1987

- Canadian Advisory Committee on the Status of the Artist.
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- Public Archives Act.

1988

- Draft Legislation on Broadcasting.
- Winter Olympic Games and Festival of the Arts.
- Opening of the new National Gallery in Ottawa.
- **Copyright Act, Phase I.**
- Free Trade Legislation.
- Draft legislation on the importation of film and related products.

# List of Recommendations

## Chapter 5 Scenarios for Growth to the year 2000

### Recommendation 1 page 55

The objective for growth in the arts in Canada should be established, in constant dollars, at an incremental rate of 5 per cent a year, or 1.5 per cent over economic growth to the year 2000.

Arts funding partners — governments, the private sector, consumers and the arts community — should pool their efforts to attain the overall goals that such growth implies.

## Chapter 6 Earned Revenues

### Recommendation 2 page 60

The Canada Council, in collaboration with the provinces, the private sector, arts and artists' organizations, should develop a cooperative plan to increase financial support for individual artists.

### Recommendation 3 page 60

A special "Venture Grants" fund should be established in the Canada Council for the commissioning and presentation of new works in the performing arts by Canadian artists. A sum, gradually increasing to the level of \$5 million a year, should be provided for this purpose.

### Recommendation 4 page 61

a) The federal government should reactivate and expand the program of commissioning and purchase of Canadian works of art linked to the construction of federal buildings. The program should provide for an amount equivalent to 1 per cent of the construction cost of the building.

b) Provinces, municipalities, and business firms should target 1 per cent of the cost of buildings to the commissioning and purchase of works of art by Canadian artists.

### Recommendation 5 page 61

The federal government, in collaboration with the provinces, should develop programs of customer discounts or payback schemes for the purchase of works of Canadian literature.



**Recommendation 6**

page 63

The provinces should step up and strengthen, in both primary and secondary school curricula, courses and arts-related activities — such as exposure to cultural events and artists-in-residence programs — to assist young people in acquiring a thorough appreciation of the arts.

**Recommendation 7**

page 63

The federal Department of Communications should assist the Canadian Conference of the Arts in establishing a non-governmental body for the promotion and marketing of the arts, in collaboration with other national arts associations, the private sector and the labour unions.

**Recommendation 8**

page 63

- a) Funding agencies should require, as a condition of their grants, that all organizations of a certain size retain on-staff marketing expertise.
- b) Funding agencies should provide technical marketing assistance to smaller arts groups, and encourage members of governing boards to share their individual professional expertise with such organizations.
- c) Corporations should be encouraged to make their market research expertise available to arts organizations.

**Recommendation 9**

page 64

- a) Funding agencies should require arts organizations to develop expertise in ticket pricing, and should provide consultative services and financial assistance where needed.
- b) Funding agencies should require, as a condition of their grants to arts organizations, that real cost increases are reflected in ticket prices.

**Recommendation 10**

page 64

- a) Museums and art galleries in Canada should adopt the practice of charging visitors' admission fees or requesting voluntary contributions, while at the same time setting aside free periods for certain categories and groups of museum visitors.
- b) Museums and art galleries should review their membership fees to ensure positive net funding benefits.

**Recommendation 11**

page 65

Arts organizations should fully exploit all ancillary sales activities connected with their principal function as a potentially important source of income.

**Recommendation 12**

page 66

The federal Department of Communications should take the initiative, in collaboration with all interested parties, to develop greater interaction between the broadcast, film and recording media and the arts, for the presentation of joint productions and for the commercial promotion of these productions through video recordings and other media in Canada and in other countries.

**Recommendation 13**

page 67

- a) Arts organizations should be encouraged to build up financial reserves of up to 10 per cent of operating budgets and/or endowment funds as a hedge against possible further deficits.
- b) Efficient and successful arts organizations which operate without deficits or reduce progressively accumulated deficits should be rewarded by matching grants programs over and above the regular operating grants until deficits are eliminated and reserves have attained the level of 10 per cent of operating budgets.
- c) Any arts group that has an accumulated deficit of over 25 per cent of its total annual budget, and which has no clear plans to eliminate that deficit over the next three years, should not be eligible for Canada Council or other grants, starting in 1990.

**Recommendation 14**

page 67

- a) Arts organizations should develop an action plan for the recruitment and training of members of their governing boards and for the training of management staff.
- b) Granting agencies should ensure that arts organizations develop action plans to improve management practices, and should provide the assistance needed to carry out such plans, assign more importance to evaluating management procedures, and furnish professional assistance as required.

**Recommendation 15**

page 68

Capital facilities for the arts should recover more of their operating costs, on a commercial basis, from the groups which use their facilities.

**Recommendation 16**

page 68

The federal government should provide financial assistance to commercial arts enterprises, patterned on the procedures of the Federal Business Development Bank or the Société de développement des industries culturelles et des communications du Québec.

**Recommendation 17** page 69

Funding agencies should encourage the development of joint ventures between commercial and non-profit arts organizations for the production of Canadian works in the performing arts.

**Recommendation 18** page 69

The Canada Council, in collaboration with national visual arts organizations, and with the financial participation of commercial art galleries, should establish a formalized audience development plan.

**Recommendation 19** page 69

The Canadian Association of Art Administration Educators should develop, in conjunction with the Canada Council, a modular skills program, comprising business and marketing skills aimed at young artists currently in art colleges or other post-secondary institutions.

## Chapter 7 Private Sector Support

**Recommendation 20** page 74

Municipalities should form partnerships for business and the arts which would bring together the local business and arts communities with the objective of broadening support for the arts.

**Recommendation 21** page 75

The federal government should establish a program of matching funds with Canadian business to stimulate business sponsorship of arts organizations. The program should be patterned on the lines of the British model.

**Recommendation 22** page 75

The Council for Business and the Arts in Canada should work with government funding agencies at all levels to launch a national "Young in Art" program, to provide management assistance to smaller arts organizations.

**Recommendation 23** page 76

Business support of the arts should increase from \$15 million in 1985 to \$60 million by the year 2000, in constant dollars, representing an effective annual growth rate of 9 per cent.

**Recommendation 24** page 76

Arts organizations in Canada should improve the effectiveness of their fund-raising efforts and increase them in order to broaden the base of support from individuals.

**Recommendation 25** page 76

The arts community should establish training programs for volunteers engaged in fund-raising projects, in collaboration with teaching institutions that offer professional arts management courses.

**Recommendation 26** page 76

Individuals' support of the arts should increase from \$15 million in 1985 to \$30 million by the year 2000, in constant dollars, representing an effective annual growth rate of 5 per cent.

**Recommendation 27** page 77

The Canada Council, in collaboration with the Canadian Centre for Philanthropy, should initiate formal contacts and follow-up procedures with foundations interested in the arts with a view to increasing their funding of the arts, obtaining the support of foundations which have not shown an interest in the arts, and encouraging the establishment of new foundations with an interest in the arts.

**Recommendation 28** page 77

The Canada Council should pursue joint projects with foundations to provide both individual and project assistance to contemporary and experimental work in the arts.

**Recommendation 29** page 77

Foundation support for the arts should increase from \$5 million in 1985 to \$10 million by the year 2000, in constant dollars, representing an effective annual growth rate of 5 per cent.

## Chapter 8 Governments: Public Sector Support for the Arts

**Recommendation 30** page 84

Municipalities in Canada should increase their total contribution to the arts from \$25 million in 1985 to \$70 million by the year 2000, in constant dollars, representing an effective annual growth rate of 7 per cent.

**Recommendation 31** page 84

Municipalities, with the support of the private sector, should assume one-third of the costs of major construction projects for the arts and one-half of the costs of other projects, when such projects are not connected with federal or provincial institutions. Contributions should be made only if there is an operating endowment or such commitment associated with the construction plans.

**Recommendation 32** page 84

Municipalities should ensure that their staff complement includes competent professionals for the development of arts activity in their communities and for the administration of municipal arts policies and funding.

**Recommendation 33** page 84

The Federation of Canadian Municipalities should intensify its efforts to provide municipal governments with workable examples of policies, structures, and funding for the arts at the local level.

**Recommendation 34** page 85

The provinces, taken as a whole, and the federal government should in general be equal partners in government funding of the arts.

**Recommendation 35** page 85

The core funding of governmental arts institutions should be the responsibility of the government under which authority they were established.

**Recommendation 36** page 85

Provinces should increase their contribution to the operating expenditures of arts organizations and to individual artists from \$110 million in 1985 to \$200 million in the year 2000, in constant dollars, representing an effective annual growth rate of 4 per cent.

**Recommendation 37** page 86

Provinces should establish the practice of providing three-year commitments for the funding of arts organizations.

**Recommendation 38** page 86

Provincial granting agencies should improve their grant payment procedures to take account of the up-front financial requirements of arts organizations.

**Recommendation 39** page 86

Provinces should assume one-third of the costs of major construction projects for the arts, and one-quarter of the costs of other projects, when these projects are not connected with provincial or federal institutions. Contributions should be made only if there is an operating endowment or such commitment associated with the construction plans.

**Recommendation 40** page 86

Funding requests for new initiatives in the arts of a local or regional nature should normally be addressed to the private sector, municipalities, or provincial governments concerned before they are placed before federal funding agencies.

**Recommendation 41** page 87

a) The federal Department of Communications, in collaboration with the Canada Council and the National Museums of Canada, should develop the appropriate coordinating mechanisms with representatives of the provinces, municipalities, the private sector, and the arts community, to arrive at a better harmonization of objectives for arts growth, funding policies, and programs.

b) Federal arts programs of a similar nature and addressed to the same clientele should be consolidated within the federal body best equipped to ensure effective grant administration.

**Recommendation 42** page 87

The federal government should increase its contribution to the operating expenditures of arts organizations and individual artists from \$90 million in 1985 to \$160 million in the year 2000, in constant dollars, representing an effective annual growth rate of 4 per cent.

**Recommendation 43** page 87

a) The federal government should establish the practice of providing three-year commitments for the funding of arts organizations.

b) Federal funding agencies should take into account the up-front financial requirements of arts organizations.

**Recommendation 44** page 88

The Canada Council should set as a long-term objective the reduction of its administrative costs to 10 per cent of its annual budget.

**Recommendation 45** page 88

The federal government should assume one-third of the costs of major construction projects in the arts and one-quarter of the costs of other projects, when such projects are not connected with federal or provincial institutions. Contributions should be made only if there is an operating endowment or such commitment associated with the construction plans.

**Recommendation 46** page 88

The Department of Communications should promote the arts among other federal government departments which have programs that may provide additional funding for arts projects and activities.

## Chapter 9 Tax Policy and Arts Funding

**Recommendation 47** page 96

A tax credit for donations to charities should be established in lieu of their deduction from income. For individuals the tax credit should be equal to the maximum marginal tax rate; for large and small businesses, the tax credit should be equal to the top level of corporate tax.

**Recommendation 48** page 97

- a) Donations to arts endowment funds should be eligible for an income tax deduction of 125 per cent of the value of the donation.
- b) Three-year pledges for the operations of the arts should be eligible for an income tax deduction of 125 per cent of the annual amount of the pledge.

**Recommendation 49** page 97

The purchasers of life insurance policies, in which arts endowment funds are named beneficiaries, should receive an additional tax measure, on death, equal to the difference between the face amount of the policy and an indexed figure for the premiums previously paid and deductible in calculating taxable income.

**Recommendation 50** page 97

Gifts of Canadian cultural property should be specifically excluded from the computation of net income under the alternative minimum tax.\*

\*If the notice of *Ways and Means* of June 11, 1986 is adopted by Parliament this recommendation will no longer be valid.

**Recommendation 51** page 98

The appreciation on tangible and intangible property donated to non-profit arts organizations should be exempt from capital gains tax.

**Recommendation 52** page 98

The Canadian Cultural Property Export and Import Act should be amended to specifically provide for the deduction of gifts of undivided interest in designated cultural property.

**Recommendation 53** page 98

The Income Tax Act should provide for the deduction of certain non-reimbursed volunteers' expenses.

**Recommendation 54** page 99

The maximum deductible limit now applicable to charitable donations for income tax purposes should be removed.

**Recommendation 55** page 99

- a) Fifty per cent of the cost of individual subscriptions to Canadian performing arts series of non-profit arts organizations and to Canadian literary and art periodicals, and of the cost of individual and family memberships in Canadian museums and public art galleries should be deductible from income tax.
- b) Fifty per cent of the cost of the purchase by an individual of an original work of art of a living Canadian artist that has not been previously sold, should be a deductible expense for income tax purposes, up to a total of \$2,500 in any one calendar year.

**Recommendation 56** page 100

- a) Original prints by Canadian artists should be exempt from federal sales tax.
- b) Provincial sales tax should not apply to purchases of Canadian works of art.
- c) Publicly supported arts organizations should be exempt from amusement taxes.

**Recommendation 57** page 100

Sponsorship by business of the expenditures of arts organizations, up to an amount of \$10,000, should be eligible for a tax credit of 50 per cent, such a credit to be offset against the corporation's deductible allowance for such expenses.

- a) Artists should be allowed to average their incomes on a five-year basis for income tax purposes.
- b) Musicians with employee status should be eligible for a capital cost allowance for the capital value of their instruments, and a deduction for the cost of the instrument's upkeep.

- a) Governments should allow for the payment of a deceased person's taxes with works of art, assessed at fair market value.
- b) Artists should be allowed to pay their income tax during their lifetime with works of art they have created, assessed at a fair market value.

The Income Tax Act should be amended to include registered Canadian arts organizations as eligible recipients of tax-deductible charitable donations.

## Saskatoon gallery under fire for 'offensive' exhibition

BY LIAM LACEY  
and ISABEL VINCENT  
The Globe and Mail

SASKATOON'S Mendel Art Gallery, one of the country's best-known regional galleries, is facing a review of its exhibition policy by Saskatoon city council in the wake of a controversial mid-winter show by New-Brunswick-born artist Evergon.

The review committee is chaired by city councillor Mark Thompson, who resigned as the city's representative on the gallery's board in January because he found the exhibition offensive and disagreed with the board's policies.

Arguments about the Mendel have become a weekly feature of council meetings, and the controversy over the exhibition has been extensively covered by the local media, with more than 50 articles, editorials and letters appearing in the Saskatoon Star-Phoenix newspaper.

At issue are several works in the Evergon exhibition, a selection of photographs and Xerox collages from 1971 to 1987, which depict male and female figures tied with ropes and, in one case, bound women in plastic bags.

The initial letter of complaint, from Dr. Terrance Goudy, called the works offensive and said they promoted homosexuality.

But Evergon's defenders, including Mendel director Linda Milrod, say the works are not about sadomasochistic practices, but represent the marginalization and "imprisonment" of gays' and women's art. The exhibition, which was initiated by the Canadian Museum of Contemporary Photography (a wing of the National Gallery) has toured other Canadian cities without controversy.

The board and management are taking the controversy seriously, says Milrod, "because the implications of this go well beyond the Mendel."

First, she says, city council's involvement in exhibition policy is unprecedented in the 25-year history of the gallery. The city owns the gallery, but there is an arm's-length relationship between the two. The Mendel is run as a corporation, managed by an appointed board.

Second, at least two city councillors have advocated warning signs on potentially offensive exhibitions, which Milrod says constitutes censorship.

"It's not our place to judge what the community needs protection from," she says.

"It is our job to allow a free exchange of ideas about sometimes controversial matters."

Milrod also fears "censorship by funding." The gallery receives roughly \$300,000 a year, about half its budget, from the city.

Its next grant proposal will be put forward in late April, after the exhibitions policy has been reviewed by council.

Henry Kluppenburg, a lawyer and

spokesman for the Mendel board, says he is principally concerned about management policy.

"The city council certainly has every right to question how its money is spent. If our relationship weren't occasionally rocky, we wouldn't be doing our job as a gallery. The real question is, what management system will best allow the gallery to maintain its artistic integrity?"

All city councillors have denied they are interested in censorship, but consider the warning signs a reasonable precaution. The Mendel has no admission charge and, according to a survey by the Council for Business and the Arts, is one of the best-attended galleries for the size of its community in the country.

The Mendel has had more than 260,000 visitors in each of the last two years. About 18,000 people attended the Evergon exhibition.

Helen Coleman, communications director for the gallery, says "five or six" letters

have been critical of the exhibit and "25 to 30" have been supportive of the gallery's exhibition policies.

"The situation echoes things that are happening in the States," says artist Evergon, referring to the recent controversy surrounding two exhibitions of photographs by Andres Serrano and the late Robert Mapplethorpe. North Carolina Senator Jesse Helms attempted to cut off funding to the U.S. National Endowment of the Arts, the national granting organization that had partly funded the exhibits, because he said works in them were offensive.

"I'm glad people are looking at the work," said the artist, who is now based in Ottawa. "The world is full of people with different ideas and as an artist I have to deal with those people and take responsibility for my work."

The Evergon exhibition is now in Edmonton and will make its way across the country before going to Europe.

