



THE CANADA COUNCIL

Arts Councils In Conflict

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 CONSEIL DES ARTS de la COMMUNAUTE URBAINE DE MONTRÉAL	 SASKATCHEWAN ARTS BOARD	 ARTS COUNCIL OF GREAT BRITAIN

MARY C. SULLIVAN
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INTRODUCTION

This study was undertaken as a special project of The Canada Council within the Research and Evaluation Section. It is intended to paint a portrait and to extend knowledge of a type of public arts agency which in a *loose* sense has an arm's length relationship with government. These agencies also share a common process of funding clients - artists and arts groups or institutions - based on peer evaluation.

The system of public support to the arts under observation is only one among many practised on the international level. Other types of mechanisms established by various countries have been treated in earlier studies (Chartrand 1985; Schuster, 1985).

In Canada, federal government support to the arts and artists is provided mainly through The Canada Council. Public funding for the so-called *cultural industries* (broadcasting, publishing, film and television) is usually distributed by the federal government's Department of Communications; it also bears responsibility for other agencies, such as the National Museums of Canada and the National Film Board. At the provincial level in Canada some governments have departments which support the arts in combination with recreation or heritage or tourism. Others have adopted the arm's length arts council as the channel for distributing public money. This study has been restricted to those arts agencies (not all are councils) whose mandates have established them at arm's length from the government which supplies the major portion of their income and to which or through which they report. The terms "council" or "agency" are used interchangeably in this report.

The sixteen agencies selected for this study include six in Canada (one federal, three at the provincial level, two at the local level), four in Great Britain and Northern Ireland, four in the United States (one federal and three at the State level), and the federal agencies in Australia and New Zealand. The list, including each council's full title, its abbreviation and the jurisdiction is as follows:

Name	Abbreviation	Jurisdiction
The Canada Council	CC	Canada
Manitoba Arts Council	MAC	Manitoba
Saskatchewan Arts Board	SAB	Saskatchewan
Ontario Arts Council	OAC	Ontario
Toronto Arts Council	TAC	Toronto
Arts Council of the Montreal Urban Community	CACUM	Montreal
National Endowment for the Arts	NEA	The United States
The California Arts Council	CAC	California
New York State: Council on the Arts	NYSCA	New York
The Commonwealth of Massachusetts Council on the Arts and Humanities	MCAH	Massachusetts
Arts Council of Great Britain	ACGB	Great Britain
The Scottish Arts Council	SAC	Scotland
Welsh Arts Council	WAC	Wales
Arts Council of Northern Ireland	ACNI	Northern Ireland
Queen Elizabeth II Arts Council of New Zealand	QE II	New Zealand
Australia Council	AC	Australia

Through individual profiles (see Annex C) the study reflects the structure and activities of each agency; the analysis points out their similarities and differences. After completing the research it was concluded that while the model was similar, each agency now exists with a distinct personality.

The review of the sixteen agencies has brought to light the constant struggle, both internally and externally, with which they have dealt throughout their existence. Initially, the councils accepted and endeavoured to fulfil their interlocking responsibilities - to develop and support the arts to a level of excellence and to disseminate the arts as widely as possible. But as inflation soared and budgets were restrained, they were forced to make choices among programs directed to achieve one or the other of these objectives - not always both. With the advent of new technologies and new developments in art forms, they were also faced with the decision to conserve the traditional or to support the innovative, or in another sense, to maintain the mature or to encourage the new. Conflict arose too, in protecting the arm's length status of the arts councils from governments which see it as their prerogative to bend the arts to the current social policy preoccupations - youth, national unity, employment, women, ethnic minorities etc.. In summary, the councils live in a constant state of tension; on the one hand between conflicting ideals partly engendered by the phenomenal growth of the arts in the post-war period, and on the other hand between the expectations of the artistic community (the clients) and the perception of their performance by government (the source of revenue) (Milligan 1979).

Chapter 1 provides an overview of the research highlighting some of the special features that apply to specific councils as they have carved out their role in their particular milieu.

In Chapter 2 consideration is given to the structure of the councils, including their origins, the various procedures and the processes of decision-making. The programs of the arts councils as well as the peer review systems practised by each council are reviewed and compared in Chapter 3. Chapter 4 deals with finances, but more specifically with an analysis of administrative expenditures for the sixteen arts councils and the appropriation procedures.

In Chapter 5, a summary of conflicts and issues which are common to a number of councils is presented. In conclusion, some recommendations for further research are provided. Annex A is the list of exhibits. Annex B is a series of grids which presents a comparative analysis of ten characteristics of the sixteen councils. Annex C contains profiles for each of the sixteen councils. Each profile includes information on the establishment of the agency, a summary of recent history, as well as the mandate, the objects and powers, how the council relates to the government, what are its policies, programs, procedures and structures, how it is funded and at what level. Annex D contains both the bibliography and annotations for selected publications. Annex E is a list of contact persons in each council.

I would like to express my warm appreciation to Peter Brown, Senior Assistant Director of Administration and Finance, The Canada Council, who commissioned this study, giving me an opportunity to explore an area which is of particular interest, and who has been a generous supporter of the project; also to Harry Hillman Chartrand, Head of Research and Evaluation, who has been a constant source of inspiration and enthusiasm. He has provided direction and valuable comments throughout the research period and the preparation and writing of the report.

The kindness, the cooperation and the assistance of the many people in all agencies with whom contact was made, is gratefully acknowledged. I wish to record my thanks also to those who were good enough to preview and comment on various parts of the text. Nevertheless, any errors in the interpretation of the research materials are the responsibility of the author.

Finally, I wish to acknowledge the contribution of the research assistants who worked with me at various times during the project: Susan Wharton, Kathleen O'Connor and Susan Finckenstein who invested both their intellectual capabilities and their technical skills in the production of the study. Thanks are also due to the staff of the Research & Evaluation Section who have been helpful in many ways, particularly Diane Schroeter, who planned and supervised production of the publication.

Mary C. Sullivan
Special Research Consultant
Ottawa, Canada
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I. AN OVERVIEW

The Role of the Councils

Haydn has described the essential qualities of a patron as

- 1) discernment - the ability to recognize talent in its time;
- 2) a command of resources - to grant to the artist the time and the scope that the artist needs to work; and
- 3) restraint - the recognition that the artist must not be *pestered*.

These qualities could be attributed to the study group throughout their existence. During their early years, the councils nurtured the rapidly growing arts disciplines by providing financial support along with consultation and advice as well as by offering opportunities for experimentation and creation. In most cases, limited numbers of artistic groups and activities existed when the councils were established. Programs were launched to provide artists with opportunities for training and experience and to assist the development and maintenance of first class arts organizations. At the same time, councils devised schemes to reach new and expanding audiences. Artist-in-residence programs brought professional artists into remote communities to work and to teach. Smaller dance companies and music ensembles brought live experiences to centres outside the major cities. Greater numbers of children and adults developed a taste for and an appreciation of the arts.

The 60's and 70's saw a tremendous expansion in the arts community in all the areas of the world where these arts councils reside. During the same period, arts organizations which had *grown up* along with the arts councils matured, and in some cases attained international status. In this milieu, most councils assumed the responsibility of advocate for the arts. They made representations, on behalf of artists, particularly to the government, on such matters as taxation and censorship. As directed by their mandate, some councils such as Great Britain and Australia have the explicit responsibility to advise their Ministers on matters concerning the arts.

In recent years, allowing for inflation, the budgets for most councils have not grown substantially. As a result, grants to regular

clients have been minimally increased or frozen and represent a smaller proportion of total contributions from public and private sources to offset the *income gap* (Baumol 1965). Councils have found it difficult to take on new clients; they have had very little flexibility in funding patterns. One example of a council's efforts to address this problem is the *Glory of the Garden* strategy adopted by the ACGB. Despite the councils' inability to provide adequate support, however, many organizations are anxious to receive a council grant which they regard as an imprimatur. It is important to have the *Good Housekeeping Seal* for several reasons; among them recognition of the work they are doing and the ability to attract sponsorships.

As their own resources became scarcer, councils actively encouraged organizations to seek funding from other sources, particularly the corporate sector. Australia and New Zealand both took steps to improve the relationship of business and the arts. Sponsorships have been strongly promoted by Great Britain and Scotland and matched with funds from a program of the Minister of the Arts (in 1987-88 new incentive programs developed and administered by the ACGB were announced. Additional funds for this purpose were included in the annual appropriation).

Unlike other countries, private philanthropy has been historically an integral part of American society, stimulated as it is by tax incentives. Support from private sources represents a larger proportion of total contributions to the arts than public support. And indirect public funding, i.e. tax concessions, constitute two-thirds of total public subsidy to the arts in the United States (Feld, O'Hare, Schuster 1983).

In today's arts world, the 'P' which for centuries has represented patron, now also represents partnership, as arts agencies at all levels share with private sources the responsibility for supporting the arts. All councils insist that recipients of their funds have sought support from both the public and private sectors.

As the legislative mandates of the sixteen arts councils are compared, the words may vary but the interpretation is clearly the same across the board - to foster, develop and promote the arts (usually very broadly defined) and to increase their availability and their accessibility to the

public. But as history shows, programs were developed along different lines to respond to the situations in each council's own environment. So for example, priority in Great Britain was given to the larger traditional organizations, such as the Royal Ballet and the National Theatre, and their elevation to international standards of excellence. In Australia as well as the support for the large performing arts organizations, emphasis was given to the development of community arts activities, particularly through the support and training of arts workers.

Other councils have given significant emphasis to the support of artistic expression which reflects and promotes a national identity. For example, through special programs, Canada and Australia have encouraged orchestras and music groups to include in their repertoire the works of their own composers. Similar support is given for the production of Canadian and Australian plays.

Particular attention is given by Northern Ireland to the preservation and revival of Irish traditional arts; similarly in New Zealand to Maori arts and in Australia to Aboriginal arts. Councils in the U.S.A., especially through their funding to local arts communities, support the creation and preservation of works portraying indigenous cultures.

Special Features

Legislated Conditions

A number of particular situations have been revealed by the study which affect the spending patterns of some arts councils. Most of these are dictated by the legislation establishing and maintaining the councils. In accordance with its act of establishment, the NEA must pass along no less than 20% of its appropriation for grants to the State arts agencies; the larger portion of these funds is divided equally among the 50 states and six special jurisdictions, while a smaller portion is divided among State arts agencies by population. Massachusetts commits 20% of its grant money for producing and presenting the arts to contemporary work. New York, under current legislation, is required to provide cultural services equivalent to 55¢ per capita to each county (there are 62 in the State). Its experience is that grants through all programs easily exceed the per capita

requirement. In addition, New York is currently required to award 50% of its local assistance funds to *primary institutions*. These are defined as eligible arts organizations which by the quality of their arts services, their status as arts institutions on a State or national level, or by the importance of their contribution to a significant population or to the arts discipline in which they specialize, are particularly important to the cultural life of the State and whose loss or diminution of services, in the opinion of the Council, would constitute a serious artistic loss to the people of New York State. California is required to spend at least 50% of its funds to provide outreach activities and services to under-served audiences. By formula also Great Britain distributes a percentage of its appropriation to Scotland (12%) and to Wales (7%).

Contracts of Service

Specific criteria and procedures for all arts agencies govern the payment of their grants to recipients. While the word *grant* is not part of the vocabulary of the New York State Arts Council, it along with California and Massachusetts must provide funds to their clients through *contracts of service*. Furthermore, Massachusetts cannot pay out money until recipient arts organizations have completed their contracted services. This procedure works a hardship, particularly on smaller organizations which may have to incur the costs of borrowing funds during the season, pending receipt of the MCAH funds.

Council Representation on Client Boards

Councils maintain contact with clients by telephone and, as far as they are financially able, by site visits and staff attendance at performances and exhibitions. In England, Scotland and Wales, however, to enhance communication with client organizations and institutions, a council staff member (usually the art discipline director) sits as a member of the boards of subsidized arts organizations.

Multi-Year Funding

Due to the practice, common to all, of receiving their government grant or appropriation annually, the Councils experience great difficulty planning their activities beyond one year. Similarly, they are unable to give clients any assurance of the level of funding they may expect beyond one year. This has created an

atmosphere of uncertainty in the arts community where many organizations, particularly large performing arts companies, must plan their seasons (not only the repertoire but also new productions) several years in advance. For example, opera companies or orchestras wishing to present specific soloists or groups must frequently engage them three or four years in advance of the season in which they will appear.

Recently in Great Britain, however, the Minister for the Arts announced the amount of the Council's appropriation for three years, the current year and two future years. This appears to be the first arts agency among the sixteen where the forward-planning process has been strengthened by actual commitments, and where client arts organizations can develop some sense of financial stability in designing their seasons and setting their budgets.

In Australia, the Minister of Finance has begun to approve forward-obligation limits for the Arts Council which has permitted it to encourage some of its regular annual grant recipients to apply for funding over a two- or three-year period.

New York has recently expanded its multi-year support initiated in 1984-85. Eligible organizations may apply through most programs at the beginning of one funding year for two or three consecutive years of support. Normally, multi-year funding is offered for general operating or ongoing program activity support. The second and third year support is contracted for when the prior year's contract is completed. This procedure allows client organizations to make their financial plans on a more stable basis. It also reduces administrative costs for the Council, since no application or review is undertaken for the second or third year of support.

II. THE STRUCTURE OF ARTS COUNCILS - SOME COMPARISONS

Origins

The Arts Council of Great Britain was the first of the study group which came into existence, receiving its charter in 1946. It continues the presentation of the performing arts, particularly music, and of arts exhibitions which had been initiated in the Second World War and is the model for the system of similar councils which

came into being throughout the world. It was followed in the United Kingdom by Scotland (1947), Wales (1953) and Northern Ireland (1963).

In Canada, the council for the arts was established in 1957, based on the ACGB model but also on the experience of private American foundations such as Ford and Rockefeller. It began its existence with two endowments and also with responsibility for the humanities and social sciences, in addition to the arts. One of the provinces, Saskatchewan, created an arts board based on the British model in 1949, and others followed in Ontario (1963) and Manitoba (1965).

After several initiatives to establish a federal body to fund the arts in the U.S.A. failed, the National Endowment for the Arts with its National Council on the Arts came into being, along with a similar agency for the humanities in 1965. The provision for a percentage of its budget to be directed to individual States hastened the birth of arts agencies in States where they did not already exist. New York (1965), Massachusetts (1966) and California (1975) were among these.

In another part of the world, arts councils were established in the 70s - New Zealand (1974) and Australia (1975).

The local councils in the study group arrived more recently; Toronto (1974) and the Montreal Urban Community (1980), though the City of Montreal had had an arts council for over twenty years.

Board of Directors

Nominations

All agencies have a board of directors whose members are appointed from a variety of perspectives but who are in all cases expected to be either practising artists or people knowledgeable of the arts. The number of members for 50% of the councils range between 20 and 27, while for the other 50% the range is between 11 and 15 (see Exhibit 2.1).

With the exception of Northern Ireland and Toronto, the members of arts councils are appointed by the chief representative of the responsible government though members for Scotland and Wales are appointed by Great Britain after consultation with the Secretaries of

Exhibit 2.1
Number of Board Members
by Council

Arts Councils	No. of Members
United States	27
Scotland	22
Montreal	22
Canada	21
Wales	21
Great Britain.	20
Northern Ireland	20
New York	20
Australia	15
Saskatchewan	15
Manitoba	15
Massachusetts	15
Toronto	14
New Zealand	13
Ontario	12
California	11

State in the respective country. The appointment procedure for Northern Ireland and Toronto is explained in the respective profiles. It should be noted that for Australia, Scotland, Wales, Northern Ireland and Toronto government representatives sit on the Board and may also attend council meetings.

Compensation

All council members are reimbursed for expenses which they incur in the conduct of business for the respective agency. Five of the 16 agencies also pay an honorarium or fee to members (including the chairmen) for each day they attend meetings; these are Australia, Canada, Saskatchewan, Manitoba, New Zealand. Another five provide some compensation only to the chairman. Either a salary or stipend is paid to the chairmen of the NEA, Australia, New Zealand and New York, while an honorarium is paid to the chairman of Northern Ireland. The NEA chairman is also chairman of the National Council on the Arts and is the full-time chief executive of the agency. Other chairmen are considered part-time.

Decision-Making

In all agencies but the NEA, the Council makes the final decision on policies and guidelines, on the request for government appropriation, on the allocation of the budget, and on the grants to clients. In some cases, the latter responsibility, within certain limits, is delegated to art form boards or panels or to the chief executive officer. Advisory committees as well as regular panels are also charged with the development of policy for presentation to councils and ultimate approval and implementation. The NEA chairman holds the final decision-making power but is advised by the National Council on the Arts.

Committees

Executive committees, composed of from four to nine members, are appointed by five agencies. They meet apart from full council meetings to deal with areas delegated to them. They may also have specified authority for grants between council meetings. The four councils of Great Britain and Northern Ireland have committees of members to deal with Policy and Finance. Massachusetts does not have standing committees of the Council but rather appoints committees to study particular issues, as required.

Advisory Committees/Boards

The selection of committees to advise on programs is handled in a variety of ways by the sixteen agencies. New Zealand has four committees based on the objectives of their programs rather than disciplines and composed of members of the Board. Six agencies nominate Council members to committees on a discipline basis to review requests and policy matters for recommendation to Council as a whole. Again, the four councils in Great Britain and Northern Ireland appoint advisory committees annually on a discipline basis which are chaired by a council member. This system will apply in Australia, following its recent re-structuring.

Canada divides into two committees based on disciplines to review applications at each meeting. But it also receives recommendations prepared by staff which are the results of advice received from six disciplinary committees and the Touring Office advisory board. The NEA, Massachusetts and California have no standing council committees but members receive advice from an extensive system of peer review panels

which advise the program sections. The committee structure for each agency is discussed more fully in the profiles (see Annex C).

Meetings

Six councils, including Canada and the NEA, meet four times annually, about half for a part day and the others for 2-3 days. Within this group, Manitoba may add two extra meetings, as required, to deal with policy. Three agencies hold meetings five times annually, three six times, and three eight times (see Exhibit 2.2). Great Britain meets most frequently, every month but August. For California, New York and Massachusetts, council meetings are open to the public.

Exhibit 2.2
Number of Meetings and Duration by Council

Name	No.	Days
Great Britain	11	1
Saskatchewan	8	1/2
California	8	1
Toronto	8	1/2
Australia	6	2
Scotland	6	--
Massachusetts	6 ⁽¹⁾	1/2
Wales	5	1/2
New York State	5	1/2
Montreal	5	--
Canada	4	2.3
Manitoba	4 ⁽²⁾	1
United States	4	3
New Zealand	4	--
Ontario	4	1
Northern Ireland	4	1/2

Symbol
-- Not available.

Notes

- (1) Massachusetts usually holds an additional 2-day meeting for policy and planning.
(2) Manitoba may hold up to 6 meetings to deal with policy.

Management

Uniquely, the NEA chairman, who is appointed by the President with Senate approval, is also

the chief executive. In five agencies the Executive Director is appointed by the relevant government body. For Canada, both the Director and Associate Director are appointed by the Governor-in-Council, while for California the Director and two Deputies as well as three other staff assistants are named by the Governor. In Australia the General Manager is appointed by the Commonwealth government (and may be a member of the Council). In both Saskatchewan and Montreal the chief executive is named by the relevant governing body and is also appointed Secretary of the Council. In the remaining eleven agencies, all chief executives are appointed by the council and have been given authority to employ other staff. Organization charts for each agency are included as part of the profiles (see Annex C).

III. PROGRAMS

Individuals

All agencies believe it is their responsibility to support the individual artist, particularly the creators, and most are seen to fund writers and visual artists directly. Commissioning programs for composers, choreographers and playwrights are offered in most agencies. Two at least are prohibited by state legislation from providing grants directly to individual artists. Massachusetts and New York have transferred responsibility for artists fellowships to other organizations. But creative artists may apply to both councils through sponsoring organizations.

California is currently addressing the issue of grants to individuals but to the present has offered support through its Artists-in-Schools/Communities/Social Institutions and Training/Presenting programs.

In many cases, it has been more appealing to the councils to fund the performing artists - the musician, the dancer, the actress - through the organizations which provide employment for them. Training of young professionals has been widely supported by Great Britain to allow them to work in highly regarded performing companies. But the value of grants to individual artists represent less than 5% of the total grants budget of Great Britain, Scotland and Wales. Within the NEA programs, the largest proportion spent for individuals is in literature and visual arts (about 40% of the discipline

budget), while for some other disciplines the proportion is about 5%. Ontario and Saskatchewan also give priority to support of individuals in literature and the visual arts.

Canada alone operates a separate division devoted solely to programs for individual artists. In 1984-85, it had a budget of just over \$8 million which represented about 12% of the Council's total grants and services expenditure, and a staff of about 30. The origins of the competitive grants for artists stemmed from the Council's early responsibility for the humanities and social sciences and the arts, when the programs of awards to individual artists were developed parallel to the programs intended for the scholars.

Australia has recognized its outstanding writers through the offer of Emeritus Fellowships which are reviewed annually as the NEA marks the achievements of American folk artists through the award of National Heritage Fellowships.

In all agencies where grants to individuals are awarded, they are given for one year or a shorter period; second and third grants may be given upon application and in competition with all other candidates. However, Australia has several programs which may award grants for longer periods. A limited number of fellowships to writers for a two- or three-year period are offered and Limited Life Grants are available for up to two years to groups of accomplished professional theatre artists.

Organizations

The recipients of by far the larger share of these agencies' budgets are the organizations and institutions in the arts. Though many kinds of organizations or institutions are supported by the sixteen agencies, the largest group would include the non-profit performing arts companies - orchestras and music ensembles, dance companies, both classical and contemporary, theatre companies and mime ensembles - and art galleries and museums. Service organizations which represent and serve artists practising a particular discipline are also included. The NEA, California, Massachusetts and New York support museums for heritage collections and archival work. Though most organizations supported by the agencies must be incorporated as non-profit, there is at least one exception. Publishers, the majority of whom

are incorporated as commercial enterprises, are assisted by thirteen agencies.

Art Forms / Disciplines

The arts disciplines - dance, music (including opera in most cases), theatre, and visual arts are supported by all councils, while literature and publications are funded by all but New Zealand and Montreal. A separate agency (New Zealand Literary Fund) provides grants to writers, publishers and literary magazines (see Exhibit 4.1, Part B).

Fifteen agencies developed their funding on a discipline basis along with some other areas, such as grants to State or local governments, touring, or incentive programs New Zealand, however, now offers its financial assistance based on a policy framework described in its profile.

Five agencies - California, Australia, New Zealand, Wales and Massachusetts - support crafts activities - both individual craftworkers and crafts organizations - through specific programs. Canada offers a few grants to individuals for crafts but mainly through its trust funds.

Design Arts are supported by six agencies. For Australia and the NEA this includes architecture, landscape architecture and several of interior, industrial, fashion, urban planning and engineering design. California, New York and Canada assist architecture but the latter only for individual grants. Massachusetts includes design arts among its Contemporary Arts program.

Though six agencies indicate support of Folk Arts, for Australia this represents the funding for Aboriginal Arts and in Northern Ireland for Traditional Arts.

Media Arts is a recent addition to the arts disciplines involving technologies developed over the past ten to fifteen years and adopted by artists in their creative processes. Thirteen agencies include this activity within their funding programs; in three of them (Northern Ireland, Wales, Scotland) only photography and film are supported. In the remainder, projects involving video, audio, film and photography are eligible for funding. The NEA, Massachusetts and New York provide grants to both historical societies and similar institutions, as well as to

art galleries. Other councils support art galleries through the visual arts budget. Music, in many forms, including opera and in a few cases musical theatre, is funded through a range of programs by all agencies.

Specific programs to serve both multidisciplinary and interdisciplinary projects are offered by six agencies - Canada, Saskatchewan, NEA, Toronto, Scotland and Massachusetts.

Beyond the programs of funding that are directed to the encouragement of activities in a particular art form or discipline are those which have been created to assist or to achieve particular objectives. Seven agencies have programs to encourage touring and presenting, chiefly for the performing arts. In eight agencies, support for touring is included within the relevant art discipline or responsibility is devolved to another organization which administers the agencies' funds. Toronto does not fund touring/presenting in any significant way.

Community Arts

Seven agencies provide programs designated in Exhibit 4.1 as community arts but the differences in the types of support they offer and the communities they serve are considerable. Australia assists not only groups such as arts councils, arts centres or unions and local councils, offering arts activities in their communities or for development of community networks and resources, but also supports professional community art workers.

For Canada, the Explorations program is included. Ontario assists community arts councils and arts centres but also supports crafts, native arts, and folk and multi-cultural groups, while Manitoba's programs, described as community development, include assistance both for new and innovative endeavours of professional artists and encouragement for the professional growth of women, ethnic minorities, native peoples and artists in isolated areas.

Massachusetts provides heritage grants to ethnic minority groups, as well as grants for folklife and ethnic arts and community arts. Great Britain funds only arts centres and community arts projects which have a national aspect. Northern Ireland supports community arts organizations and resource centres as well

as presenting organizations. The NEA's Expansion Arts program, similar in some ways to Canada's Explorations program, funds emerging artists and arts institutions in inner cities, isolated rural areas, or minority groups to enter the mainstream.

Special Programs

A broad range of programs directed to special constituencies has been devised by agencies to meet specific needs within the communities they serve. For example, Australia has established several incentive programs, among them Art and Working Life which encourages the involvement of trade unionists in arts activities.

New York's Special Arts Services program funds folk arts projects as well as projects providing access for emerging artists and ethnic minorities to professional status. New Zealand, NEA and Canada in a limited way, have programs which support arts administration and management. New York and NEA fund programs for arts in education. A number of councils support programs within the disciplines which take the arts to the schools and to young people. Ontario has programs directed specifically to the Franco-Ontarian population. The NEA offers two incentive programs to assist arts organizations of artistic excellence, mainly to strengthen their long-range institutional capacity and their financial stability; they must be matched by contributions from other than federal government sources. *Challenge Grants* was the first program initiated; it provides grants over a three-year period. Subsequently, *Advancement Grants* were developed. During the period covered by the study, Great Britain, Scotland and Wales were providing capital grants for the construction of new buildings and/or the renovation of existing arts facilities, though this funding has since been discontinued.

State/Local Agencies

There is also a series of programs by which certain agencies provide financing to other levels of government or local community agencies. The NEA allocates twenty percent of its annual grants budget on a formula basis to the individual States as basic State grants. The Local Tests program and State-Local Partnership grants are intended to serve as catalysts to obtain new funds for the arts from State and local governments.

New York's LIFT program (Local Incentive Funding Test), similar to the NEA's Local Tests program, encourages, through a matching formula, county governments to contribute to the delivery of arts programs and services. Its Decentralization program provides funds to local arts agencies for regranting. Similarly, Great Britain and Wales provide both grants and administration costs to the Regional Arts Councils in their respective countries. Through these autonomous associations, council funding is channelled to local and community level organizations. California State-Local Partnership supports local art plans over an extended period through a local partner.

Three agencies (California, Ontario, Manitoba) have programs to fund the presentation of artists in the schools; some agencies, through their touring programs, also support performances in schools.

Five agencies provide modest support for international activities. Australia and Canada support studios for artists in several countries usually to allow visual artists to spend some time working abroad. Australia, Canada and New Zealand offer some funding to bring visiting foreign artists to their countries, as does Northern Ireland, but mainly performers for their major festivals. The NEA and Canada offer assistance for exchanges with other countries.

Peer Evaluation

The selection of grant recipients among frequently large numbers of applicants by panels of practising artists and other experts, knowledgeable about a particular art form, is at the heart of the arm's length arts council.

Though peer evaluation has been an integral part of the operation of these sixteen arts agencies, the actual implementation of the system has taken different forms. Nine councils have developed systems of panels composed of selected advisers from outside the council (Canada, NEA, New Zealand, Saskatchewan, Manitoba, Ontario, Massachusetts, New York, California). The number of panels depends on the number of applications to be reviewed in a particular program and on the specificity of the art form. For the NEA in 1987, over 600 specialists serving on some 90 panels were

employed in assessing applications for grants; some of these reviewed more than one program. Canada also uses a panel (jury) system extensively, particularly for the programs offering awards to individuals (in 1987, over 500 specialists were involved). Manitoba employs peer juries for some programs but applications may also be reviewed by the appropriate discipline committee of Council. California panel meetings are open to the public.

For six councils (Great Britain, Australia, Scotland, Wales, Northern Ireland and Toronto) advisory panels are chaired by members of council, composed of practising artists and/or others with expertise or knowledge of particular art forms. As well as the chairperson, they may also include one or more other council members. Applications to Montreal are studied by the appropriate discipline committee of the Council for recommendations to Council as a whole.

Canada among other councils also employs individuals to assess some organizations and may seek the opinions of several assessors before making a recommendation to Council. Ontario seeks opinions from individual assessors but in addition uses a third-party recommendor system. Here the decision for allocating grants is placed with professional intermediaries who are in close contact with artists and are knowledgeable about their potential. Examples are publishers for writers, public art galleries for visual artists, and theatres for playwrights (the system is described in more detail in the Ontario profile).

The use of expert panels is widely hailed as a way of avoiding the danger of political or bureaucratic decision-making in the arts, and to this point in time is regarded as the best system available when judgements have to be called. Nevertheless, inherent dangers are recognized. Who decides which experts are selected for a committee? Is there the possibility of the old-boy network? Is there sufficient tolerance for new ideas and innovation among artists of another school or genre?

Appeal Process

Six agencies have developed formal procedures for dealing with grant applicants who wish to appeal a negative decision. The NEA, California, Massachusetts and New York accept appeals that are based only on improper

application and review procedures, usually within thirty days of the notification of the negative decision. If the unhappy client is not satisfied with the explanation provided by the appropriate program officer, the appeal may be taken one step further. For the NEA, this higher authority is the appropriate Deputy Chairman whose decision is final. New York has established a special panel which meets five times a year to review all appeals. Massachusetts circulates all appeals to council for consideration at the next meeting. In the case of Toronto, clients appealing a negative decision may appear before the appropriate committee but must be able to bring new information. A separate budget is allocated for appeals. Clients in Australia whose applications are refused, may seek a review of their applications or reapply the following year.

In the case of ten arts councils, no reference is made to a process for hearing appeals of grant applicants who have received a negative decision. It may be assumed, however, that all councils would endeavour to explain to clients the basis on which their request was refused and to take some remedial action where insufficient attention has been given to the application and assessment process.

IV. FINANCES

Administrative Expenditures

Included in the information assembled for each Council are the revenues and expenditures for the five years 1980-81 to 1984-85:

- (i) revenues include the annual appropriation from the relevant government source and any other income;
- (ii) expenditures include grants and services distributed according to categories of disciplines or programs;
- (iii) administrative costs, distributed according to each Council's own classification system.

Some steps have been taken toward comparability of administrative costs but no attempt has been made to convert to a common currency. Financial statements are included as *Appendix B* to the profile of each Council.

All statements report administrative costs; some distribute them according to the specific Council's chart of accounts. While the

classifications vary from one Council to another, some accounts are common to all, e.g. staff salaries and benefits, travel for staff and Council members, accommodation costs (rent or taxes and maintenance), telephone and postage, meeting costs. In this Chapter, comparative cost analysis of program delivery by each Council is provided. The ratios of administrative costs to total expenditure are presented in three scenarios.

Scenario One

If it is assumed that all Councils operate with similar programs and administrative procedures, then in 1984-85 the proportion spent to support operations ranged from California at 21.1% to Great Britain at 4.5% (see Exhibit 4.1). In between, the Councils clustered into three groups:

- (i) between 15.4% and 13.5%;
- (ii) between 12.0% and 9.8%, and finally;
- (iii) between 8.3% and 5.5%.

Over the four-year period these percentages for each Council have remained relatively constant.

Scenario Two

Reducing total expenditures by the funds directly transferred to regional, local and other agencies to spend and administer according to their guidelines, the ratios for the Councils cluster in the same groupings though individual proportions change. So California remains at the high end at 21.1%, and Massachusetts at the low end at 6.4% displaced Great Britain at 6.5% (an increase of two points; see Exhibit 4.1).

Scenario Three

Further investigation reveals significant non-quantifiable factors affecting costs incurred by the various agencies. A list of some that have been identified is as follows:

1. *The Assessment Process* - In some cases, the expenses of advisory panels and juries (fees and travel), site visits, and other assessment procedures, whether contracted outside the agency or not, are included as part of the expenses for the program. This is the case for the Canada Council. In other Councils, the costs of panels and assessors are a part of administrative expenses e.g. Ontario, Manitoba, California. At the NEA, some of these costs are

allocated to both areas. Furthermore, some Councils pay assessors a fee or honorarium plus expenses while most pay only expenses (see Exhibit 4.2).

2. *Specialized Administrative Costs* - Some administrative costs are unique to one, or common to only a few of the agencies. For example, the Canada Council incurs investment management charges and the expense of an Investment Committee for its Endowment Fund investment portfolio; Great Britain, Scotland and Wales own and operate art galleries with the requisite costs and occasionally directly promote performances or exhibitions. California has the largest number of Council meetings (8 per year) and holds them at centres throughout the State necessitating additional travel costs. These items would tend to increase the ratios for the relevant agencies.

3. *The Number of Staff* obviously influences the costs of salary and benefits. The number of staff ranges from 288 for Great Britain to four for the Toronto Arts Council. Again, the agencies cluster in three groupings, with six in the large size, six in mid-size and four in small (see Exhibit 4.2). A further examination of each agency's procedures would be required to relate staff costs to numbers of applications processed, i.e., a workload indicator would be possible. But how many Councils can measure the hours spent by program staff advising and consulting with members of the artistic community?

4. *The Size of the Region Served* - long distances between the headquarters of an agency and the location of its clients should affect expense items such as telephone and travel costs. Examples are the extensive rural areas of Australia and Canada and even the north-south distance in California and New York. The level of these expenses could result in a higher ratio.

5. *Population of Region Served* - the total population of the geographic region and its accessibility to the agency's activities should affect the number of applications to be handled and ultimately the costs of administering and assessing programs. In Australia and Canada, countries with large land masses and major segments of the population inhabiting narrowly-defined areas, it is more difficult and more expensive to reach the remote small number of potential applicants and to encourage their approach to the arts agency's programs. For

Canada and Australia, the population per square kilometre is 2.6 and 1.9 persons respectively while for Great Britain and Massachusetts the figures are 356 and 284. New York also noted this difficulty in attempting to reach potential clients in the northern part of the State. A number of agencies are developing special programs and services to reach out to not previously served segments of the population. Committees have been formed to try to find ways of helping them gain access to existing agency programs. Size of population means more people to serve but its dispersion can mean increased costs to reach it, and consequently a higher administrative ratio.

6. *Number of Disciplines and/or Programs Funded* - There is a broad range of programs offered by the various agencies, involving 29 arts discipline mixes and 27 special type programs (some of which are quite similar). These include NEA's Challenge Grants and Advancement Grants, New York's Local Incentive Funding Test Program, Australia's Arts and Working Life Program. While some panels may review several programs, the multiplicity of sub-disciplines and special type programs necessitates specialized juries. More experts and more jury meetings involve higher costs and ultimately raise the ratio.

7. *Communications/Public Relations Services* - Australia, New Zealand and Northern Ireland treat this activity as a service to the arts community and include the relevant expenses with Grants and Services. Canada, Ontario, Wales, Scotland and Great Britain include these costs as administration. In eight agencies, it has not been possible to identify where this item fits. Again, inclusion of this item in administrative expenses would affect the ratio.

8. *Type of Payment to Members* - More than two thirds of the agencies do not pay a fee or honorarium to their Members but expenses incurred on Council business are reimbursed. The NEA, Australia, New Zealand and New York pay a salary to the Chairman (the NEA chairman is the full-time chief executive of the agency). Australia also pays a stipend to Board Chairmen. The variation in the method of payment to Members would affect the administrative ratio.

9. *Contracted Services* - Some agencies contract outside companies to provide them with certain

services rather than bringing the necessary professionals on staff. For example, the NEA contracts out its graphic and printing services and its payroll preparation. This procedure avoids paying staff and benefits, could be less expensive and could reduce the agency's ratio.

10. *Number of Grants Approved* - the volume of applications reviewed and the number of grants approved affects both the costs of panels and of staff and other costs at headquarters for processing payments and assessing reports, etc. This is particularly true of grants to individuals, both because of the potential number of applicants to be considered (as compared with the number of dance or theatre companies applying) and the larger number of grants given which must be channeled through the same administrative processes as organizational grants, i.e., payment schedules, report schedules, and so on. An example is the Canada Council where a section is devoted solely to individual grants. The substantial cost of administration in both money and staff time may be one reason few Councils give direct grants to individuals, with the usual exception of some creative artists, e.g. writers and visual artists.

11. *Services* - As the funds made available to arts agencies by their respective governments have become more restricted, and they find themselves limited to minimal increases in operations or project grants to client companies, the agencies have endeavoured to assist their clients through provision of expert services in areas such as, publicity and public relations, marketing, by producing better *how-to* books and by encouraging data collection and databases--tools for better planning. These services often represent small direct expenditure outlays on the Councils' statements but are reflected as administrative costs in the salaries and benefits of the staff members who are rendering them. So we see the Australia Council producing checklists; for example the recent Fund Raising in the Arts, a pocket check list for boards and managers of arts organizations, and the Arts Council of Great Britain adding a Marketing Department to assist its clients. The Canada Council's Touring Office provides a broad range of advice and services to performing arts groups and presenters to assist them in improving tour and presentation management and its Research and

Evaluation Section supports both clients and other arts agencies with data series and special studies. In other words, the Councils, finding themselves less and less able to match their funding to the levels of rising costs, are turning to other means of assisting their clients to be more cost-effective and to stretch the diminishing subsidy dollars or pounds. These activities are reflected in a higher ratio.

However, it is very difficult to isolate the costs referred to above from the available financial information. Indeed, it is an area in which further, in-depth study could be undertaken. The possibility of arts agencies considering the development of a standard of objects of expenditure would allow for comparisons among them. Furthermore, this examination could add ammunition to the arguments of arts agency administrators who are from time to time under fire from government and media critics for the excessive costs of giving money to the arts.

A set of conclusions would ideally complete this section on administrative expenses. With the available information, however, this has not been possible. What has been accomplished is the identification of a number of factors which apply to most agencies but which contribute to their individuality.

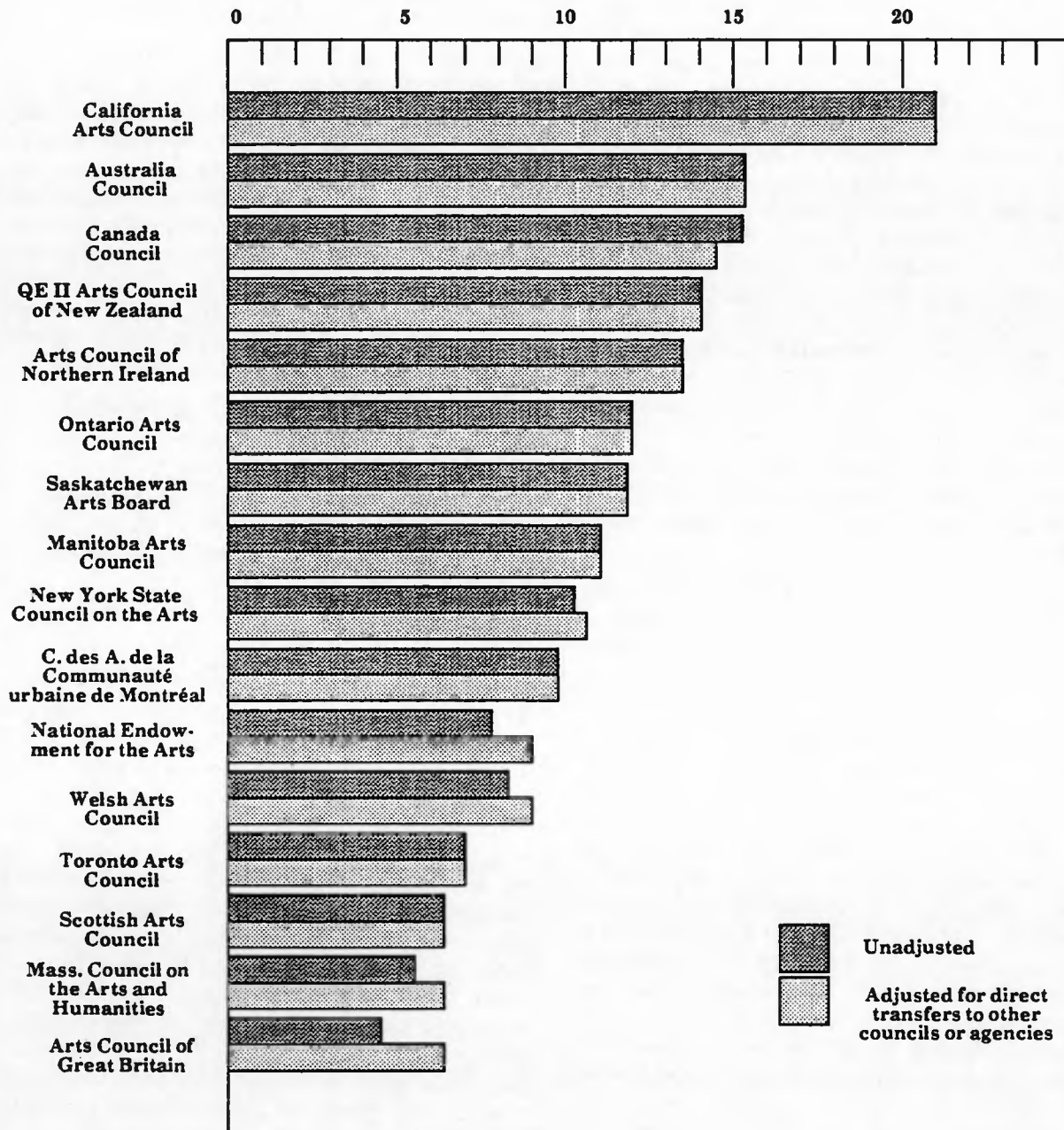
Appropriation Procedures

All sixteen arts councils make their budget request to the appropriate government body on an annual basis, but there is evidence of some changes in this procedure. Australia submits its estimates for a three-year period at the beginning of the budget cycle. Subsequently, it receives the Department of Finance guidelines for ongoing activities (3-year Forward Estimates) and for new policy proposals at two different times. Three months later, it submits its estimate for both areas and two months later submits its one-year estimate. Following the Minister's appearance before the Expenditure Review Committee, the level of its annual appropriation is confirmed. But the Minister of Finance also gives the Council some authority for Forward Obligations Limits which allows them to consider some clients' requests for the following fiscal years.

Great Britain has made its appropriation request to the Minister of Arts on an annual basis, but in late 1987, the Minister announced

Exhibit 4.1A

**ADMINISTRATIVE EXPENDITURES AS A PERCENT OF TOTAL
EXPENDITURES BY SELECTED ARTS COUNCILS
1984-85**



Notes

1. ACGB transfer to Scotland (£ 12,024,000) and Wales (£ 7,107,000).
2. ACGB and Wales transfer to RAAS (£ 12,338,000) and (£ 519,000) respectively.
3. NEA transfer to the States (\$24,372,000).
4. New York State transfer for Decentralization (\$827,000) and Fellowships (\$1,100,000).
5. MCAH transfer Touring program (\$175,000) and Fellowships (\$675,000).
6. Canada Council transfer to operations of Can Comm for Unesco (\$1,041,000).

Exhibit 4.1B

SELECTED ARTS COUNCILS

Administration Expenditures as a Percent of Total Expenditure

FY 1984-85

	Unadjusted Basis %	Adjusted for Transfers %
	_____	_____
California Arts Council	21.0	21.0
Australia Council	15.4	15.4
Canada Council	15.3	14.5
Queen Elizabeth II Arts Council of New Zealand	14.1	14.1
Arts Council of Northern Ireland	13.5	13.5
Ontario Arts Council	12.0	12.0
Saskatchewan Arts Board	11.9	11.9
Conseil des arts de la Communaute Urbaine de Montreal	9.8	9.8
Manitoba Arts Council	11.1	11.1
New York State Council on the Arts	10.3	10.7
National Endowment for the Arts	7.8	9.0
Welsh Arts Council	8.3	9.0
Toronto Arts Council	7.0	7.0
Scottish Arts Council	6.4	6.4
Massachusetts Council on the Arts and the Humanities	5.5	6.4
Arts Council of Great Britain	4.5	6.5

Exhibit 4.2 - Part A
SELECTED ARTS COUNCILS

Scenario 3 - Factors Affecting Administrative Expenditures

	Calif- ornia	Aus- tralia	Canada	New Zealand	N. Ireland	Ontario	Saskat- chewan	Mani- toba	Mon- treal	N.Y. State	N.E.A.	Wales	Toronto	Scot- land	Mass.	Great Britain
1. <u>Assessment Process charged to</u>																
Program costs	•	•	•
Admin costs	•	•	•	•	...	•	..	•	•	..
Both	•
2. <u>Specialized Admin. Costs</u>																
Meetings	•
Investment management	•
Direct promotions	•	...	•	...	•
3. <u>No. of Staff</u>																
4 to 16	•	•	•	•
37 to 51	•	•	...	•	•	...	•	•	...
96 to 288	...	•	•	...	•	•	•	•
4. <u>Size of Region Served - (1000 sq. km.)</u>																
.2 to 79	•	•	•	•	•	...
122 to 1069	•	•	...	•	•	•	...	•	•
7686 to 9221	...	•	•	•
5. <u>Population of Region Served</u>																
less than 1 million	•	•
1 to 8 million	•	•	•	...	•	•	•	...	•	•	...
14 to 231 million	•	•	•	•	•	•
6. <u>No. of Disciplines/Programs Offered</u> <u>Funding programs by</u>																
Discipline	•	•	...	•	...	•	•	...	•	...
Discipline & other governments.	•
Discipline & other constituencies	...	•	•	•	...	•	•
Discipline, other governments & other constituencies	•	•	•	•
7. <u>Communications/Public Relations</u> <u>charged to</u>																
Program costs	..	•	...	•	•
Admin. costs	•	•	•	..	•	..	•
8. <u>Type of Payment to Members</u>																
Expenses only	•	•	•	•	•	•	•	•	•	•	•
Honorarium & expenses	...	•	•	•	•	•
9. <u>No. of Grants Approved</u>																
Up to 500	•	..	•	•	•
501 - 1000	•	•	•	..
1000 - 3000	...	•	•	•
3001 - 5000	•	•

.. Not available ... Symbols
 ... Not appropriate or not applicable

Exhibit 4.2 - Part B
SELECTED ARTS COUNCILS
Scenario 3 - Factors Affecting Administrative Expenditures
Programs by Discipline and/or Special Purposes

Arts Councils	Community Arts	Crafts	Dance	Design	Folk Arts	Literature	Media Arts	Museums	Music	Multi-disciplinary	Theatre	Visual Arts	Local Gov't/ State Grants Local Orgs.	Touring & Presenting	Other Constituencies
California	...	•	•	•	•	•	•	•	•	...	•	•	•	•	...
Australia	•	•	•	•	•	•	•	...	•	•	...	•	...
Canada Council	•	...	•	•	...	•	•	...	•	•	•	•	...	•	...
Q.E. II New Zealand	...	•	•	•	...	•	...	•	•
N. Ireland	•	...	•	...	•	•	•	...	•	...	•	•
Ontario	•	...	•	•	•	...	•	...	•	•	...	•	•
Saskatchewan	•	•	•	...	•	•	•	•
Manitoba	•	...	•	•	•	...	•	•	...	•	...
New York	•	•	•	•	•	•	•	...	•	•	•	•	•
Montreal	•	•	...	•	•
Wales	...	•	•	•	•	...	•	...	•	•	•	...	•
N.E.A.	•	...	•	•	•	•	•	•	•	•	•	•	•	...	•
Toronto	•	...	•	•	•	•	•	•
Scotland	•	•	•	...	•	•	•	•	...	•	•
Massachusetts	•	•	•	•	...	•	•	•	•	•	•	•
Great Britain	•	...	•	•	•	...	•	...	•	•	•	...	•

Notes

Administration - not listed but funded by Canada Council, New Zealand and N.E.A.

Community Arts - includes Community Development, Explorations, Expansion Arts

Design - includes Architecture, Planning

Folk Arts - includes Aboriginal Arts (Australia), Traditional Arts (N. Ireland)

Media Arts - includes media arts, film, video, photography (some Councils fund one or more of latter three but not media arts)

Music - includes opera

Multidisciplinary - includes Combined Arts and Interdisciplinary

Theatre - includes mime

Local Gov't/Local Orgs. - include State grants (N.E.A.), Local gov't grants, Local orgs. grants, Decentralization, I.F.T., Regional Arts Associations

Other - includes Art & Working Life, Education & the Arts, Special Arts Services, Franco-Ontarien, Multicultural Arts International, Capital Grants, Challenge, Advancement

Symbol

... Not appropriate or not applicable

not only its appropriation for 1988-89, but also its funding for the two following years, and the arts council was asked to submit projections for three years. This change in procedure can be assumed to apply also to Scotland and Wales.

Manitoba also has begun to develop a three-year plan for its operations and Toronto is considering multi-year funding - possibly for three years. How this action will affect the appropriation request process is not clear.

There are some variations in the method by which councils make their demands of the appropriate body. Six councils (Manitoba, Saskatchewan, Ontario, Australia, New Zealand, Northern Ireland) send their request to the Minister and Department of government responsible for them, where after internal review, the amount of the appropriation is included as a part of that Department's estimates.

Montreal and Toronto forward their allocation requests to the councils' Executive Committee and then to the Budget Committee and Executive Committee of their respective municipal councils.

In the case of the NEA, California, New York and Massachusetts, the appropriation request goes to the chief executive officer, the President or the Governor through their budget officer. It is included in the officer's budget proposal or state address to the Congress or legislature early in the new calendar year. For the NEA and Massachusetts, the budget is reviewed by the committee of the House and Senate who make their decisions separately and then reach a joint decision to be approved by the President or Governor. During the latter process, the NEA is usually called upon for committee appearances to explain and defend its financial activities.

Canada submits its appropriation request (Multi-year Operational Plan) directly to the Treasury Board Secretariat (with a copy to the Minister of Communications) where it is analyzed and subsequently included in the government estimates for the year. During this period, the Minister supports the request with his/her cabinet colleagues in Treasury Board. The Estimates are debated in the House and the Senate and finally approved.

V. CONFLICTS AND ISSUES

The constant struggle to meet demands and expectations, both internally and externally, has been a fact of life for the sixteen arts agencies throughout their existence. It was referred to earlier in this study as a constant state of tension. Some issues with which the agencies have wrestled are discussed below.

The Arm's Length Principle

Opinions differ about the efficacy of the arm's length council as an appropriate mechanism for public funding of the arts in today's society. Both academic researchers and government committees, who have studied government support to the arts, express conflicting views.

The model for arts agencies was chosen by Great Britain after the Second World War when the Arts Council of Great Britain was established following the achievements of CEMA (the Committee for the Encouragement of Music and the Arts). This organization had represented the performing arts, mainly music, theatre and arts exhibitions, throughout Great Britain and after its first year had been supported by public funds. Baldry writes "it took Britain's trials and dangers in World War II to open the eyes of the politicians, the civil servants and the public to what the nation could and should do about the arts." (Baldry, 1981). The new organization would be a buffer between the arts and artists and politicians. Thus, the council was to be an intermediary body, funded with taxpayers' money which it would distribute based on criteria of excellence in the arts. It was thought that artists would be protected from political pressures concerning the nature of work in which they would engage and that politicians would be spared the responsibility for making decisions based on frequently controversial artistic criteria particularly for new and avant-garde activities.

Also, the peer evaluation system lent credibility to the decision-making process, as artists who were recognized by their art discipline were chosen to participate in selection committees which would review grant applications from artists working in similar art forms. In fact, the process of assessment by one's peers is at the heart of the arm's length arts council, as it is at

the heart of the English common law jury system.

As arts agencies developed and their methods of operation became more sophisticated, the arts in their regions flourished and matured. Whereas in the 50's and 60's there were perhaps two or three sub-categories within a major art form, the councils in the 1980's face a much greater diversity of expressions within traditional disciplines. Throughout the 60's and much of the 70s, despite the exceptional rise in inflation rates, governments were able to respond to the councils' increasing budget requests to meet the growth and expansion in arts activity. However, in the 80's, in most countries (including Canada) governments were coping with substantial deficits, and their priorities were to cut spending across the board. Thus, even if minimal increases in arts councils' annual appropriations were received, they rarely covered inflation. For many of their clients the actual inflation was higher than the general rate of inflation because of the labour-intensive nature of their operations. The arts councils were caught in a situation where the number and kinds of worthy clients greatly expanded while available government funds were being restrained. It was in this environment that the value of arm's length arts councils came under scrutiny in Australia, Canada, Great Britain, Ontario and in the U.S.A., where task forces or review committees were struck.

Investigations in Great Britain and the United States in the early 80's reaffirmed the roles of their respective arts agencies in funding the arts. In 1984, a Special Committee on the Arts in Ontario found that the principle of arm's length funding offered the best means so far devised for government support of the arts. Both the Nielsen report in Canada in 1985, and the McLeay report of September 1986 in Australia recognized the importance of the arts councils as buffers between government and artistic judgement and grant decisions.

While the value of arts councils has been confirmed by these government-sponsored studies, individual researchers have raised a number of questions. Among those opposed to the arm's length principle (the so-called philistines), one view is that arts councils *are past their time* and that as the arts economy has grown, the role and function of arm's length

councils has become less clear. The council with limited funds becomes a lesser player in the pluralistic support picture. Further, it is claimed that the councils no longer speak for the entire arts world because most are hard pressed to extend their programs to new initiatives and new areas of popular interest (Pick, 1987).

It is true that as a result of financial constraints, some councils have found it difficult to extend funding patterns to keep pace with emerging forms of expression, thus appearing to support the traditional at the expense of the innovative. With limited budgets, council grants to large organizations have not always increased at an appropriate level and have become a smaller proportion of the total subsidy required to offset the operating deficit. While the inability to respond to clients' needs may appear to affect the level of council's influence with clients, is this a reflection on the system of arts funding or rather on the growth and vitality in the arts combined with an inadequate supply of public money to support them?

Another point of view has been expressed by those who subscribe to the notion that it is time that subsidy should be provided to the demand for, not the supply of, the arts, i.e. a system of funding should be set in place to subsidize audiences rather than producers of the arts. Some observers also believe that demand-subsidy programs should be accompanied by marketing assistance (Vandenburg, 1986; Globerman, 1987).

It is unlikely that the debate concerning the adequacy of arm's length arts councils will be resolved in the near future. What is important to these councils, however, is

- (1) that they obtain sufficient money to adequately support activities judged of artistic value by peer assessment;
- (2) that they have the flexibility to take on new clients and new forms of expression; and
- (3) that freedom of expression is assured to clients while financial accountability is provided to the council and by the council to the government.

Excellence vs. Accessibility

One issue with which all councils struggled is the question of excellence vs. accessibility. The dual objectives were described by Sir Kenneth

Clark, chairman of the Arts Council of Great Britain in 1958 (it was already ten years old, while some councils were infants and others were still a gleam in their sponsors' eyes), as *raise or spread*. Should the councils give priority in funding to improving the artistic quality of the arts or to extending the availability of the arts to audiences in more parts of the country with limited attention to quality. In this period and even into the seventies, the councils were able to obtain adequate funding (in most years) to allow them to do both - to give equal priority to raising the artistic standards of their clients and to programs designed to move the arts outside their home base to a wider audience, as well as to expand the appreciation of the arts through their introduction to new and young audiences. But as inflation grew astronomically and budgets increased at a much slower pace, councils found themselves having to make choices among programs and among clients as there was no longer sufficient money for everyone.

In addition, some clients had reached a level of maturity where their repertoire and mode of operations expanded to meet audience expectations. It also increased greatly their need for financial resources. These forces placed additional stress on the councils.

This difficult question has not disappeared and continues to be a problem for the councils. Some, in trying to find a reasonable solution, have set limitations on the number of a particular type of client supported or on the sub-disciplines which are eligible for funding.

Professional vs. Amateur Arts

Councils have had no difficulty directing assistance to artists who are recognized as such and are endeavouring to earn their livelihood from their work as artists. In fact, emphasis in funding has been given to professional artists. But the question for many councils is what proportion of their funds should be allotted to community arts activities which may not always be of a significant quality but are offering local people the opportunity to participate in and enjoy arts events.

Traditional vs. New Art Forms

A third area of internal strife developed with the explosion of new forms of expression in the arts.

Advances in technology allowed artists to explore new paths and to work in a combination of several of the traditional art forms. Thus, pressures built for councils to support, for example, media arts, performance arts, etc., particularly without major increases in revenues. Councils which since their creation have been committed to funding the traditional arts disciplines are hard pressed to adjust their programs to allow for the inclusion of support for new forms of expression. Examples can be found in Australia, Canada and Great Britain.

External Pressures

The councils have also been buffeted by external forces. Throughout its existence, Australia has been the object of criticisms from politicians and the public, concerning, for example, the equality of distribution of its funding on a regional basis, and/or on a discipline basis. The recent inquiry urged the Council to direct funds to assist rock musicians. It also proposed the introduction of ministerial directives but no action has been taken. In its relations with Congress, probably the most difficult era for the NEA were the early years of the Reagan administration when it survived the possibility of a 50% cut in its appropriation. The Canada Council too has lived through the possibility several times of having its Act revised to allow for ministerial directives and increased accountability to the government. The increasing role in the arts played by the Department of Communications (through whose Minister the Canada Council reports to Parliament) has also presented conflicts for the Council and its clients. This has been particularly true since the federal government's agreement with the provinces on lottery funds. A 60% cut in the budget for its third year of operation was a significant warning to the California Arts Council to improve its methods of operation and to shift its focus.

Lottery Funds

Lotteries have become very popular in many areas of the world and have had some effect on a number of councils. In Canada, when the federal government stepped out of lottery programs but still received an annual share of lottery revenue, the Department of Communications set up several programs for the arts which would make funds available to the same clients served by the

Canada Council (Chartrand, Ruston 1981). These cultural initiative programs provided money as capital grants for arts centres or theatre buildings, for management expertise, for equipment and so on, but usually on a one-time only basis. What has constituted a problem for the Council are the subsequent requests from arts centres or theatres with new or expanded buildings for funds to program and to operate them.

Ontario has also had to address the problem of lottery funds, some of which are channelled to the arts through the Ministry of Culture. But the Arts Council and the Ministry have worked out an agreement where their programs do not overlap. Assistance which is based on artistic assessment is given only by the Arts Council.

For the Arts Council in New Zealand the funding from the Lottery Board in 1984-85 equalled that from the government but in the following year the government's appropriation doubled. Since the mid-70s, a portion of Manitoba's revenue has been derived from lottery funds (sometimes rather unpredictable) but in 1984-85, the Council became the umbrella group for lottery funding and set up a commission to recommend the distribution of a share of gaming revenues to non-profit arts organizations. In Massachusetts, a lottery which was initially intended to provide increased funds for the arts council, eventually became an alternate source of funding for community-based organizations with a separate organization (Massachusetts Arts Lottery Council). Local arts councils in cities and towns make the selection among local arts applicants for lottery funding.

Some councils feared that by accepting lottery-based funds, an unpredictable source of revenue for their arts clients, their tax-based allocations would be reduced. But the success of the lottery games has proved their fears were unfounded.

Large Arts Organizations

Charges of elitism have been brought against councils in England, Australia, Canada where they are accused of giving preference to support of the traditional, or to the regular clients, or to the large companies. At the same time, the large performing arts organizations and arts institutions which have matured and in many

cases achieved international recognition, require regular annual increases in funding to offset the costs of extended seasons and new and enhanced productions demanded by a more discriminating audience. Though companies are successful in showing substantial box office results, the support required from public and private sources does not diminish. While new technology and mechanization in the post-World War II period have vastly increased productivity, the number of hours to produce and present *Aida* or *Swan Lake* has changed very little in the past century. In a manufacturing operation, increased productivity allows for higher wages for the workers and a greater profit for the entrepreneur. The labour-intensive arts organization may increase the wages of artists and other staff to let them earn at least a living wage, but though it raises box office prices to a competitive level, the gap between earned revenue and the total cost of operations grows. Thus the subsidy from both private and public sectors must be maintained if not increased, so that the organization's books can be balanced.

Relating to the arts councils' inability to match their funding to the aspirations of the large organizations, has been the problem faced by several councils in dealing with major opera companies among their clientele. Opera is probably the most expensive form of art to produce, combining as it does theatre and music and often dance, as well as complex technical and design elements. It also involves large casts, an orchestra and a large number of technical and support staff.

An investigation of the financial situation of the Royal Opera House, conducted by Clive Priestley in 1983, found that while some economies could be effected in operations of the resident opera and ballet companies, substantial cuts in total operating costs would not be achieved without affecting the quality of the companies' work. In the previous three years, total expenditures had been growing faster than the income generated at the box office and through private sponsorship, while the Arts Council's grant had merely kept pace with the price inflation. Priestley found that because the company is labour-intensive and some 75% of its total expenditure is on salaries and wages, if the Council's grant had kept pace with the Average Earning Index, no deficit would have been

incurred. But the Council's grant to this organization, along with the several other companies designated as *national*, already represented a substantial proportion of its budget and what it could afford, taking into consideration its other responsibilities. Following Priestley's recommendations, the Arts Council received additional funds to offset the deficits of the *national companies* including the opera, and subsequently the Minister announced the council's funding for the next three years. Hence, the large companies could plan with more certainty for a longer period.

During 1985 and 1986, Australia was threatened with the loss of The Australian Opera, its national company, which found it could not continue to operate as a year-round company with its present level of subsidy without incurring a substantial deficit. Some A\$2.5 million in additional subsidy to offset its deficit at the end of 1986 and, beginning in 1987, an annual increase of A\$740,000 (indexed) in combined government subsidies to permit it to continue at an appropriate level into the future was required. Following presentations by the opera company and Actors' Equity, a study commissioned by The Australia Council, and intense negotiations with Commonwealth and State arts agencies, a suitable arrangement to allow the company to continue to operate was achieved. Though the Council's grant to the opera company and its supporting orchestra represented about 70% of its music budget, the Council, the federal minister and State cultural ministers were convinced of the necessity and value of maintaining the company - and at an appropriate level.

In 1984, Northern Ireland too reviewed its support for opera because of the climbing costs of opera productions and the limited growth in Council's resources. To continue to provide opera in Northern Ireland, the merger of two companies was recommended, and in 1986 the new company presented its first season. Similar crises have occurred in other countries or states. The situation is somewhat different in the United States where traditionally opera is supported primarily by individual patrons, and giving from private sources has usually matched combined contributions from all other sources, including government. In the 1986-87 opera survey, however, it was found that corporate giving had increased significantly and in some

cases approached the level of individual donations. Federal contributions to opera represented 20% of the opera companies' income. The survey also recorded an increase in the number of principal companies (those with budgets over \$1 million) from 39 to 50.

A few examples from this one discipline sector serve to demonstrate two points. One, the difficulties large arts organizations (particularly performing arts) encounter in presenting an exciting and attractive product on the stage; in adequately, hopefully, compensating their artistic and administrative staff; in pricing their tickets at a level competitive in the entertainment market; in maximizing their box office and other earned income; in obtaining funds from other sources, both public and private; and finally in balancing the books at the year-end. The second point is the pressure on arts councils to maintain support to their largest clients at an appropriate level while still stretching their resources to fund the smaller groups, the individual artists, the special programs for which they have also accepted responsibility.

Individuals vs. Organizations

Individual artists are funded by most arts councils but in a variety of ways. At the beginning, many councils allocated their budgets to the development and encouragement of arts organizations and arts institutions, believing that individual artists could best be served through the organizations which provided them with employment and services. Nevertheless, it was recognized that such a policy did not allow for assistance to the writers and the visual artists who are usually not working in an employer/employee relationship. Some councils then developed programs to provide subsidy to these artists. For example, Ontario until the early 70's funded arts organizations only, but with the establishment of a Film and Literary office, offered grants to young, emerging artists in these fields. Now, it offers grants to creative artists in all disciplines.

The Canada Council, because of its origins, initiated programs from the very beginning to assist individual artists, and when its mandate was changed, it maintained a separate administrative unit for the distribution of grants to individuals. Northern Ireland also provides

awards and bursaries to artists to allow them time away from the need to earn a living to devote to artistic activities.

Three councils do not fund individual artists directly; New York and Massachusetts transfer funds for the support of individual artists to other agencies for administration. California encourages individual artists through their Artists in the Schools/Communities/Social Institutions program. Montreal and Toronto have not funded individual artists, though Toronto has recently announced Research and Development Awards for Writers. In addition to some grants to individuals through the discipline sections, the NEA offers traineeships in arts administration within their own organization to some 45 aspiring arts managers.

A number of councils have preferred to deliver their support to individual artists through organizations which are usually set up with appropriate accounting records and management practices. On behalf of artists, they are therefore able to provide the type of reporting required by the councils and by government auditors.

The innovative nature of artists' work, frequently not readily understood or appreciated by the general public, has led politicians to be suspicious of artists and loath to support allocations of funds which would be paid directly to them. As mentioned earlier, some councils are prohibited by their legislation from giving grants to individuals. Others have had to firmly defend their grants in appearances before government committees which review their operations or their budgets for future years.

Despite these reservations, all arts councils recognize the need to provide a full range of support to the individual artist and have developed programs to respond as far as possible to these needs. They continue to review their procedures in order to improve the delivery of assistance. An example is California which is currently addressing this issue.

Looking at the expenditures for each council, it is evident that the larger proportion goes to the arts organizations. But it is impossible to even estimate the proportion of the councils' money individual artists receive because of the diversity of programs supporting them.

Special Constituencies

In the 80's, governments were giving greater attention to social benefits, including leisure activities, for all citizens. Arts councils also gave more emphasis to accessibility. Some developed special programs offering support to arts activities taking place in institutions, in prisons or hospitals, as well as to arts presentations involving particular groups, such as the disabled, ethnic/minority groups, and isolated or rural communities. As an example, Great Britain and Northern Ireland developed a Code of Ethics to assist arts organizations in their countries in developing programs to serve the disabled and handicapped. Twelve of the sixteen councils established new programs or expanded existing programs to deliver funding in a variety of ways to these groups. In most cases, council resources are directed to the professional aspects of the projects, e.g. bringing professional artists to work with or train local groups. Visual artists may work as artists-in-residence within an institution. Australia and Manitoba took steps to encourage the participation of more women in the arts and their progression to positions of authority in arts organizations.

Though four councils do not appear to have developed programs specific to these constituencies, it may be assumed that some of their clients are working in the area of social action. For example, some Canadian theatres for young audiences are producing plays dealing with alcohol abuse, immigration and illiteracy.

Thus, the councils' shaping of policies for the arts is influenced by the current trends in social policy within their respective regions or countries. The issue for them is again how to apportion their resources to meet these new demands.

VI. CONCLUSION

To the individual who has read this far, it will be evident that despite having the common characteristics defined earlier in the report, no two among the group of sixteen arts agencies are exactly alike. Growing and maturing each in their own environment, they have followed paths and developed methods which in their view have best responded to the needs of their particular community of artists and arts support

systems. Nevertheless, similarities in some areas indicate that they have learned from each other's experiences and have adopted program activities, perhaps refined, which could best serve their own objectives.

The study has revealed the broad range of approaches explored by councils in attempting to fulfil their mandates and the diversity of programs offered by them.

Comparisons among some aspects of their operations have been included but the surface of the total picture has barely been scratched. An example is the difference among councils in assessing grant applications - by members of council or outside arts specialists or a combination of both. Further research into the peer evaluation system is required to provide a complete view of this process. Chapter 4, which dealt with administrative expenditures clearly demonstrated the number of factors encountered in studying any one aspect of the councils' operations. The development of a standard of objects of expenditures for arts councils would greatly facilitate comparisons in this area.

A few issues affecting the Councils have been identified and explored. But there remain many others worthy of further investigation. While some problems defy solution and seem to remain with the councils, others arise as changes occur in this ever-evolving milieu.

It is hoped that a window has been opened on the work of the agencies and the way in which it is conducted, that the wealth of experience exposed will be of value to public arts agencies in improving their own delivery of funding (Great Britain's recently announced Incentive Programs resembling the NEA's successful Challenge Grants is an example of sharing experiences). It is expected that the study will provoke further questions, and it is hoped that perhaps it will lead the way to some answers for others engaged in arts research.

ANNEX A

List of Exhibits

Annex A

LIST OF EXHIBITS

<u>Exhibit No.</u>	<u>Description</u>	<u>Page</u>
2.1	Number of board members by council	6
2.2	Number of meetings and duration by council	7
4.1A	Administrative expenditures as a percent of total expenditures by selected arts councils (<i>graph</i>)	14
4.1B	Administration expenditures as a percent of total expenditures by selected arts councils	15
4.2A	Scenario 3: Factors affecting administrative expenditures	16
4.2B	Scenario 3: Programs by discipline and/or special purposes	17

ANNEX B

Summary Grid of Arts Councils

ARM'S-LENGTH ARTS COUNCILS

PROFILES

	CANADA COUNCIL	ARTS COUNCIL OF GREAT BRITAIN
DATE OF ESTABLISHMENT	The Canada Council Act April 1957.	August 1946 to continue work of CEMA Royal Charter granted in 1967.
MANDATE	To foster and promote the study and enjoyment of, and the production of works in, the arts.	To develop and improve the knowledge, understanding and practice of the arts and to increase accessibility of the arts to the public throughout Great Britain. Appropriation includes funding for Arts Councils of Scotland and Wales and South Bank Complex.
RELATIONSHIP WITH GOVERNMENT	Reports to Parliament through the Minister of Communications. Not an agent of Her Majesty. Members and employees are not part of the public service of Canada. Accounts are audited by Auditor General of Canada annually.	Reports to Parliament through Minister for the Arts who heads the Office of Arts & Libraries, attached to the Department of Education & Science. Accounts are audited by the Comptroller and Auditor-General annually.
OBJECTS & POWERS	<ul style="list-style-type: none"> a) to assist, cooperate with and enlist the aid of organizations, the objects of which are similar to any of the objects of the council; b) provide, through appropriate organizations or otherwise, for grants, scholarships or loans to persons in Canada for study or research in the arts in Canada or elsewhere or to persons in other countries for study or research in the arts in Canada. c) make awards to persons in Canada for outstanding accomplishment in the arts; d) arrange for and sponsor exhibitions, performances and publications of works in the arts; e) exchange with other countries or organizations or persons therein knowledge and information respecting the arts; and f) arrange for representation and interpretation of Canadian arts in other countries. 	<ul style="list-style-type: none"> a) to develop and improve the knowledge, understanding and practice of the arts; b) to increase the accessibility of the arts to the public throughout Great Britain; c) to advise and co-operate with government departments, local authorities and other bodies on any matters concerned with the foregoing objects. d) in addition and without prejudice to the generality of the foregoing objects and subject to the powers of delegation and transfer conferred upon it by Article 8A hereof the Council shall hold the South Bank Estate (as defined in paragraph f), when the same shall have been vested in it pursuant to the provisions of the Local Government Act 1985, for its general purposes and in particular to maintain and develop the same as a centre for the arts for the benefit of the people of Great Britain in general and of London in particular. e) The Council shall have all such powers of land management and development and all such other powers as may be necessary or conducive (whether directly or indirectly) to the use of the South Bank Estate for the purpose aforesaid or otherwise conducive (whether directly or indirectly) to the promotion of the foregoing object. f) The expression "the South Bank Estate" means and includes the several hereditaments situated on the south bank of the River Thames in the London Borough of Lambeth and respectively known as the Royal Festival Hall, the Queen Elizabeth Hall, the Purcell Room, the Hayward Gallery, the National Theatre, the National Film Theatre and Jubilee Gardens and the grounds appurtenant thereto respectively together with all such other lands adjacent thereto or in the vicinity thereof as may be vested in the Council pursuant to the provisions of the said Act.
BOARD MEMBERS -NUMBER	21 —Chairman, Vice-Chairman, 19 Members.	20 —Chairman, Vice-Chairman, 18 Members.
-DISTRIBUTION	Regional representation. Knowledge & involvement in the arts.	Some knowledge or involvement in the arts, from different regions of the country.
-TERM OF OFFICE	Chairman, Vice-Chairman —up to 5 year terms Members —3-year terms, renewable for another 3 years.	Chairman —5 year term Members —4 year terms
-SELECTION	Appointed by Governor-in-Council.	Chairman & Members appointed by the Minister for the Arts. Vice-Chairman appointed by Council from among the Members, with Minister's approval. Members include Chairmen of Arts Councils of Scotland and Wales.
-REMUNERATION	Members receive honorarium & expenses.	Members serve without remuneration but are reimbursed for expenses.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

NATIONAL ENDOWMENT FOR THE ARTS	AUSTRALIA COUNCIL	QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND
<p>National Foundation on the Arts and Humanities Act - includes National Endowment for the Arts, National Endowment for the Humanities, Federal Council on the Arts and Humanities September 1965.</p>	<p>The Australia Council Act 1975.</p>	<p>Queen Elizabeth II Arts Council of New Zealand Act 1963. New Act proclaimed in 1974.</p>
<p>To foster the excellence, diversity and vitality of the arts in the United States; and to help broaden the availability and appreciation of such excellence, diversity and vitality.</p>	<p>To encourage excellence in the arts, to foster a wider spread of interest and participation, to help develop a national identity through artistic expression and to project Australia's image in other countries by means of the arts.</p>	<p>To encourage, promote and develop the practice and appreciation of the arts in New Zealand including Maori and South Pacific arts; to make accessible to the public of New Zealand all forms of artistic or cultural work, to improve standards of execution of the arts; and to foster and maintain public interest in the arts and culture in New Zealand.</p>
<p>Independent agency of the federal govt. Reports to the President of the U.S.</p>	<p>Reports to the Government of Australia as of July 1987, through the Minister for the Arts, Sports, the Environment, Tourism and Territories. Accounts are audited by Auditor-General annually.</p>	<p>Reports to the Government of New Zealand through the Minister of Arts and submits its annual report and audited financial statements to Parliament through the Minister. Members and staff are not considered to be employees of Her Majesty.</p>
<p>Endowment activities:</p> <ul style="list-style-type: none"> a) to demonstrate national recognition of the importance of artistic excellence; b) to provide opportunities for artists to develop their talents; c) to assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value; d) to assure the preservation of our cultural heritage; e) to increase the performance, exhibition, and transmission of art to all people throughout the nation; f) to deepen understanding and appreciation of the arts among all people nationwide; g) to encourage serious and meaningful art programs as part of basic education; h) to stimulate increasing levels of non-federal support of the arts; i) to improve the institutional capacity of the best of our arts organizations to develop, produce, present and exhibit bold and varied fare; and j) to provide information about the arts, their artistic and financial health, and the state of their audiences. 	<ul style="list-style-type: none"> a) to promote excellence in the arts; b) to provide, and encourage the provision of, opportunities for persons to practise the arts; c) to promote the appreciation, understanding and enjoyment of the arts; d) to promote the general application of the arts in the community; e) to foster the expression of a national identity by means of the arts; f) to uphold and promote the right of persons to freedom in the practice of the arts; g) to promote the knowledge and appreciation of Australian arts by persons in other countries; h) to promote incentives for, and recognition of, achievement in the practice of the arts; i) to encourage the support of the arts by the States, local governing bodies and other persons and organizations; j) to furnish advice to the Government of the Commonwealth either of its own motion or upon request made to it by the Minister, on matters connected with the promotion of the arts or otherwise relating to the performance of its functions. 	<ul style="list-style-type: none"> a) to encourage, promote, and support the development of professional standards in the arts in New Zealand; b) to encourage, promote, and develop the practice and appreciation of the arts in New Zealand, including Maori and South Pacific arts; c) to make accessible to every person in New Zealand, as far as may be practicable, all forms of artistic activity; d) to encourage, promote, and support public interest in the arts in New Zealand; e) to encourage, promote, and support artistic links with other countries by way of cultural exchanges, and to foster appreciation of the arts as practised in other countries; f) to co-operate with educational bodies so as to develop the practice and appreciation of the arts as integral aspects of education in New Zealand; g) to co-operate with broadcasting organisations and services in any activities that may facilitate the carrying out of the functions of the Council; h) to give advice to the Minister on any matter relating to or affecting the functions of the Council; i) to establish and maintain regional offices so as to facilitate the activities of the Regional Arts Councils established under section 27 of this Act.
<p>27 —Chairman, 26 Members.</p> <p>Knowledgeable of the arts, or possessing an expertise or profound interest in the arts.</p> <p>Chairman —4 year term, may be renewed Members —6 year terms, staggered so that 1/3 of Council rotates every 2 years.</p> <p>Council appointed by the President of the U.S., with Senate advice and consent.</p> <p>Chairman receives salary and expenses. Members are reimbursed for expenses.</p>	<p>15 —Chairman, Deputy Chairman, General Manager, five Board Chairmen and 7 other members.</p> <p>Broad cross-section of the arts community, regional representation.</p> <p>1 to 4 year terms, can be extended to maximum of 6 years.</p> <p>Governor-General appoints Members on recommendation of the Government.</p> <p>Council members are paid an annual stipend and an expense allotment.</p>	<p>13 —Chairman, Chairman for the Council for Maori and South Pacific Arts, Chairmen of the 3 Regional Arts Councils, the Secretary for Internal Affairs, the Director-General of Education, a nominee of the Broadcasting Corporation of New Zealand, 5 other Members. Deputy Chairman is elected by the Council from among members.</p> <p>3 year terms, may be renewed.</p> <p>Council is appointed by the Minister for the Arts.</p> <p>Chairman is paid a salary and expenses. Members are paid a fee and are reimbursed for expenses.</p>

ARM'S-LENGTH ARTS COUNCILS

PROFILES

CANADA COUNCIL		ARTS COUNCIL OF GREAT BRITAIN
STAFF		
-NUMBER	229 --120 officers, 109 support staff (1984-85).	288 in total, divided between specialists & support staff.
-SELECTION	Director & Associate Director are appointed by Governor-in-Council. Director delegated to employ other staff.	Secretary General is appointed by Council with approval of the Minister. Secretary-General is delegated to employ other staff.
FINANCES *		
-REVENUE (total)	\$84,145	£105,105
-GOVERNMENT APPROPRIATION	\$72,614	£101,900
-EXPENDITURES (total)	\$83,202	£101,970
-GRANTS & SERVICES	\$70,420	£ 99,849
-ADMINISTRATIVE	\$12,782	£ 4,731
ASSESSMENT PROCESS	Grants to individuals are assessed by juries of artists chosen to represent a specific discipline. Applications from organizations may be reviewed by individual assessors, by juries, or by assessment committees, depending on the program. Assessors & jurors are paid fees and expenses.	Advisory panels (18) and committees of subject specialists in the various art forms review applications and recommend for decision by Secretary-General or Council and Arts Directors. Panels are unpaid.
SPECIAL FEATURES OR ACTIVITIES	Responsible for the Canadian Commission for Unesco. Art Bank of Canadian contemporary works established in 1972. Killam Prizes and Research Fellowships. Separate division for grants to individuals.	Was model for Arts Councils established later. Funds Regional Arts Associations which then fund local organizations. Up to 1985, administered 2 art galleries & Wigmore Hall, & operated shop in Covent Garden. Responsible for South Bank Board and, the Scottish Arts Council and Welsh Arts Council form component parts. Funds for incentive purposes and triennial funding for Council announced by Minister in 1987.
TYPES OF ASSISTANCE	Grants to individual artists and organizations in dance, theatre, music, touring, writing and publication, visual arts, media arts, for operations, projects, training, creation, purchases (Art Bank), travel, workshops. Public Lending Fees to writers. Explorations grants for initial support to innovative or unusual ideas.	Grants to non-profit organizations & some bursaries to individual artists in music, dance & mime; touring, drama, visual arts, arts films, literature, training, education. Also funds Arts Centres & community projects & 12 RAAs plus support to Wigmore Hall & 2 galleries.

* Figures are for 1984-85 in respective country's currency. Values are in '000.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

NATIONAL ENDOWMENT FOR THE ARTS	AUSTRALIA COUNCIL	QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND
262 —182 professionals, 80 support staff (84-85). The Chairman appoints Deputy-Chairman and all other staff.	Approximately 120. General Manager appointed by Governor General. All other staff appointed by General Manager.	37 —22 officers, 15 support staff (1984-85) All staff (including the Executive Director) are appointed by Council.
\$186,351	\$45,000	\$6,685
\$163,660	\$44,482	\$3,238 \$3,250 (1)
\$185,443	\$45,121	\$6,624
\$169,861	\$38,160	\$5,689
\$15,582	\$6,961	\$ 935
Peer panels, consisting of more than 600 arts specialists appointed by the Chairman, with the advice of staff. Council members, as well as leaders in the field, make recommendations to the Council which recommends to the Chairman for final approval. Advisers are reimbursed for expenses.	Five art form Boards and a Community Cultural Development Unit advise Council, and through Council, the Government on policy and program. Boards and Unit are assisted by consultant specialist advisory panels in making grant decisions.	Specialist committees assess applications for particular disciplines and/or specific programs. Committee members are experts in areas to be assisted and are paid honorarium. Short term grant decisions are made based on consultants or referees reports.
Chairman holds ultimate authority for grants. Not less than 20% of Program Funds must go to State and local arts agencies. Most grants to organizations must be matched. Challenge grants must be matched 3 to 1.	Council delegates decision-making authority to its specialist art form Boards. Emeritus Grants for writers. Minister of Finance approves forward obligations spending limits.	The system of regional and community arts councils, initiated in 1975, has enabled the New Zealand Council to work much closer with the local communities and to develop the arts in rural communities. Separate Council for Maori and South Pacific Arts deals with these areas.
Grants to individual artists, managers, organizations, presenters, and to State and local arts agencies in dance, design arts, Folk arts, inter-arts, literature, media arts (film, radio, television), museums, music, opera-musical theatre, theatre, visual arts, education. Challenge Grants and Advancement Grants.	Grants to individual artists, groups, organizations for Aboriginal arts, community arts, crafts, design arts, literature, music, theatre, visual arts.	Project and study grants to individual artists, and project and operating grants to organizations for craft, dance, film and video, management and administration, music, theatre, visual arts, and touring. Grants and services provided for Maori and South Pacific Arts.

(1) Revenue from Lottery.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

	SASKATCHEWAN ARTS BOARD	MANITOBA ARTS COUNCIL
DATE OF ESTABLISHMENT	Saskatchewan Arts Board Act March 1949.	The Arts Council Act May 1965, although first month of operation was not until April 1969.
MANDATE	The enrichment of the Saskatchewan cultural milieu and hence the lives of the people of Saskatchewan	To promote the study, enjoyment, production and performance of works in the arts.
RELATIONSHIP WITH GOVERNMENT	Reports to the Government of Saskatchewan through the Dept. of Culture and Recreation. Annual Report and audited statements submitted to Lieutenant Governor in Council.	Reports to the Government of Manitoba through the Minister of Culture, Heritage and Recreation. Annual Report and audited statements submitted to Lieutenant Governor in Council.
OBJECTS & POWERS	<p>a) make available to the people of Saskatchewan opportunities to engage in theatre arts, visual arts, music, literary arts, video-art, handicrafts or any other art form;</p> <p>b) support and encourage study of the arts and the production and presentation of the arts to the people of Saskatchewan;</p> <p>c) aid in the development of professional artists and performing companies;</p> <p>d) promote the development and maintenance of high standards of persons engaged in the arts in Saskatchewan.</p>	<p>a) make grants to assist, co-operate with, and enlist the aid of, organizations whose objects are similar to the objects of the Council, and co-operate with the Canada Council;</p> <p>b) provide through appropriate organizations or otherwise for grants, scholarships, or loans, to citizens of Manitoba for study or research in the arts; and</p> <p>c) make awards to citizens of Manitoba for outstanding accomplishments in the arts.</p>
BOARD MEMBERS -NUMBER	15 --Chairman, Vice-Chairman, 13 Members.	15 --Chairman, Vice-Chairman, 13 Members.
-DISTRIBUTION	Knowledgeable and involved in the arts and education. Distribution by region.	Regional representation, knowledgeable and involved in the arts.
-TERM OF OFFICE	1 year, may be reappointed.	Term fixed by Lieutenant Governor in Council (usually 3 years), may be reappointed.
-SELECTION	Appointed by Lieutenant-Governor in Council. Chairman & Vice-Chairman designated by Lieutenant-Governor in Council.	Appointed by the Lieutenant Governor in Council. Chairman & Vice-Chairman designated by Lieutenant Governor in Council.
-REMUNERATION	Members receive honorarium & expenses.	Members receive honorarium & expenses.
STAFF -NUMBER	10 --6 discipline officers, 4 support staff.	16 --9 officers, 7 support staff.
-SELECTION	Executive Director appointed by the Lieutenant Governor in Council. Executive Director delegated to employ other staff.	Council engages its own employees.
FINANCES *		
-REVENUE(total)	\$2,357 (1)	\$4,254
-GOVERNMENT APPROPRIATION	\$2,110	\$1,512
-EXPENDITURES (total)	\$2,367 (1)	\$3,348
-GRANTS & SERVICES	\$2,084	\$2,974
-ADMINISTRATIVE	\$283	\$374
ASSESSMENT PROCESS	Applications are reviewed by juries of peers for recommendation to committees of the Board.	Assessment made either by independent advisers or peer juries or by committee of Council depending on program or grant type.

* Figures are for 1984-85 in respective country's currency. Values are in '000.
(1) Previous year's surplus offsets deficit.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

ONTARIO ARTS COUNCIL	SCOTTISH ARTS COUNCIL	WELSH ARTS COUNCIL
The Arts Council Act April 1963	1947 - Committee of Arts Council of Great Britain. By Royal Charter in 1967 became Council.	April 1953 - Committee of Arts Council of Great Britain. By Royal Charter in 1967 became Council.
To promote the study and enjoyment of and the production of works in the arts.	To assist artists of all kinds and to make the arts available to the public.	To assist artists of all kinds and to make the arts available to the public.
Reports to the Government of Ontario through the Ministry of Citizenship & Culture. Annual Report and audited statements submitted to the Lieutenant Governor in Council.	Scottish Arts Council is directly accountable to the Arts Council of Great Britain. Its audited statements of account are included in the Arts Council of Great Britain's report which is submitted annually to the Minister for the Arts.	Welsh Arts Council is directly accountable to the Arts Council of Great Britain. Its audited statements of account are included in the Arts Council of Great Britain's report which is submitted annually to the Minister for the Arts.
a) assist, co-operate with and enlist the aid of organizations whose objects are similar to the objects of the Council; b) provide through appropriate organizations or otherwise for grants, scholarships or loans to persons in Ontario for study or research in the arts in Ontario or elsewhere or to persons in other provinces or territories of Canada or any other countries for study or research in the arts in Ontario; c) make awards to persons in Ontario for outstanding accomplishments in the arts.	a) to develop and improve the knowledge, understanding and practice of the arts; b) to increase the accessibility of the arts to the public throughout Great Britain, and c) to advise and cooperate with Government departments, local authorities and other bodies on any matters concerned directly or indirectly with these objects.	a) to develop and improve the knowledge, understanding and practice of the arts; b) to increase the accessibility of the arts to the public throughout Great Britain; c) to advise and co-operate with departments of the Government, local authorities and other bodies on any matters concerned whether directly or indirectly with the foregoing objects.
12 --Chairman, Vice-Chairman, 10 Members. Knowledgeable & supportive of the arts, Distribution by region. 3 year terms, renewable to a maximum of 6 years. Appointed by Lieutenant Governor in Council. No honorarium, but receive expenses.	22 --Chairman, Vice-Chairman, 20 Members. 3 year terms, members may be re-appointed for a second 3-year term. Appointed by Arts Council of Great Britain with approval of Secretary of State for Scotland. No honorarium, but receive expenses.	21 --Chairman, Vice-Chairman, 19 Members. 3 year terms, members may be re-appointed for a second 3-year term. Appointed by Arts Council of Great Britain with approval of Secretary of State for Wales. No honorarium, but receive expenses.
48 -- (1985-86) Council engages its own employees.	44 -- 24 officers, 20 support staff. Council engages its own employees. Appointment of Director approved by ACGB.	38 -- 20 officers, 18 support staff (also, 23 staff are employed in Direct Promotions).
\$21,676	£ 12,206	£ 7,464
\$21,182	£ 12,024(1)	£ 7,107(2)
\$21,261	£ 12,186	£ 7,428
\$18,707	£ 11,394	£ 6,805
\$2,553	£ 792	£ 623
Assessments may be made either by independent advisers or by a panel of peers. Third-party recommender system also used, where profes- sional intermediaries make recommendations to the Council.	Art form committees review applications and assess clients, may see performances, and/or meet with clients, make recommendations to Council regarding annual grants and make decisions on grants in some programs.	Panels composed of Council members and other experts (depending on program) and Committees of Council are engaged in review of applications and presenting recommendations to Council.

(1) Appropriation through Arts Council
of Great Britain.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

	SASKATCHEWAN ARTS BOARD	MANITOBA ARTS COUNCIL
SPECIAL FEATURES OR ACTIVITIES	Programs adapted to suit small urban population & limitations due to distances. School of the Arts, Permanent Art Collection.	Council programs serve special development objectives. Through the Manitoba Gaming Fund Commission, the Council serves as umbrella group for arts organizations which had been receiving Bingo and casino licences from the Manitoba Lotteries Foundation.
TYPES OF ASSISTANCE	Individuals & organizations in music, dance, theatre, writing & publishing, visual arts, multidisciplinary arts (includes film & video), ethnic art, crafts.	Individuals & organizations in literature, visual arts, dance, music & opera, theatre; community development; touring; arts education.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

ONTARIO ARTS COUNCIL	SCOTTISH ARTS COUNCIL	WELSH ARTS COUNCIL
Third-party recommendor system. Experience Program—summer program for young people to gain practical experience in the arts.	Deals directly with local authorities; has own art collection and rental scheme; does not have system of Regional Arts Associations similar to England and Wales.	Funds arts activities, e.g., drama, literature in both English and Welsh; supports own gallery and bookshop as well as incentive grants to book sellers.
Individuals & organizations in literature, arts, film, photography & video, dance, music, theatre; touring; arts education; community development; Franco-Ontarians.	Grants to individuals and organizations in music, dance and mime, drama, visual arts, film, literature, festivals, and to arts centres.	Grants to individuals and organizations in crafts, dance, drama, film, literature, music, visual arts, and to regional associations.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

	ARTS COUNCIL OF NORTHERN IRELAND	MASSACHUSETTS ARTS & HUMANITIES COUNCIL
DATE OF ESTABLISHMENT	CEMA incorporated July 1947 Council established January 1963	State Bill 3334 1966
MANDATE	To increase the accessibility of the Fine Arts to the public throughout Northern Ireland and to improve the standard of execution of the Fine Arts.	To stimulate the practice, study and appreciation of the arts and humanities in the public interest.
RELATIONSHIP WITH GOVERNMENT	Relates to the Northern Ireland Office through the Minister of Education.	Relates to the State Government through the Governor and the Executive Office.
OBJECTS & POWERS	to increase the accessibility of the Fine Arts to the public throughout Northern Ireland and to improve the standard of execution of the Fine Arts by encouraging and fostering the appreciation of Music, Drama, Ballet, Painting, Sculpture, Architecture, and Artistic, Educational and Cultural pursuits of all kinds in all parts of Northern Ireland.	a) stimulate and encourage throughout the commonwealth the practice, study and appreciation of the arts and humanities in the public interest; b) make such reviews or surveys as it deems advisable of the facilities, activities, and needs of public and private institutions and organizations within the commonwealth concerned with the arts and humanities, including but not limited to theatre, music, opera, dance, poetry, architecture, painting, sculpture and allied arts and crafts; c) encourage and make recommendations concerning the development on the local level of institutions and organizations which further the practice, study and appreciation of the arts and humanities in the interests of the citizens of the commonwealth.
BOARD MEMBERS -NUMBER	20 —Chairman, Vice-Chairman and 18 members.	15 —Chairman, Vice-Chairman and 13 Members.
-DISTRIBUTION	Knowledge and interest in the arts.	Knowledge and expertise in the arts and humanities from various regions of the State.
-TERM OF OFFICE	5-year term.	3 year term, may be reappointed.
-SELECTION	Three members elected by Council at AGM, 3 members nominated by the Senate of Queen's University, 3 by University of Ulster, one by each of 2 other organizations, and 9 by the Minister of Education. Chairman and Vice-Chairman selected by the Board from among members.	All members are appointed by the Governor of the State, who also designates the Chairman and Vice-Chairman.
-REMUNERATION	Chairman receives honorarium. All members reimbursed for expenses incurred on Council business.	Members do not receive fee or honorarium, but are reimbursed for expenses incurred on Council business.
STAFF -NUMBER	104—including specialists and support staff.	45 —23 professional staff and 22 support staff.
-SELECTION	Director and all staff appointed by the Council.	Executive Director and all other staff are appointed by Council.
FINANCES *		
-REVENUE (total)	£2,900	\$14,111
-GOVERNMENT APPROPRIATION	£2,819	\$13,603
-EXPENDITURES (total)	£2,922	\$14,111
-GRANTS & SERVICES	£2,482	\$13,334
-ADMINISTRATIVE	£395	\$777

* Figures are for 1984-85 in respective country's currency. Values are in 000's.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

NEW YORK COUNCIL ON THE ARTS	CALIFORNIA ARTS COUNCIL
Laws of New York, Chapter 181, Article 19-1, May 13, 1965.	California Arts Act of 1975 January 1, 1976.
To support the long term development of cultural life in New York State and to extend the arts to every region of the State.	To encourage awareness, participation and expression of the arts and to make them accessible to the public of California.
Relates to the State Government through the Governor and the Executive Department.	Responsible to the Governor of the State.
<ul style="list-style-type: none"> a) to stimulate and encourage throughout the State the study and presentation of the performing and fine arts and public interest and participation therein; b) To make such surveys as may be deemed advisable of public and private institutions engaged within the State in artistic and cultural activities, including but not limited to, music, theatre, dance, painting, sculpture, architecture, and allied arts and crafts, and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the State; c) to take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our State and to expand the state's cultural resources; d) to hold public or private hearings. 	<ul style="list-style-type: none"> a) to encourage artistic awareness, participation, and expression; b) to help independent local groups develop their own art programs; c) to promote employment of artists and craftspersons in both the public and private sector; d) to provide for exhibition of art works in public buildings throughout California; and, e) to enlist the help of all State agencies in the fullest expression of our artistic potential.
<p>20 --Chairman, Vice-Chairman and 18 members.</p> <p>Knowledge and experience in the performing and fine arts from various regions of the State.</p> <p>5-year terms, Chairman and Vice-Chairman serve at pleasure of the Governor.</p> <p>Members appointed by the Governor with the advice and consent of the Senate. Chairman and Vice-Chairman designated by the Governor.</p> <p>Chairman receives compensation fixed by the Governor. All members are reimbursed for expenses incurred on Council business.</p>	<p>11 --Chairman and 10 members.</p> <p>Knowledge and involvement in the arts, may be from all areas of State.</p> <p>4-year term.</p> <p>Nine appointed by the Governor with Senate approval, one appointed by the Speaker of the Assembly and one by the Senate Rules Committee. The Chairman is chosen by the Members.</p> <p>Members receive no fees or salary but are reimbursed for expenses.</p>
<p>96 --including 63 specialists and 33 support staff.</p> <p>Director and all staff appointed by the Chairman. All staff are State employees but some are considered non-statutory and serve at the pleasure of the Chairman.</p>	<p>51 In 1985-86, including 16 arts grant administrators.</p> <p>Director and two Deputy Directors are appointed by the Governor. All other staff appointed by the Director, including three Special Assistants, approved by the Governor. Council staff are State employees.</p>
<p>\$40,019</p> <p>\$39,088</p>	<p>\$11,309</p> <p>\$10,110</p>
<p>\$39,933</p> <p>\$35,779</p> <p>\$4,154</p>	<p>\$11,309</p> <p>\$ 8,918</p> <p>\$2,391</p>

ARM'S-LENGTH ARTS COUNCILS

PROFILES

	ARTS COUNCIL OF NORTHERN IRELAND	MASSACHUSETTS ARTS & HUMANITIES COUNCIL
ASSESSMENT PROCESS	Applications reviewed by appropriate advisory committee for recommendation to the Board which makes final decision.	Applications are reviewed by appropriate peer advisory panel for recommendation to Council which makes final decision. For several of its funding programs Council considers applications regionally, rather than State-wide. There is a formal appeal process of Council decisions based on apparent failure of review procedures.
SPECIAL FEATURES OR ACTIVITIES	Council funds activities in two languages, operates Grand Opera House, Belfast Gallery.	Regional consideration of some applications, appeal process. May not give grants directly to individuals; all grants paid through contracts of service.
TYPES OF ASSISTANCE	Grants to individuals and organizations in community arts, drama and dance, film, literature, music and opera, traditional arts, visual arts for operations and projects.	Individuals and organizations in crafts, dance, design arts, film/photography/video/radio, inter-disciplinary, literature, media, museums, music, theatre, and visual arts for operations and projects.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

NEW YORK COUNCIL ON THE ARTS	CALIFORNIA ARTS COUNCIL
<p>Grant panels review applications in particular program or discipline for recommendation to Council Committee and subsequent recommendation to Council for decision.</p>	<p>Grant panels (about 20) for each program or discipline review applications for recommendation to the Council which makes the final decision. Panel meetings are open.</p>
<p>All grants made on the basis of contracts for service. Multi-year support to some organizations initiated in 1984-85. Fifty percent of Council funds must go to "primary organizations". A specific per capita distribution of arts services by county is also required. Block grants to local arts organizations for regranting. An appeal process. Council meetings open to the public.</p>	<p>Both Council and panel meetings are open to the public. At least 50% of funding must be for outreach activities and services to under-served communities. Grants are paid as contracts of service.</p>
<p>Council does not fund individual artists directly but rather through a sponsoring organization or through a block grant to New York Foundation for the Arts for Fellowships. Operating and Project grants go to organizations in architecture, planning and design, dance, film, folk arts, literature, media arts, museums, music, theatre, and visual arts, as well as for touring and presenting. LIFT program, Arts-in-Education grants.</p>	<p>Individuals not funded directly by Council but through artist-in-residence programs. Grants to organizations in architecture, crafts, dance, folk arts, literature, media arts, music and opera, photography, theatre, visual arts.</p>

ARM'S-LENGTH ARTS COUNCILS

PROFILES

TORONTO ARTS COUNCIL		CONSEIL DES ARTS OF THE MONTREAL URBAN COMMUNITY
DATE OF ESTABLISHMENT	1974	Law 112 of the Montreal Urban Community June 18, 1980.
MANDATE	To advise the Council of the City of Toronto on cultural and artistic policies as well as on the allocation of cultural and artistic grants.	To support artistic groups within the geographic area of the municipalities and to develop and maintain a high quality of cultural life for all citizens.
RELATIONSHIP WITH GOVERNMENT	Advises the City of Toronto on cultural and artistic matters, both policy and grants for direct funding and also for its partnership with the Municipality of Metropolitan Toronto.	Reports to the Council of the Montreal Urban Community, (29 individual municipalities).
OBJECTS & POWERS	<ul style="list-style-type: none"> a) to advise the Council of the City of Toronto on civic arts policy; b) to make recommendations on cultural funding; c) to encourage the development of projects that respond to the needs of City artists; d) to increase public awareness of the Toronto art scene. 	<ul style="list-style-type: none"> a) to prepare and maintain a permanent list of associations, societies, corporations, organizations, groups or individuals who participate in the artistic and cultural life within the limits of the urban community; b) to coordinate, encourage and synchronize the artistic and cultural initiatives in the urban community; c) within the limits of available funds for this purpose, the Conseil designates the associations, societies, corporations, organizations groups or individuals as well as the artistic and cultural manifestations which are worthy of receiving grants, establishing the amount of the grant and recommending the payment by the community.
BOARD MEMBERS -NUMBER	14 —Chairman, Vice-Chairman and 12 members.	22 —Chairman, 2 Vice-chairmen, and 19 Members.
-DISTRIBUTION	Practicing artists or people with knowledge of the arts and other special expertise, resident in the City.	Knowledge and expertise in the arts, Canadian resident within the municipal boundaries.
-TERM OF OFFICE	2 year, renewable twice.	4-year term, renewable once.
-SELECTION	Members are elected at Annual General Meetings; one member is appointed on behalf of Toronto City Council by the Mayor, as is the Chairman; Vice-Chairman is selected by the Board.	Members are appointed by the Montreal Urban Community with the Chairman and Vice-chairmen chosen from among them.
-REMUNERATION	Members receive no fee or honorarium.	Members receive no fee or honorarium but are reimbursed for expenses incurred on Council business.
STAFF -NUMBER	4 —(including Executive Director) plus occasional part-time staff.	6 —5 specialists and 1 support staff.
-SELECTION	All staff are employed by the Board.	Director-General appointed by the Montreal Urban Community on recommendation of the Executive Committee. All other staff are recommended by the Director-General, and appointment is approved by the Conseil des arts.
FINANCES *		
-REVENUE(total)	\$1,642	\$2,529
-GOVERNMENT APPROPRIATION	\$1,642	\$2,425
-EXPENDITURES (total)	\$1,642	\$2,482
-GRANTS & SERVICES	\$1,526	\$2,238
-ADMINISTRATIVE	\$116	\$244

* Figures are for 1984-85 in respective country's currency. Values are in 000's.

ARM'S-LENGTH ARTS COUNCILS

PROFILES

	TORONTO ARTS COUNCIL	CONSEIL DES ARTS OF THE MONTREAL URBAN COMMUNITY
ASSESSMENT PROCESS	Applications are reviewed for eligibility in office, forwarded to appropriate Council advisory committee for assessment, recommendations to be forwarded to City Council. Applicants may appeal committee recommendations.	Applications reviewed for eligibility in office, assessed by appropriate Conseil discipline committee for recommendation to the Conseil as a whole which makes final decision.
SPECIAL FEATURES OR ACTIVITIES	Council is a self-appointing body. TAC's appeal process. Funds both professional and community arts.	Awards Le Grand Prix annually for quality and excellence in all art forms. Does not fund individual artists directly.
TYPES OF ASSISTANCE	Awards grants primarily to professional organizations in dance, film and video, literature, music, theatre, visual arts, and for community activities in these art forms. Recently introduced Research and Development Awards to Writers, its first program for individuals.	Grants are made to organizations for operations and projects in dance, music theatre, visual arts and for touring within boundaries of the Montreal Urban Community. Consultation and advice offered by specialist staff.

ANNEX C

Profiles of Arts Councils



THE CANADA COUNCIL



Research & Evaluation
The Canada Council
June 1988

THE CANADA COUNCIL

INTRODUCTION

The Massey-Lévesque Commission (Royal Commission on National Development in the Arts, Letters and Sciences) was established in April, 1949, with the Right Honourable Vincent Massey, P.C. as Chairman and the following members: the Most Reverend Georges-Henri Lévesque, O.P., Dean of the Faculty of Social Sciences, Laval University, Dr. N.A.M. MacKenzie, President, University of British Columbia, Miss Hilda Neatby, Professor of History, University of Saskatchewan, Mr. Arthur Surveyer, Civil Engineer. It was charged with examining and making recommendations upon:

- a) "the principles upon which the policy of Canada should be based, in the fields of radio and television broadcasting;
- b) such agencies and activities of the government of Canada as the National Film Board, the National Gallery, the National Museum, the National War Museum, the Public Archives and the care and custody of public records, the Library of Parliament; methods by which research is aided including grants for scholarships through various Federal Government agencies; the eventual character and scope of the National Library; the scope or activities of these agencies; the manner in which they should be conducted, financed and controlled, and other matters relevant and thereto;
- c) methods by which the relations of Canada with the United Nations Educational, Scientific and Cultural Organization and with other organizations operating in this field should be conducted;
- d) relations of the government of Canada and any of its agencies with various national voluntary bodies operating in the field with which this inquiry will be concerned." (Commission Report).

The Commission made its report in May 1951. Among the many recommendations relating to

its broad range of responsibilities, was "that a body be created to be known as the Canada Council for the Encouragement of the Arts, Letters, Humanities and Social Sciences to stimulate and to help voluntary organizations within these fields, to foster Canada's cultural relations abroad, to perform the functions of a national commission for Unesco, and to devise and administer a system of scholarships as recommended in Chapter XXII." (Massey-Lévesque Report, p. 377).

The Report further recommended the structure of such a Council and some of the responsibilities with which it should be charged. These included a national scholarship scheme in the arts and in the humanities and social sciences similar to that provided in the natural sciences by the National Research Council and the establishment of a national commission for Unesco. Despite appeals to the Prime Minister, Louis St-Laurent, no action was taken for several years. However, when the government received, in 1956, an unexpected windfall of succession duties on the estates of Izaak Walton Killam and Sir James Dunn, two wealthy Maritime entrepreneurs, the decision to introduce the legislation and to endow the Council with \$100 million was made.

As a result, the Canada Council came into being on April 1, 1957. Its mandate was defined in broad terms but how the Council was to achieve it was not. While the Council, as recommended by the Massey-Lévesque Report, was modelled in many ways on the Arts Council of Great Britain, it had been endowed with its own funds, creating it also in the nature of a foundation. Initially, therefore, Council sought the advice of several American foundations--the Rockefeller Foundation, the Ford Foundation, the Carnegie Corporation of New York--and benefitted substantially from their experience in setting up its grants and scholarships programs and the requisite administrative procedures. As J.L. Granatstein points out, "The Council was in some ways, a public agency and, in others, a private foundation--it was a distinctly Canadian hybrid." (J.L. Granatstein, 1984).

The Council was set up with two funds of \$50,000,000 each. The Endowment Fund was to be invested, and the resulting income would be spent to provide grants, scholarships and fellowships, and all administrative costs. The University Capital Grants Fund was also to be invested but both the principal and the interest would be spent (it was expected over ten years) to provide capital grants to universities and similar institutions of higher learning for building construction projects. The final grants, amounting to \$1,623,753 were approved in 1967-68, thus using up all the remaining funds under this program.

From its inception, the Council consulted with its constituents concerning its programs, and the directions it should take to meet the needs of artists in the environment in which they practise and live. The First Annual Report describes the first conference in Kingston which "brought together from different parts of Canada people (about fifty) working in the arts, many of whom had not met before, thus making them aware of each other's difficulties and achievements, bringing home the opportunities and limitations of the Council's work and securing their understanding and cooperation." The recommendations from this group were of great value to the Council in the formation of its grants programs.

Similar meetings of artists have taken place throughout the years, some organized jointly with organizations such as the Canadian Conference of the Arts, and some arranged by the Council to consider one specific area of concern, e.g. the plight of younger visual artists.

The Council also commissioned studies on particular topics, e.g. the surveys of ballet and the surveys of orchestras undertaken in 1960. The results of such studies either confirmed the Council's perception of where its priorities must lie or showed it what new directions it must take.

A major concern was to support the talented artist through programs which would be most appropriate and effective. To this end, the Council developed fellowships for established artists and scholarships for younger artists as well as programs for short-term projects and travel, similar to those established for the

humanities and social sciences. At the same time, it recognized the need to support the organizations and institutions which provide adequate outlets for these talents and which bring the work of artists to the public. Thus, encouragement was provided to the professional organizations and institutions which were established across the country.

On its tenth anniversary, the Council reviewed the activities which its support had encouraged. For the three main ballet companies which it funded since its inception, attendance had more than doubled and there were more performances in more places; for the twelve orchestras funded by the Council, attendance had doubled and two, one in Winnipeg and one in Quebec, had quadrupled the number of concerts presented; regional theatres were springing up across the country and attendance for theatre performances had almost tripled. Each ballet company had its own school, training dancers, hopefully for the company, but the National Ballet School was developing into a fully integrated residential school, i.e. teaching dance and the approved curriculum of academic subjects. In fact, the number of organizations supported in both the performing and visual arts had almost doubled (33 to 54).

Canada celebrated its Centennial in 1967, and Canadians were offered a huge selection of artistic events. Many major performing arts companies, as well as smaller groups, toured outside their home base for the first time. The Centennial Festival funded directly by the Government presented 690 performances in some 20 cities, towns and villages with an average attendance of 75% capacity.

In the early 70's, OFY (Opportunities for Youth) and LIP (Local Initiatives Program), two Federal programs developed to provide employment, particularly for young people, had serious effects on the Council's ability to serve its clients. Projects, especially in theatre, were initiated with substantial funding from these short-lived programs. New companies sprang up that in subsequent years applied for Council funding and were eligible to become Council clients. However, increases in Council's budget at that time were not sufficient to enable it to take on substantial numbers of new clients nor to fund them at the level they had come to

expect. While the quality of work was there, the Council found itself in the difficult position of not being able to respond adequately to these new demands.

In 1973-74, some 300 organizations were recipients of Council grants. Within five years the number had more than doubled but slowed considerably over the next five year period.

In 1974, believing that the arts community will do best when there are a number of benefactors to which it can turn for help, the Council published a background paper on Business and the Arts. It wished to encourage increases in corporate and private support of the arts which had dropped from 16% to 7% of total performing arts subsidy between 1962 and 1971. This was followed by a Seminar on Business and the Arts in 1975, and by the establishment of the Council for Business and the Arts in Canada.

It was at this time, when Gerard Pelletier was Secretary of State and the responsible Minister for arts and culture, that democratization and decentralization were two frequently heard words in conversations about federal cultural policy. And it was at this time also that the Council's funding was substantially increased, partly to meet the demands created as a result of the extensive arts programming and touring during the Centennial celebrations and partly to establish several new programs. In fact, its arts budget of \$30.4 million in 1975-76, was roughly double the sum allocated to the arts in 1972-73.

The Art Bank, which purchases the work of living Canadian artists for subsequent rental to government departments and public buildings, was founded in 1972. Its purpose was to provide another means of assisting visual artists during their creative period and to give greater visibility to the work of living Canadian artists. Following the excitement of Centennial year arts programming, the Touring Office came into being in 1973. Its mandate is to stimulate and assist the touring of Canadian performing artists and groups across the country. The Council had been funding the tours of some groups as part of their operations, but the Touring Office would assist groups to tour efficiently and encourage a network of communities which would be informed and able to receive and promote performing groups from

their own and other regions, thus expanding the market for the performers and the access of Canadians everywhere to a broad range of arts experiences. In addition, the Council began to fund film activities and expanded its programs in writing and publishing. Substantially increased funds were available for the translation of Canadian authors' works from English to French and works in French into English. The Book Purchase program was initiated. It assisted both Canadian publishers and authors and brought their work to the attention of the public both at home and abroad through the gifts of books. Recipients of the book kits were school libraries in remote areas, inner city missions, golden age clubs, hospitals and prisons. Video work (in its early stages) received more assistance from the Council in 1973-74, and demonstrated the possibility of popular participation.

The Exploration program was established in 1973-74, to focus on new forms of expression and public participation in the arts, humanities and social sciences. The competitions were conducted regionally, and the projects reflect the region from which they come.

The theatre program added a new dimension in 1975-76, when the Council gave grants for the first time to assist 20 established companies with their work for young audiences. In the ensuing years, a number of these companies have gained international recognition for their innovative work directed to this special audience. In fact, a series of festivals especially for young people are now held annually in major centres across the country.

When the Council reached its twentieth anniversary in 1976-77, it was funding 124 theatre organizations. Among them were 100 theatre companies, many producing the work of Canadian playwrights. Grants were offered to 71 choirs, and 54 tours organized by the Touring Office visited at least 12 centres each. Parallel galleries, supported for at least two years, were gaining international recognition. The Art Bank purchased the work of 271 artists. The number of readings by Canadian authors given in community centres, libraries, universities and colleges from coast to coast approached 700. Sandra Gwyn sums up the condition of the Council at this time, "The Council is different

now. Partly this is quantitative: the difference between \$1 million to spend on the arts in the early years and nearly \$37 million this year.... The difference is also qualitative. 'Pick the best and give only to it' has given way, in the era of populism and small-is-beautiful, to, as the current annual report puts it, 'Canada simply cannot afford to let many reservoirs of artistic talent across the country lie undiscovered.'...The search for excellence and for Canada, however, still continues...The Council, for all its vicissitudes, remains a symbol of the best we can do." (Sandra Gwyn, quoted in The Canada Council 20th Annual Report, 1976-77).

But, in 1977, after a period of strenuous lobbying, particularly on the part of social scientists, the Social Sciences and Humanities division was split off from the Canada Council. It was expected that a separate Council would give more visibility to the Social Sciences and Humanities and that the legislation would set up a council parallel to the Medical Research Council and the National Research Council (which at that time had a substantial grant-giving program along with its research program). In fact, this new agency was established with a much different relationship to the government. It was set up as a Crown Corporation of the class that is subject to most of the controls applied to departments and where "...the Government feels that a directive power [for government] of unlimited scope is appropriate." (Frank Milligan, 1980).

An important political issue during the 70s was the question of sovereignty for Quebec, and it grew to a new peak of intensity in 1977. Council found itself the object of much criticism and of some pointed questions from members of Parliament. At its March 1977 meeting, after full discussion the Council unanimously decided to maintain its traditional policy concerning the awarding of grants, thus defending its independence as an arts-granting body. The Chairman explained its position in the next few days to the House of Commons Standing Committee in the following statement: "To put it rather bluntly, I would like to assure you that we are not in the business of giving grants to people of the separatist opinion or of any other particular political faith. We are in the business of promoting the arts. It is, however, I think, a

matter of reality to recognize that many of those who are concerned about the independence of Quebec in the positive sense, who are promoting it, if you like, are among the intellectuals and the artists and therefore they do appear before us with requests for grants in the pursuit of their artistic and scholarly functions. We do at that time consider their applications only on that basis and it is our desire and intention to continue to fulfill that function." (The Canada Council 20th Annual Report, 1976-77).

In the following year, the Council published a discussion paper on the role of the Canada Council in the arts over the first twenty years and projected for the next five (20 + 5). Marketing and distribution initiatives and a Council role in Community Development were proposed. It was intended to use the document as a basis of consultation with the arts community and the wider public, but the process was abandoned when substantial cuts in the budgets of cultural agencies were announced in late summer 1978.

Following this announcement, Canadian artists organized, forming the 1812 Committee. On October 19, 1978, a delegation arrived on Parliament Hill to bring their objections to the budget cuts to the legislators and to request a comprehensive public policy for the arts. By election time in Spring 1979, all three parties had prepared statements on cultural policy, and it might be said that 1978 was the year the artistic community became a political constituency which the government consulted as it would farmers, steelworkers and business people.

Nevertheless, in the Council's appropriation for 1979-80, the government cut \$800,000 and directed that it be taken from the Art Bank. Council deplored this direction from the government and regarded it as interference in the Council's autonomy. It made available \$300,000 from general funds for purchases, later adding another \$100,000. At the same time, it drew attention to the role of the Art Bank as a source of income for artists and to its importance in strengthening the entire contemporary art market. The Chairman expressed the Council's attitude when she wrote "the willingness to fund 'national unity' through the arts, but not adequately to fund the arts themselves, is

evidence of an attitude to cultural policy that gives me great concern." (The Canada Council 21st Annual Report, 1977-78).

Following these events, the 80's brought forward a Federal Cultural Policy Review Committee appointed by the Minister of Communications to undertake a broad policy review which would include all the main programs of the Federal Government which in any way touched the arts and culture. Over 1,300 briefs were received with some 512 interventions being heard in open sessions across the country. The report, published in 1982, contained 101 recommendations, 32 of which referred, in some measure to the Canada Council and the area of activities covered by its mandate. As is often the case, many of the proposed policies and programs could be implemented only with substantial increases in the funds allocated to the cultural agencies. In the era of fiscal restraint immediately following the release of the report, the government has had difficulty finding anything but minimal increases for the arts though it has provided funds for specific purposes, e.g. additional funds for the financially-strapped arts organizations and later the Public Right Lending Program (to compensate authors for library use of their works). However, as a former Chairman of the Council has pointed out, "the entire effort [the review process] has already had one important effect: it has raised national consciousness of the vital importance of the arts to our society" (J. Mavor Moore, 1983).

In 1983, a number of tax-related problems created great difficulties for many artists. Special hearings on taxation and the arts were held by the House of Commons Standing Committee on Communications and Culture to which The Canada Council presented a brief prepared after extensive research into existing tax law (The Canadian Artist and the Income Tax Act, The Canada Council, 1984). The Council's basic statement was that the working conditions of artists are unique and that the pattern of their working relationships differ from those of other occupational groups. The paper dealt primarily with the regulations and interpretations of the Income Tax Act, though it recognized other issues, such as customs duties and federal sales tax. Some areas of particular concern were the treatment of inventory for visual artists, the use of the accrued system of

accounting vs. the cash basis, employee status or self-employed status, and the treatment of grants. Following the hearings, Revenue Canada's practices and the Act itself were reviewed with some revisions made to accommodate the special situation of artists.

In 1984, the arm's-length relationship of the Council to the Government was threatened once more as a result of the Government's proposal to include this agency in the provisions of the Financial Administration Act (Bill C-24) which was designed to provide greater control over and improved accountability for certain large commercially-oriented Crown Corporations whose actions appeared to many Canadians to be beyond control by either Parliament or the government of the day. The Bill would have removed from the Council's Board of trustees control over policies, priorities, programs, and budgets and would have made the Council subject to Ministerial directives. But after a vociferous and widely-spread lobby by the arts community and representations by the Council which was unanimously opposed to the purpose of the legislation, it was agreed that the Council, along with Crown corporations such as the CBC, the National Arts Centre and Telefilm Canada, should be excluded from Bill C-24.

During 1985-86, the Government initiated a series of studies or task forces which reviewed a variety of arts-related areas. The Culture and Communications section of the Report of the Task Force on Program Review (the Nielsen Report) supported, in general, the arm's-length relationship of the Canada Council and the Government, though it proposed that a corporate strategy for three to five years should be worked out in consultation with the responsible Minister. It also made recommendations relating to operating funding for performing arts organizations and to the participation of the Art Bank as the central coordinating agency for all federal departments for the purchase and maintenance of Canadian contemporary art, as well as to a number of administrative activities. Council is studying the implications of the recommendations and has implemented some of them.

Reports are now available from six other task forces which were set up by the Minister of Communications to consider the Status of the

Artist, the Funding of the Arts to the year 2000, the National Arts Centre, and so on. The Council is currently studying those recommendations relevant to it and what action should be taken if and when changes in program and operations can be implemented.

In September 1985, the Council received a \$500,000 gift from the Chalmers family which would establish the Jean A. Chalmers Fund to be used for projects in the crafts, an area not previously funded by the Council.

George Woodcock has summed up the events of the past thirty years in this way: "It is true that from the beginning of public patronage of the arts in Canada, with the establishment of the Canada Council in 1957, there has been.....an extraordinary quantitative explosion in the arts of this country and a qualitative movement towards both maturity and variety." (George Woodcock, 1985).

STRUCTURE

Mandate

The Canada Council Act/Loi sur le Conseil des Arts du Canada was given Royal Assent on March 28, 1957, and the Council came into being on April 1, 1957 with the broad mandate "to foster and promote the study and enjoyment of, and the production of works in, the arts, humanities and social sciences." The Council was also given responsibility for the functions and duties of the Canadian Commission for the United Nations Educational, Scientific and Cultural Organization (Unesco). The first meeting was held on April 30-May 1, 1957.

As the Introduction explains, the creation of the Council resulted from the recommendations of the Massey-Lévesque Report six years earlier, and many of its activities have been developed based on the findings of this comprehensive study of the state of Canadian culture. When in June 1977, the Canada Council Act was amended to restrict the Council's responsibility to the support and encouragement of the arts, and the functions of the Canadian Commission for Unesco, the clause identifying the Council's status as a registered charity was amended as well to comply with the Income Tax Act.

The Council is not an agent of Her Majesty, and its members and employees are not part of the public service of Canada.

In the Act, "the arts" include architecture, the arts of the theatre, literature, music, painting, sculpture, the graphic arts, and other similar creative and interpretative activities.

Relations with Government and Other Agencies

The Council reports to Parliament through the Minister of Communications, who is the member of the Queen's Privy Council for Canada designated by the Governor in Council, in accordance with Section 23, the Canada Council Act. The Chairman, within three months after the end of the fiscal year, presents Council's report on the year's activities, along with the audited financial statements of the Council and the Auditor-General's report thereon, to the Minister who is required to lay this report before Parliament within 15 days. The report is normally referred for review to the House of Commons Standing Committee on Communications and Culture.

The Department of Communications is also responsible for other arm's-length agencies, such as the National Film Board, the National Museums, the National Arts Centre and the Canadian Broadcasting Corporation.

The Council works closely with the Bureau of International Cultural Relations of the Department of External Affairs to promote the projection of Canadian art and artists abroad. Heads of discipline sections sit on the Department's advisory committee which deals with requests for funding for artistic events and tours outside Canada. The Canada Council has also administered funds for the Department for special projects overseas, such as Musicana in London and Paris and a major art exhibition, OKanada, in Germany.

Close liaison has been developed and maintained with similar provincial agencies, as they have emerged. Both provincial councils and departments which fund the arts and the Canada Council regularly consult concerning levels of funding projected in any particular year or season and information is exchanged as

programs are developed or revised to meet particular needs of arts clientele.

The Council endeavours also to keep abreast of events affecting its parallel agencies in other countries.

Objects and Powers

The Canada Council Act, as amended in June 1977, describes the objects and powers as follows:

"8.(1) The objects of the Council are to foster and promote the study and enjoyment of, and the production of works in the arts and, in particular, but without limiting the generality of the foregoing, the Council may, in the furtherance of its objects,

- (a) assist, cooperate with and enlist the aid of organizations, the objects of which are similar to any of the objects of the council;
- (b) provide, through appropriate organizations or otherwise, for grants, scholarships or loans to persons in other countries for study or research in the arts in Canada;
- (c) make awards to persons in Canada for outstanding accomplishment in the arts;
- (d) arrange for and sponsor exhibitions, performances and publications of works in the arts;
- (e) exchange with other countries or organizations or persons therein knowledge and information respecting the arts; and
- (f) arrange for representation and interpretation of Canadian arts in other countries.

(2) The Governor-in-Council may assign to the Council such functions and duties in relation to the United Nations Educational, Scientific and Cultural Organization as he considers desirable." (The Canada Council Act, amended June 1977).

The Board

The Council is composed of a Chairman and Vice-Chairman, both of whom are appointed by the Governor-in-Council for terms of up to five years.

There are 19 members, also appointed by the Governor-in-Council for three-year terms, except that for those first appointed, six were for

two years, six were for three years and seven were for four years.

A person who has served two terms as Chairman, Vice-Chairman or a member is not eligible for re-appointment during the twelve months following completion of the second term.

By tradition, though not statute, members are appointed from the regions of Canada as follows: six each from Ontario and Quebec, two from British Columbia and one from each of Alberta, Saskatchewan, Manitoba, New Brunswick, Nova Scotia, Prince Edward Island, and Newfoundland, taking into consideration the Massey-Lévesque Commission's recommendation that "appointments be made so that the Council shall be properly representative of the cultures and of the various regions of Canada." (Massey-Lévesque Commission Report, 1951).

In his opening remarks, the Chairman described the Members as follows: "For the most part they are not specialists. . . . The first members of the Council are generally recognized as being men and women of broad interests and wide experience." (Opening Proceedings).

Members should be free, according to the Massey-Lévesque Commission, to consider all problems before them without the restraints which could normally bind them too closely to an organization or group which they might represent. While a Canadian musician or writer may serve on Council, "he/she should sit in his/her capacity as a distinguished and public-spirited Canadian citizen rather than a representative of a particular organization or group." (Massey-Lévesque Commission Report, 1951).

The Act vests authority for Council activities in this 21 member board of trustees and gives them overall responsibility for its budgets, policies, programs and funding decisions. Members bring to Council discussions the concerns of their regions within the national perspective, as well as informing the arts community and the general public in their local areas of the needs of the arts and Council's role in meeting them.

Members of Council (including the Chairman and Vice-Chairman) are entitled to receive an honorarium fixed by the Governor-in-Council as

well as reasonable travelling and living expenses incurred by them on Council business.

Committees

Members divide into two committees to deal with the very large case work at Council meetings. Each committee brings its recommendations to the plenary session. Members of Council, in addition to attending regular meetings, may be required to serve on one of the following committees.

The Executive Committee consists of the Chairman, the Vice-Chairman and seven other members of the Council elected by the Council. Members of this committee hold office for one year following their election at a regular meeting, or until their successors are elected. Members may be re-elected. The meetings are usually held immediately prior to regular meetings but may also be called between regular meetings. The Executive Committee may exercise all the powers of the Council between meetings and reports to Council at the next regular meeting.

The Audit and Evaluation Committee consists of the Chairman and the Vice-Chairman of the Council and two other Council members appointed by the Council. It meets at least once a year to review the Council's financial statements and accounting procedures; to review the internal audit and its report as well as the long-term plans; and to receive and review the Auditor-General's report and recommendations. The Committee reports to Council.

Investment Committee

In accordance with the Canada Council Act (18.(1) (2) (3)), an Investment Committee consisting of the Chairman of the Council, a member of the Council designated by the Council and three other persons appointed by the Governor in Council "aid(s) and advise(s) the Council in making, managing and disposing of investments under the Act." The committee meets at least four times a year and reports to Council annually. It operates with the advice of investment consultants and according to a set of investment guidelines which are approved by Council.

The members appointed by the Governor in Council are entitled to receive honorarium and travel expenses incurred on Council business.

Meetings and By-laws

The Council meets in plenary at least four times per year, usually in June, September, December and March, normally in Ottawa. From time to time special meetings are held outside Ottawa to provide an occasion for members to meet with the Council's clientele in various regions of the country.

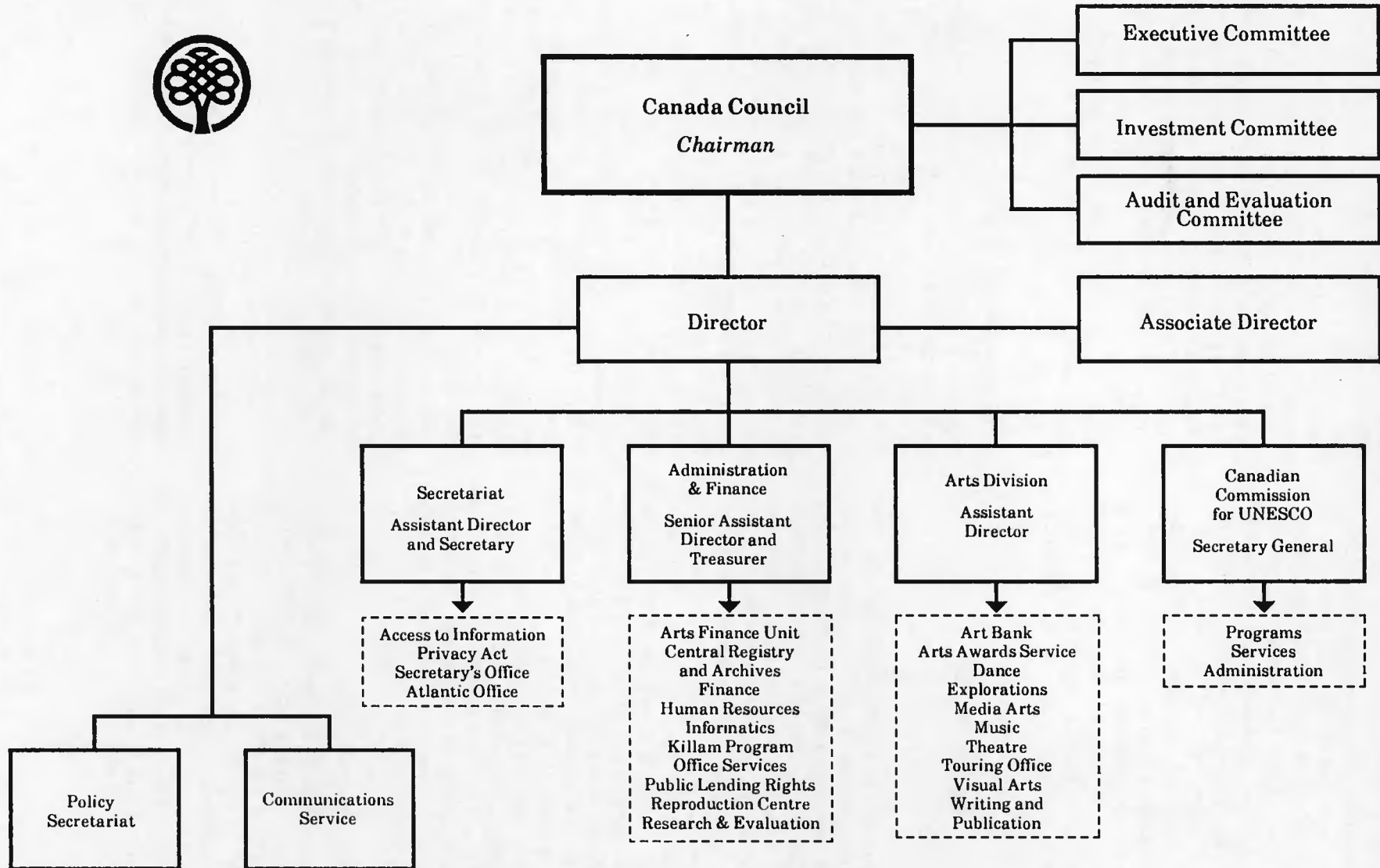
At its first meeting in 1957, the Council adopted a set of by-laws to guide and direct its operations and officers. A complete review of these was carried out in 1970. Revisions, such as appropriate clauses establishing an Audit and Evaluation Committee, have been made from time to time as required.

Management and Staff

The Director and the Associate Director are appointed by the Governor in Council and hold office at pleasure (The Canada Council Act, Article 5). Authority is delegated to the Director to hire all other employees. In 1984-85, there were 229 employees on staff, including 120 officers and 109 support staff. Since 1974, Council has had a regional officer located in the Atlantic provinces. At present this office is in Moncton, New Brunswick.

The Management Committee is composed of the Director, Associate Director, Senior Assistant Director (Treasurer and Head of Administration), Assistant Director (Secretary), Assistant Director (Arts Division), Secretary General of Unesco. The committee meets monthly to advise the Director on important matters of both policy and management affecting the Council and to serve as a forum for the exchange of information concerning the affairs of Council. The Arts Division Committee, composed of the Assistant Director and Heads of the Arts Sections, also meets monthly. A committee composed of the Heads of Administration Sections, chaired by the Assistant Director/Treasurer meets as required. An organization chart is shown on the following page.

Canada Council - Organization Chart



Advisory Committees

Since its inception, the Council has consistently reached out into the relevant community to counsel it in the expansion of its programs and the development of new policies and programs. At the present time, this service is provided to the Arts Division by six Disciplinary Advisory Committees (some 40 individuals), to the Touring Office by its 15-member Advisory Board and to the Exploration Program by its National Committee (6). In addition, the Council makes extensive use of artistic advisers on its juries which deal with grants adjudication. This process is discussed later in the Program Section.

OBJECTIVES

Artists

From the outset the Council believed that the best expenditure it could make to carry out its objects was the investment in people of promise by giving them the means to have increased opportunities for work and study. Arts bursaries and arts grants programs were developed from the beginning to assist both professionals in the early stages of a career, and senior artists who needed time to write, paint, or compose, temporarily free of the need to earn a living. Throughout the years, programs were revised to meet the needs of the artistic community as it grew and as new artistic expressions appeared. Creative talent is also assisted through commissioning grants for composers, choreographers, playwrights, through purchase awards to art galleries and through the development of centres where video artists or film makers can engage in their work without leaving their home regions.

Organizations/Institutions

The Council supports arts organizations which are professional and of high standards both to provide outlets for the talents of individual artists and to present their work to the widest possible audience. Council has also supported the expansion of artistic activity in communities, for example, through its grants to engage professional assistance for amateur choirs. More than 80% of its grants and services

budget is committed to the support of arts organizations and institutions.

Since their establishment, the Council has funded the National Theatre School and the National Ballet School which offer training programs to prepare young Canadians (of both official language groups in theatre) to become professional actors, designers, technicians or dancers. The Council also supports a limited number of other training activities in the performing arts which are an integral part of a performing arts organization, for example, the schools of the Royal Winnipeg Ballet and Les Grands Ballets Canadiens.

Audiences/General Public

The Council believes it must bring the professional arts to as wide an audience as possible and endeavours to ensure their distribution to all parts of Canada. A number of ways to develop and expand the audience for the arts have been pursued by the Council. For example, Council has demonstrated its concerns for the interests of young people and the need to provide opportunities for them "to acquire and to use the language of the arts." Activities such as "the Canada Council Train" in the 60's which brought 180 students from across Canada to spend four or five days at the Stratford Shakespearean Festival in Ontario, have been replaced by grants to theatre and dance companies and music ensembles to tour throughout several provinces, often performing for school audiences as well as adults. Through the programs of the Touring Office, the expertise of community presenters has been strengthened, the network for the touring of the performing arts has been expanded and audiences have a much broader access to the variety of Canadian talent searching for a market. Film production cooperatives have developed in centres across Canada allowing film-makers to practise their craft in their own regions.

Service Organizations

Service organizations are supported by the Council because they provide part of the valuable communication network for, and serve and promote the interests of, individual artists in all disciplines.

Services

Consultative services are provided regularly to clients by the professional Council staff in their particular area of expertise. Applicants for Council funding are encouraged to discuss their projects with staff before preparing an application.

International Cultural Relations

As a part of cultural exchanges, through the Touring Office, the Council funds foreign performing arts companies to appear in Canadian centres with the objective of opening doors abroad to Canadian performers and to provide Canadian audiences with the experience of the arts of another culture. As a reciprocal arrangement, the Bureau of International Cultural Relations of the Department of External Affairs provides assistance to Canadian artists and groups to perform on foreign stages or participate in exhibitions or festivals abroad. On behalf of the Bureau, the Council administers a program which brings artists from other countries to spend short periods with Canadian arts organizations.

POLICIES AND PRINCIPLES

The Council sets a high priority on its assistance to individual artists of promise by giving them the means to have increased opportunities for work and study. It is committed to providing sustained and dependable support to arts organizations and institutions doing artistically valuable work, thus ensuring, as far as possible, suitable working conditions for the individual artist.

The Council's major concern is primarily with the professional arts in Canada, and the main criterion for Council funding is artistic merit. It believes it has special responsibility to foster contemporary Canadian creation in all the art forms it funds.

The Council believes in the role of the artist as initiator and guiding force in the arts. It responds to initiatives proposed and undertaken by the artistic community and rarely initiates activity itself.

In fulfilling its objective of promoting "the enjoyment of the arts", the Council believes it must bring the professional arts to as wide an audience as possible and must ensure their distribution to all parts of Canada. But it also recognizes its role includes the representation and interpretation of Canadian art abroad.

The Council recognizes its national responsibilities; it supports artistic expression in both of the official languages of Canada and artistic activity in all parts of the country. In its programs, it takes into account the highly diversified conditions under which artists practise in different art forms and in different parts of Canada.

The Council respects artistic freedom and does not interfere in the internal policies of arts organizations or in the projects undertaken by individual artists (an exception to this basic principle has been the emphasis on Canadian content in the repertoire of orchestras subsidized by Council as a means of assisting Canadian composers as well as on the choice of Canadian plays by theatre groups).

The Council does not make capital grants for buildings.

PROGRAMS

Approximately one hundred programs are offered by the Canada Council through its arts sections--Dance, Media Arts (includes film, video and audio, and computer-integrated media), Music and Opera, Theatre, Visual Arts (includes architecture, painting and sculpture, printmaking, mixed media, crafts, photography, and performance art), Writing and Publishing, Art Bank, Explorations, and Touring Office, and usually through the Arts Award Service for individual artists. Multidisciplinary work and Performance Art Grants (initiated in 1978) are also eligible for support. Grants are given for operations, projects, creation, training, commissions, workshops and conferences, touring, travel, artists-in-residence, purchase of books and art works. The Council also supports innovation and new initiatives through a broad range of programs geared to the needs of each discipline.

Grants

Grants are made to individual artists and to organizations and institutions producing and representing the arts according to the guidelines and criteria for specific programs. A complete list of grant programs is found in *Appendix A*.

The Explorations Program, initiated in 1973, was established to provide assistance to individuals, groups and organizations for new art forms and innovative developments in the arts. Applications are encouraged from any Canadian, not only professionals, in the arts, who have an imaginative idea and the ability to carry it through. It has a strong regional orientation and has developed a sensitivity to the needs of different areas of the country. Organizations, such as some parallel galleries and early video artists, were funded initially through this program. Subsequently, they received ongoing support from the Visual Arts and Media Arts Sections.

The newest program undertaken by the Council with funds allocated by the Department of Communications, is the payment of Public Lending Rights--a method of compensating Canadian writers for the library use of their works. For the past year, 1986-87, a total of \$2,748,000 was distributed to 4,380 authors.

Approximately 3,800 grants are awarded annually through all Council programs with about one-third going to individuals and the balance to arts organizations and arts service organizations. For 1984-85, grants and services totalled \$70,231,000 with \$8,145,000 directed to individuals and \$60,521,000 to organizations, including \$1,565,000 for assessment costs.

Individuals

Applicants for all grants must be Canadian citizens or permanent residents of Canada (as of December 1987). Applicants for individual awards must have completed basic training or have the necessary competence to be considered professionals in their disciplines. Eligibility for the Explorations program are less restrictive. The Arts Award Service administers Arts Grants "A" intended to provide free time for personal creative activity for artists who are recognized nationally or internationally for their contribution to their discipline over several

years and are active in their profession; Arts Grants "B" intended to help artists to do personal creative work or to improve their skills; travel grants; and project grants. Arts Grants "A" and "B" may be for a year or a shorter period. In addition, grants to individuals may be offered through the discipline sections for specific purposes, e.g. commissioning of composers, choreographers. Apprenticeships are offered by the Touring Office for the training of tour managers and artists managers. Because of lack of funds, similar programs offered for orchestra managers by the music section and for technical staff by the theatre section have been suspended.

Applications are assessed on the following criteria: the artistic background and potential of the applicant; the applicant's contribution to the art form; the merit and artistic quality of the art form; and the relevance of the project to the artist's work. Approximately one out of every four or five candidates is successful in the various competitions, depending on the amount of money available.

The Art Bank which was established in 1972, purchases the works of contemporary Canadian artists annually. Its purpose is to supplement the income of artists whose works are purchased; to bring large numbers of Canadians in direct contact with contemporary Canadian art, and to provide a stimulus to the commercial galleries which have long made an important contribution to Canadian art. The art works are placed in areas frequently visited by the public and are rented to federal government departments and agencies, other governments, schools, hospitals, airports or any non-profit institution. They may be borrowed by public galleries for specific exhibitions. By 1986-87, its 15th anniversary, the collection totalled 13,536 works by 1795 Canadian artists, two-thirds of which is out on rental in Canada and abroad at any point in time. The public may view the Art Bank facilities through guided tours, and the Visual Arts Resource Centre is available to the community.

Governor General's Awards given annually to recognize Canadian literature published in a particular year in both official languages are administered by the Canada Council.

The Killam Program, funded by a special trust, is intended to support scholars of exceptional ability in research projects of broad significance and widespread interest. The Izaak Walton Killam Memorial Prizes, three annually, are awarded to eminent Canadian scholars in the natural sciences, engineering and the health sciences, who are nominated by three experts in their field. Killam Research Fellowships are awarded through competition to established scholars to pursue independent research in the humanities, social sciences, natural sciences, health sciences, engineering or any studies linking these fields.

A Musical Instrument Bank is the most recently established Council program. Its purpose is to acquire quality instruments and lend them to outstanding Canadian musicians. The original proposal approved in 1977 and later revised, was realized with a donation of \$100,000 in 1985, augmented by a fund-raising campaign to purchase the first instrument, a violin, in September 1987.

Organizations

Organizations and institutions must be professional, normally non-profit, and must produce work of a high standard of artistic quality. They must also demonstrate administrative competence and financial responsibility over a period of time. Organizations are encouraged to seek funding from other sources including all levels of government and the private sector and must demonstrate substantial support in the local community. The broad range of organizations supported is demonstrated in *Appendix A*.

A National Book Festival is supported annually by the Writing and Publication Section. The purpose of this week-long celebration is to create a large audience for and awareness of Canadian writing through such activities as book fairs, public readings, literary contests, and school and library activities. Individuals and groups may apply for funds to organize festival projects. Events are coordinated by regional representatives and promotional materials are provided by the Council.

Through the program of public readings, Canadian writers and their works are brought

into hundreds of communities during a year. In 1975-76, 157 institutions received grants for readings by 222 writers. By 1984-85, these figures had reached 505 and 618 respectively with readings given in every region of Canada and in the U.S.

Services

In addition to the grants programs already described, the Council provides a variety of services to the artistic community. Over the years, the Council has assumed the role of advocate for the arts and artists. An example is the brief it presented to the House of Commons Standing Committee on Communications and Culture in 1984, which set forth the situation of the Canadian artist and the Income Tax Act. The Council had made representations to the government on taxation previously when the Disney Report was received and shelved.

More recently, the Council has taken public positions on legislation (Bill C-54) dealing with pornography and censorship and has been advised by both artists and legal experts on the possible ramifications of such legislation for artists and artistic expression.

Throughout all its sections, the staff of experienced professionals are available to artists in their particular discipline for advice and consultation both personally and by telephone. These staff members travel frequently to regions of the country to maintain a current awareness of artistic activity and are also available in Ottawa through the Council's policy of accepting collect long distance calls. The Research and Evaluation Section provides similar services to both the artistic community and the public at large. It holds an extensive collection of research material relating to the arts and regularly produces statistical data and special studies which are published and distributed widely. The Communications Service maintains a library of arts-related documentation which is available to the general public; it produces Selections, a selection of arts-related clippings which is circulated regularly.

The Touring Office supports a broad range of activity with the objective of developing audiences, extending the employment of artists, and giving communities access to performing

artists. One-to five-day workshops for tour organizers and presenters are held regularly across Canada and help to develop expertise in marketing, publicity, budgeting and audience development. Contacts, regional booking conferences, organized by provincial cultural agencies in cooperation with the Touring Office are supported. Professional touring consultant services and publications to supplement touring services are also available to artists and presenters.

Assessment

All grants to individuals awarded through the Arts Award Service are adjudicated by juries of usually three to six persons. They are selected for their knowledge and expertise in the relevant discipline or a particular aspect of it. Representation from different regions of the country and from the two official languages are also taken into consideration. Jury members are selected from among artists, critics and administrators in all disciplines. Jurors names may be proposed by artistic Council staff, Council members, or the general public. They are reviewed and approved by the Disciplinary Advisory Committees. From a list of some 1,700 possible assessors, juries are selected.

Grants to organizations may be assessed by a jury, similar to those adjudicating individual applicants. However, the number of jury members is usually larger, in order to include as wide a representation of expertise as possible. Examples of programs adjudicated by this process are Grants to Independent Theatre Artists and Grants to Theatre Companies. Both staff members and occasionally assessors make site visits to clients and attend performances and exhibitions of organizations across the country.

Applications from organizations may also be reviewed by individual assessors whose comments are then coordinated and analyzed by the responsible staff members who prepare recommendations to Council.

Three competitions for the Explorations Program are held annually with recommendations made by regional juries selected from the Council's list of assessors (representing all disciplines funded) and lists of community members experienced in the cultural field. The

juries meet in the region from which they are assessing applications. While the meetings are held in private, the presence of the group in a community affords the opportunity to make the program known locally.

Recommendations for grants are made by Heads of Sections, based on the advice of assessors, to the Board of the Council. Though the Council has delegated authority for approval of grants up to \$50,000 to the Director, it assumes final responsibility for approval or rejection of all applications for funding.

Cultural Exchanges

In cooperation with the Department of External Affairs, the Council administers a program of visits to Canadian cultural institutions by distinguished foreign artists who may direct advanced workshops or give master classes.

The Writing and Publication section of the Canada Council, jointly with the Scottish Arts Council, administers and finances a Canada-Scotland Writers-in-Residence Exchange. A Canadian and a Scottish writer take up residence in the other's country in alternate years where they work mainly at their own writing but are available for participation in literary seminars and to help promote increased understanding of the literature of the two countries. The Canada-Swiss, Canada-Belgium, and Canada-Australia prizes are offered in alternate years to Canadian and foreign authors.

The Canadian Commission for UNESCO

In Canada, the responsibility for this country's national commission for the United Nations Educational, Scientific and Cultural Organization has been delegated to the Canada Council. Unesco's activities cover the whole range of international cooperation in science, culture, communications and education. The main responsibility of the Canadian Commission is to ensure non-political liaison with the national professional community, to advise governments and the private sector on their participation in the Unesco program and to ensure proper Canadian representation at Unesco conferences. The Council provides the

Commission's budget (about \$1 million in 1984-85) and its staff (15 officers and support staff).

FINANCES

Sources of Funds

In accordance with the Canada Council Act, the Endowment Fund of \$50 million, which was to be invested, was intended to provide income for grants in all disciplines as well as funding for the Canadian Commission for Unesco and operating expenses. It is very clear then, that the Council was intended to be financially as well as politically independent.

By 1960, the Council was very much aware that the legitimate demands for funding in all areas far exceeded the annual income available to it, and it turned to the government in November when it presented a brief requesting additional revenue of \$500,000 per year to provide grants to arts organizations and scholarships and fellowships in the social sciences and humanities. No additional funds were forthcoming.

Again in March 1964, the Council presented a brief to the Government, this time requesting \$10,000,000 to be added to the Endowment Fund in the current year and the following two years. In March of the following year the Government announced an additional \$10,000,000 for the Council to be spent over the "next few years". The Council decided to add the funds to its budget over three years and increased its 1965-66 budget by \$3,500,000. The balance was added to the budget for 1966-67 making a total budget in that year of \$11,000,000. In 1967-68, the Government recognized the success Council had achieved in supporting and expanding arts activities throughout the country, the substantially increased legitimate requests for grants which the current income of Council could not meet, as well as the urgent need to provide encouragement to the social sciences and humanities research in the rapidly-expanding Canadian universities. Accordingly, the Council received a Parliamentary appropriation of \$16,900,000 making a total budget of \$20.5 million in that year. It has received annual appropriations since that time.

Since 1978, the Council has funded the arts disciplines only, as well as the Canadian Commission for Unesco and its operating costs.

The portfolio, the value (at cost) of which has increased to some \$87 million, produces a yield of approximately 10% (\$10,601,000 in 1984-85). This income, along with the annual Parliamentary grant (\$72,614,000 in 1984-85), Art Bank rental fees and cancelled grants (from prior years) and refunds comprises the Council's total revenues. At the present time, the Government appropriation represents approximately 86% of total revenue.

The Council's revenue and expenditures for five years, from 1980-81 through 1984-85, are presented in *Appendix B*. Grants and services include all expenditures for artistic advisers and program consultants, as well as members of advisory committees and juries.

Special Funds and Donations

For the purposes of the Income Tax Act, the Council is deemed to be a registered charity. It may "acquire money, securities, or other property by gift, bequest, or otherwise and may expend, administer or dispose of them subject to the terms by which they were made available to the Council."

In its capacity as a registered charity, the Council has accepted a number of bequests which are set up and administered as a separate trust. A number of these bequests are intended for assistance to arts activities, including fellowships and grants to individual artists, but not all Special Funds are directed to the arts. The greater part of these funds--about \$20 million--were bequests of the estate of the late Mrs. Dorothy J. Killam and provide the Izaak Walton Killam Research Fellowships and Memorial Prizes (described under Programs). In 1984-85, the revenue from Special Funds amounted to \$2,881,000. Grants totalling \$2,579,000 were made in this fiscal year.

The Council has also accepted funds which have provided endowments from which prizes are awarded for particular achievements. These include, the Molson Prizes (two awarded annually) and the Glenn Gould Prize (one awarded every three years).

Stanley House, a former summer residence of Canadian Governors General on the Baie des Chaleurs near New Richmond, Quebec, was donated to the Council in 1961. Until recently,

(again because of funding restraints) the house was the setting during the summer for meetings of small groups of specialists on topics within the broad interest of the Council. These week-long seminars were intended to give people with common interests, who might otherwise rarely meet, the opportunity to exchange ideas and experiences around the subjects of their concern.

Appropriation and Planning Process

The Canada Council presents its request for funding and its plan for the expenditure of its resources directly to the Treasury Board with a copy to the Minister designated with responsibility for the agency. The process begins in the Spring of the year (say 1986) for a budget for the fiscal year two years hence (1987-88), when the Treasury Board analyst dealing with the Council's activities outlines the government's guidelines and priorities for the year in question. The Council's Treasurer, taking into consideration these guidelines, prepares the Multi-Year Operational Plan making and supporting Council's request for the year's appropriation. The Plan covers a five-year period, i.e., budget for the current year and actual expenses for one year previous, and the budget for the upcoming year plus two planning years. This is in line with the Policy and Expenditure Management System (PEMS) of the Government of Canada. The Treasury Board secretariat reviews this proposal, along with those of other agencies and departments, and makes recommendations to the Treasury Board (composed of Cabinet Ministers). At this point, the Minister involved will make his/her support known to colleagues on the Board. About mid-February of the following year, the government debates the Estimates which have been put forward by Treasury Board, and following the Parliamentary approval of the Estimates, the Council will be advised of the exact amount of its appropriation for the next fiscal year.

Until 1986-87, Council received its appropriation in two instalments, 1/4 at the beginning of April and 3/4 at the beginning of July. However, payments are now made to the Council monthly, based on an estimate of disbursements by month. As a result, the Council has suffered a loss of just under \$2 million in interest revenue though the Government has provided in its appropriation partial compensation for this loss.

THE CANADA COUNCIL

GRANT PROGRAMS

DISCIPLINE	INDIVIDUALS	ORGANIZATIONS	TRAINING
ARCHITECTURE	Arts Grants "A" Project Grants Travel Grants		
ART BANK	Purchases of Works from Canadian Contemporary Artists	Special Purchase Assistance to Public Art Galleries and Museums	
DANCE	Arts Grants "A" Arts Grants "B" Project Grants Travel Grants	Operating Grants to Companies Project Grants to Companies Grants to Independent Dance Artists Independence Grants for Media Projects Grants to Service Organizations Communication Fund Visiting Foreign Artists Program	Grants to Professional Schools
MEDIA ARTS	Arts Grants "A" Arts Grants "B" Project Grants Travel Grants Production Grants	Grants for Operating, Programming or Project Costs Special Project Grants Videotape Fund & Equipment Loan Grants to Service Organizations Communication Funds Visiting Foreign Artists Program	Grants for Workshops
MUSIC	Arts Grants "A" Arts Grants "B" Project Grants Travel Grants Classical Music Artists in Mid-Career Artists Studios in Paris	Operating Grants to Orchestras Project Grants to Orchestras Grants for Recordings Operating Grants to Opera Companies Project Grants to Opera Companies Grants to Professional Choirs Grants to Amateur Choirs Grants to Chamber Music Ensemble Grants to Contemporary Music Groups Grants to Individual Concert Societies Grants for Music in Artist-Run Spaces Grants to Commission Canadian Composers Grants to National Service Organizations Communication Fund Visiting Foreign Artists Program	Grants for Workshops Grants for Opera Training
THEATRE	Arts Grants "A" Arts Grants "B" Project Grants Travel Grants	Operating Grants to Companies and Organizations Project Grants to Companies and Organizations Playwrights-in-Residence (English Language Theatres) Independent Production Grants for Theatre Artists (English Language) Production Grants for Independent Groups (French language) Grants to Service Organizations Communication Fund Visiting Foreign Artists Program	Grants to Professional Schools
TOURING	Grants to Individual Artists to Tour in Canada	Grants to Performing Companies to Tour in Canada Concerts Canada 1) Incentive Grants to Artists Managements 2) Career Development Grants to Musicians and Ensembles Festival Grants Grants to Attend "Contact" Conferences	Apprenticeship Grants

THE CANADA COUNCIL

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
VISUAL ARTS	Arts Grants "A" Arts Grants "B" Project Grants Travel Grants Artists Studios in Paris Artists Studios in New York	Exhibition Assistance for Art Galleries and Artist-Run Spaces Program and Operating Grants for Artist-Run Spaces Special Projects Grants Grants to Print Workshops & Production & Service Centres Grants for Canadian Visiting Artists Grants for Performance Art Communication Fund Visiting Foreign Artists Program Grants to Service Organizations Chalmers Grants for Crafts	
WRITING & PUBLISHING	Arts Grants "A" Arts Grants "B" Project Grants Travel Grants Non-Fiction Writing Awards Public Lending Rights Payments	Block Grants to Publishers Project Grants to Publishers Translation Grants International Translation Grants Aid to Periodicals Aid to Periodicals for Promotion Campaigns Aid to Promotion and Distribution of Canadian Books & Periodicals Grants for Promotion Tours of Canadian Books and Periodicals Book Publishers' Promotion Fund Periodical Contributors Remuneration Fund - suspended Public Readings by Canadian Writers in Canada and the U.S. Short-Term Writers-in-Residence Writers-in-Residence Program Grants for National Conferences Grants to National Service Organizations Visiting Foreign Artists Program National Book Festival Literary Prize Book Kits Literary Prizes Canada-Scotland Writers-in-Residence Exchange	
OTHER	Explorations Grants Literary Prizes Molson Prizes Killam Program	Explorations Grants	

**CANADA COUNCIL
REVENUE & EXPENDITURE (\$'000)**

(Fiscal Year Ends 30 Apr.)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Parliamentary Grant(s)	72,614	65,581	59,883	52,941	44,647
Interest & Dividends	10,601	9,816	10,846	10,576	8,458
Art Bank Rental Fees	596	580	497	400	350
Cancelled Grants	334	437	304	271	432
TOTAL REVENUE	84,145	76,414	71,530	64,188	53,887
EXPENDITURE					
ARTS GRANTS & SERVICES					
Dance	10,469	9,352	8,899	7,344	5,811
Explorations	2,487	2,305	1,451	1,756	1,510
Media Arts	3,832	3,337	3,139	2,541	1,969
Music	15,956	15,538	14,422	12,799	11,287
Theatre	15,647	14,937	14,071	12,086	10,739
Visual Arts	9,318	8,577	7,820	6,684	5,514
Writing	11,284	10,381	9,994	8,771	7,161
Other	1,238	1,078	958	584	529
TOTAL GRANTS & SERVICES	70,231	65,505	60,754	52,565	44,520
Administration	6,042	5,611	4,807	4,563	3,987
TOTAL ARTS	76,273	71,116	65,561	57,128	48,507
UNESCO:					
Grants	189	115	180	132	124
Administration	852	813	687	658	530
TOTAL UNESCO	1,041	928	867	790	654
GENERAL ADMINISTRATION					
Salaries and Benefits	3,131	3,074	2,676	2,408	1,974
Rent and Maintenance	895	806	804	672	626
Staff Travel	83	78	97	95	95
Communications	570	848	867	612	511
Professional Services	363	312	273	261	315
Council Meetings (including honoraria)	129	183	231	204	148
Printing, Publications and Duplicating	209	165	182	194	151
Depreciation and Amortization	204	140	94	--	--
Office Supplies and Expenses	140	136	200	140	107
Data Processing	104	122	151	222	167
Safekeeping Charges	56	55	35	51	39
Miscellaneous	4	9	4	52	5
TOTAL ADMINISTRATION	5,858	5,928	5,614	4,911	4,138
TOTAL EXPENDITURE	83,202	77,972	72,042	62,829	53,299
SURPLUS (DEFICIT)	943	(1,558)	(512)	1,359	588

**CANADA COUNCIL - SPECIAL FUNDS
REVENUE & EXPENDITURE (\$'000)**

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Interest & Dividends	2,881	2,293	1,958	1,863	1,759
Gift	--	--	--	25	--
TOTAL REVENUE	2,881	2,293	1,958	1,888	1,759
EXPENDITURE					
Grants	2,579	1,753	1,447	1,511	1,034
Administration	226	169	140	129	150
Net Losses on Disposal of Investments	--	--	186	110	391
TOTAL EXPENDITURE	2,805	1,922	1,773	1,750	1,575
SURPLUS (DEFICIT)	76	371	185	138	184

**ARTS COUNCIL OF
GREAT BRITAIN**



**Research & Evaluation
The Canada Council
June 1988**

ARTS COUNCIL OF GREAT BRITAIN

INTRODUCTION

The Council came into being in August 1946 as a continuation of CEMA (Council for the Encouragement of Music and the Arts) which had developed in the early days of the Second World War. CEMA had been funded initially with £25,000 from the Pilgrim Trust but within four months of its creation the Government, through the Board of Education, matched these funds. From the initial financial support of voluntary bodies already presenting the arts (largely amateur groups), it moved to organizing tours of professional singers and instrumentalists, and eventually orchestras, as well as theatre companies, such as the Old Vic. It also toured exhibitions of art works and arranged for loans of art works to be hung in public areas. With the overwhelming success of the organization's activities, the private trust was able to withdraw and the Government assumed the financing and future development of CEMA. This was an historic innovation in Britain since it expressed public responsibility for music, drama and the visual arts. CEMA had demonstrated "that the size and the ardour of the audience which its activities attracted far exceeded all expectations" (The Arts Council of Great Britain, 1956).

CEMA had also experienced the difficulties encountered by an administrative body seeking to support simultaneously the professional and the amateur arts. It had established that the achievement and preservation of standards in the arts is primarily the role of the professional. Thus it had decided to withdraw from the amateur field which was receiving support from other bodies. This decision has been continued by the Council with possibly one or two minor exceptions.

Though his sudden death in April 1946 precluded his name being written into the Arts Council's Charter as its first Chairman, Lord Keynes is generally regarded as the architect of the Arts Council of Great Britain (White, 1975). CEMA had had its links with the Board of Education and expected to continue to be responsible to the new Minister of Education.

However, the new Council was placed under the Treasury with the Chancellor of the Exchequer being the Minister responsible. By amendment to the Charter in 1967, the Council returned to its earlier relationship with the Minister of Education.

In its first year of operation, 1945-46, the Council's grant-in-aid was £235,000. Ten years later it was £820,000, a modest increase but one which indicated that the Council and its work were firmly established in the post-war environment. While initially the Council had been directly involved in the presentation of concerts and the direct running of theatres and mounting of exhibitions, with the growth of arts organizations, particularly in the regions, it had withdrawn from these activities, with the exception of art exhibitions by the mid-fifties. Organizations, such as the National Federation of Music Societies, had been established to coordinate musical activities in smaller communities, formerly directly organized by the Arts Council. Since that time, the Council has funded the Federation annually and it in turn, can offer (to its member clubs) guarantees against loss on the season's program presented. Along with local authorities, the Council had developed its role of subsidizing and assisting the non-profit arts institutions.

It had also disbanded in 1955 the nine regional offices which it had inherited from CEMA. "At the time this decision was criticized as a sign of centralization and a weakening of interest in what were then called the provinces. In fact, it was recognition of the growing strength of locally promoted theatres, concerts, galleries, arts centres and festivals" (Willatt, 1971).

The Festival of Britain in 1951--concerned with industrial design, science, technology and the arts--was a major celebration after war time. The Arts Council was invited to organize the arts program on a country-wide basis. Some festivals such as those in Glyndbourne, Edinburgh, Aldeburgh, Llangollen (International Music Eisteddford) existed already but some 27 festivals in all were part of the celebrations. Following the excitement and

successes of 1951, festivals proliferated throughout the country, many of them supported by the Arts Council though allocated funds were limited. Many festivals are now supported by local authorities and the Regional Arts Associations. The commissioning of new operas and ballets, as well as new sculptures were also encouraged by the Arts Council of Great Britain on this festival occasion.

As early as the 50s, the Arts Council of Great Britain (ACGB) recognized its dilemma of raising standards or spreading the arts as broadly as possible and coined the phrase "raise or spread". Though it accepted its responsibility in its Charter to do both, throughout the first years emphasis was perceived to be on "raise" to the point where the Council was accused of being elitist (The Arts Council of Great Britain, 1983). Nevertheless, during this period, exhibitions prepared by the ACGB were circulated to small and larger communities throughout the country, and tours of dance, opera, theatre and music groups were supported. More recently, facilities in a number of the larger theatres outside London have been improved with Council funding, enabling major companies to visit important regional centres. A Regional Touring Circuit and a Regional Touring Grid have been introduced to take Council-supported companies into new venues and to new audiences.

In the next decade, the Council was able to give funding support to the multiplying number of organizations springing up from local roots. It also developed communication links between its members, officers, and panels and the people concerned with presenting and promoting the arts locally. It was during the 60s also that Regional Arts Councils (now numbering 12) were created. These councils are autonomous though they are funded by both the Arts Council and local authorities. Their role includes the giving of subsidy, encouragement and advice and the stimulation of local interest and activity in the arts.

During the 60s, the Council was instrumental in setting up schemes for apprenticeship training in the theatre for designers, producers, technicians and administrators. These were developed in collaboration with associations, such as the Council of Repertory Theatres (CORT) and selected subsidized theatres.

During this period also, the ACGB supported an enquiry into opera training in Great Britain and was instrumental in establishing the London Opera Centre in 1963.

Following the election of 1964, a report was prepared by Miss Jennie Lee, M.P. for Parliament and subsequently published as a white paper A Policy for the Arts: The First Steps. This marked a significant step in the struggle for government recognition of the arts with the opening words of the document supporting this encouraging view:

The relationship between artist and State in a modern democratic community is not easily defined. No one would wish State patronage to dictate taste or in any way restrict the liberty of even the most unorthodox and experimental of artists. But if a high level of artistic achievement is to be sustained and the best in the arts made more widely available, more generous and discriminating help is urgently needed, locally, regionally, and nationally (cited by White, 1975).

As a result, a new charter was proclaimed, and among the amendments was the transfer of reporting responsibilities to a Minister of State in the Department of Education and Science, a post to which Miss Jennie Lee was subsequently named.

In reviewing the achievements of the first twenty-five years of the Arts Council and particularly the fifteen year period prior to 1971, the Secretary General Hugh Willatt speaks of a very different environment for the arts in a typical city in the regions compared to that of the 40s (Willat, 1971). With the impetus of Council funding and the enthusiasm and energy of local committees as well as the support of Local Authorities, new or renovated purpose-designed buildings were fully used during the day as well as for evening performances and rehearsals, repertory theatres played an important role in community life, special children's performances were given, tours to outlying areas took place, and the audience attracted included the young as well as the middle-aged, the worker in industry as well as the middle-class. Regular concerts were given by regional symphony orchestras, and amateur music groups were flourishing. Annual festivals

of music or the arts took place. The work of the municipal gallery director was supplemented by visits from Arts Council touring exhibitions. Amateur dramatic clubs, of varying standards, played an important part in the artistic life of the town. In fact, the old system whereby the provincial theatre-goer saw mainly pre-London try-outs or London successes re-produced by the repertory theatres was reversed with work originated by a regional theatre being transferred to London's West End (Willatt, 1971). Later on, we find additional proof of this growth when in 1984-85, there were 18 transfers from regional theatres to London.

The period between 1956 and 1971 was one of exceptional growth. The number of subsidized theatre companies grew from 24 (two in London) to 51 (with six in London), many of them in their own buildings; symphony orchestras grew from three to five in London, the four regional orchestras were now able to engage their players on a full-year contract; and the number of small chamber groups had expanded tremendously both in number and quality. Although the Council had been providing some limited subsidy for poetry, it was only in 1964 that the Poetry Panel requested broadening of its terms of reference. In 1966 a Literature Panel (superseding the Poetry Panel) was set up and embarked on plans to assist professional writers. Expenditure was £58,117 in the next year, compared to £9,443 for poetry alone in the previous year.

In 1958, the then Chancellor of the Exchequer had asked the Arts Council to undertake a survey of existing buildings to accommodate the arts and to make recommendations for the future. The report, published in two volumes (London, Scotland and Wales) in 1959 and in 1961 (the English provinces) painted a bleak picture reaching the following conclusions. To continue touring opera and ballet to the provinces, a network of 12-18 so-called number one theatres were considered essential; in most cases the existing buildings were inadequate. In some places they could be upgraded but in others new theatres were required. The growth of the repertory theatre companies produced the need for adequate theatres in most towns with a population of not less than 200,000. Every town with a population of not less than 100,000 should have a public hall equipped to adequate

standards for orchestral and choral concerts. A survey of galleries and exhibition spaces was also under way. Though the local authorities have the power to build such facilities and local initiative is vital, it was felt that the Government could play an important part by stimulating and encouraging local interest. And the Council has encouraged local authorities (municipalities) to take an active role in the provision of civic theatres and centres for the arts, both in the initial stages of construction and/or renovation and in the ongoing expense of operations. The report recommended that a special building fund of £1 million per annum for ten years be set up. In 1965-66, the Council was given an appropriation of £250,000 to initiate its Housing the Arts program, followed by £500,000 annually. Since this new policy for support of housing for the arts was intended to encourage local initiatives, the Council's contribution could not exceed 50% of the total cost of any project; in fact, it was usually considerably less. Over the years, the Council's funds have assisted both the construction of new facilities and the renovation of existing buildings throughout the country and have been matched by local authority funds and private contributions. Thus, a network of facilities has been created, some of a size suitable for the touring orchestras and ballet companies, and some suitable for resident repertory companies, as well as a number of arts centres providing housing for a variety of arts activities--theatre space, exhibition space, workshops and so on.

The primary responsibility imposed by the Royal Charter to preserve and improve standards of performance in the arts has been interpreted by the Council to imply the support of a limited number of institutions where exemplary standards may be developed. To reach this objective, the Council has substantially subsidized the Royal Opera House, Covent Garden in its development as an opera and ballet theatre with its resident companies of national and now international stature. These companies are joined by the Sadlers Wells Opera and the Old Vic (now the National Theatre) to receive special funding from the Arts Council of Great Britain. In *The First 25 Years*, Sir Hugh Willatt again points to the achievement of the Council's goals for these four performing arts organizations which have attained international status. Throughout the years, the Sadlers Wells

Opera Company (later the National Opera Company) has toured extensively in England, taking out productions in the form and dimensions presented in London, though the costs have risen astronomically. The Royal Opera has through its productions introduced operas by British composers to the international repertoire.

Dance made great strides forward in the 70s, both in the creative work presented and in the stimulation of wider public interest in the art form. While the Council contributed as much as its resources permitted, much was achieved by artists themselves, even to subsidizing their projects by accepting minimal salaries.

Arts funding was always inadequate, except for the period from the mid 60's to the early 70's when Britain suffered the effects of the oil crisis. That is to say, the allocation of funds to the Arts Council was never quite enough to satisfy all the areas of its responsibilities. Subsidies to the four national organizations accounted for 38% of the Council's total expenditure on the arts in 1980-81, and the Council was hard pressed to fund the smaller groups. At the same time, nearly 50% of total expenditures on the arts were spent in the Greater London area and arts groups in the regions felt they were poorly served (Hutchison, 1982). And during the period from 1979 to 1985, the Council's grant from the Government declined by 6% in real terms (Rittner, 1986).

By 1980, though the Council had not experienced the budget cuts of other government agencies and departments over the past several years, the increases in its allocation had barely kept abreast of inflation, and the Council had continued to spread its funding thinner rather than refuse clients. In late 1980, for the first time in its history and after several years of underfunding, the Council was faced with the impending bankruptcy and possible disappearance of some of its client organizations; it was not in a position to respond to all the applications for funding and was forced to make some difficult choices. At its December 1980 meeting, the Council cut the grants for 41 clients while it substantially increased the funding to another 46. However, the Chairman explained that to distribute the Council's allocation on a pro-rata basis "would have been insufficient to prevent the collapse of some companies,

including some of the very best and some which are making the most vital contribution to the arts in the regions" (The Arts Council of Great Britain, 1981). In fact, despite the loss of the Council's grants, but with support from both private and corporate sources, all but three of the 41 companies have continued to operate. This unprecedented event in its 35-year history brought upon the Council a deluge of criticism not only from disgruntled clients but also from the media. Suggestions were made that the Arts Council be terminated and that its government grant for the arts should be returned to the pockets of individual taxpayers (which would have given them less than three pence extra to spend each week). In the Minister's reply to questions in the House concerning the withdrawal of subsidy to these arts organizations, he emphasized that while he had enquired about the impact of this decision, he would not wish to intervene in the individual decisions of the Arts Council within the total sum available to it nor with the strategy which lay behind them.

In 1981, a Parliamentary Select Committee began an enquiry into the Public and Private Funding of the Arts, publishing its report in late 1982. In referring to evidence heard, the report describes "a feeling of frustration that funding constraints always prevent organizations from realizing their full potential and that in terms of international comparisons British arts organizations are irresponsibly underfunded;" ... (United Kingdom of Great Britain and Northern Ireland, 1982). While the Committee's 77 recommendations covered a broad range of topics and made reference to both government at various levels as well as to the private sector, some 20 referred to the Arts Council of Great Britain, including suggestions that the Council should no longer be the sole channel of central government funding of the arts but rather should maintain the role of main national adviser on the distribution of funds, that it should arrange to administer a separate grant for the national companies as earmarked by the Minister, and that within the next five years, it should devolve responsibility for its clients, other than the national companies, to the regional arts associations and the local authorities. While these recommendations were a serious threat to the autonomy of the ACGB, the first two mentioned above have not been

implemented and the Council has been able to retain the right to determine the level of grants to individual clients.

A year later, a Committee headed by Mr. Clive Priestly which had investigated the funding of the Royal Opera House and the Royal Shakespeare Company at the request of the Minister of the Arts (Priestly, 1983), made a similar proposal. In fact, in Roy Shaw's view, the way in which the committee was set up by the Minister to advise him on the level of funding to the four companies was a further erosion of the arm's length principle (Shaw, 1987). The Council had always jealously guarded its right to determine the level of grants to its clients but was now in the position of accepting earmarked funds.

Nevertheless, the Priestly enquiry confirmed the ACGB's claim that while these two organizations were of national importance and presented work of international standards, they were seriously underfunded even though the Council's grants were the maximum which could be allocated to the organizations, given the minimal increases in its allocation over the past several years. The report recommended that the Government provide additional funds to offset the deficits of both companies as they existed in March 1983 and that the base level of funding in the next year be adequately increased. In addition, to establish conditions of financial stability, he recommended that funding for the two organizations should be targeted under certain conditions over three year periods. Further, he recommended that either a specific grant for these organizations should be earmarked in the Government allocation to the ACGB or the organizations should be directly funded by the Government.

Just prior to the release of this report, all ACGB clients had been faced with a 1% budget cut, as a result of a new government effort to streamline expenditures, and a consequent reduction in the ACGB's grant. Nevertheless, in response to the Priestly recommendations, in March 1984, the Minister for the Arts found a supplementary grant of £3.5 million to offset the deficits of these organizations and the major opera companies in the United Kingdom--the English National Opera, Opera North, Scottish Opera and Welsh Opera. The funds were channelled through the

Arts Council but earmarked for these organizations--an action which caused further problems for the Arts Council.

In its early years, the Arts Council of Great Britain made very little contact with educational activities though its charter directed it "to develop and improve the knowledge, understanding and practice of the arts" (Elizabeth the Second, 1967). This mandate had been taken to refer to adults' appreciation of the arts, and it was left to the Department of Education to support the teaching of the arts and to supervise the colleges of music, drama and art.

However, in 1978, during the tenure of Sir Roy Shaw as Secretary General who believed "the Council's first duty was to the public and to the artist in so far as he/she served the public well" (The Arts Council of Great Britain, 1983), an Educational Liaison Officer was appointed to the staff of the Arts Council to encourage practical liaison between people working in the arts and people working in education. Though an Education Unit with some staff exists, the direct spending on education for arts is not a significant amount since the Council's approach has been to encourage collaboration at all levels--national, regional, and local--between Arts Council clients and educators in all fields from child to adult education. Consequently, much of the educational activity is organized by the arts community itself and the school authorities and funded by the relevant discipline sections. In the past several years, however, Regional Education Development funds have grown from £10,000 in 1983-84 to £115,000 in 1985-86--though many educational activities continue to be funded through annual grants to regular clients. Major organizations have appointed education officers, and at least five Regional Arts Associations have employed staff members with specific responsibility for education. A new program to provide funding to train arts administrators for education work was initiated in 1985-86.

Towards a New Relationship, a report commissioned jointly by the ACGB and the RAAs in 1981, examined the strength and limitations of the relationships between the Associations and the Council. Its recommendations for future policy, sources of financial

support, devolution and constitutional matters were on the whole accepted. Community arts projects with the exception of those involving national touring commitments were devolved to the appropriate Regional Arts Associations (RAAs) over a period of years and by 1982, somewhat more than £1 million (covering both 85 existing clients and new developments) had been handed over to the twelve RAAs.

The ACGB encourages in every way corporate support of the arts, works closely with the Association of Business Sponsorship for the Arts (ABSA), and is represented on the association's management committee by the ACGB's Deputy Secretary General. The development of business sponsorship has been remarkable--moving from £600,000 a year in 1974-75 to £17 million in 1984-85 with a further increase the next year and a possible £20 million in 1986-87. Added stimulation has been given to the increase in business sponsorship through the Arts Minister's Business Sponsorship Incentive Scheme developed in 1984-85.

The Business Sponsorship Scheme is a program directed and administered by the Office of Arts and Libraries which provided government encouragement for a greater level of business support of the arts in Great Britain. Its objective is to attract new money for the arts, either from new sponsors or increased amounts from already contributing sponsors. The awards are made on a 3 for 1 matching basis, i.e., for every £3 an arts group raises, the government contributes £1. There is a minimum limit of £7,500 for each arts organization and only one award per year per arts organization will be made. As in North America, sponsorships form part of a corporation's publicity and advertising budgets and can be offset against corporation tax as business expenditures. The ACGB, the RAAs, etc. are consulted by the Association for Business Sponsorship of the Arts (ABSA) before recommendations for awards are made to the Minister. The Arts Council has encouraged its clients, both privately and in public statements to seek corporate funding not only to help cover rising costs but also to fill the gap as Council becomes less able to respond to their needs.

Throughout its existence, the Council has commissioned studies on various aspects of the arts and on its responsibilities. Some have been

undertaken by the appropriate advisory panel and some by outside experts. Recent examples include Afro-Caribbean/South Asian Music Enquiry, Report of the Opera Study Group on Opera Provisions Outside London, Dance and Mime Animateurs: a national evaluation--a report commissioned by the Dance Advisory Panel. In December 1986, Theatre is For All, a report following a nine-month enquiry into Professional Theatre in England, chaired by Sir Kenneth Cork, Vice-Chairman of the Arts Council was published. The report made 95 recommendations among them the creation by the Government of an annual Theatre Development Fund of £5 million, administered by the Arts Council to support new theatre ventures through investment with return of new income to the government. These studies, along with discussion papers prepared by the Council, are published and available to the public. In most cases, the Council has accepted the results of these enquiries and studies and has endeavoured to implement recommendations in the shaping of its programs over the years.

In March 1984, The Glory of the Garden (A Strategy for a Decade), was published by the Arts Council. It represented a major review of the ACGB's grants to clients and was prepared after five months of intense study by all staff, by panels, committees, and all Regional Arts Associations and discussions with clients--the first in its 38-year history--and announced the development of a new strategy for funding. The report set forth four main principles which would serve the Council as the foundation for future development.

- i. raising the quality and increasing the quantity of arts provision in the regions to bring it nearer the standards of provision in London;
- ii. identifying new developments in the regions for direct support from the Arts Council itself, focussing on the dozen or so areas within England where the population is most densely concentrated;
- iii. making a start towards redressing certain historical imbalances in funding which favour some art forms at the expense of others;

- iv. in appropriate cases, basing the Council's own subsidy decisions more consistently and deliberately than in the past on the availability of matching funds raised locally (The Arts Council of Great Britain, 1984).

In fact, its publication extended the debate beyond the Arts Council and its clients, and opened discussion nationally and even internationally. Proposed cuts in grants to client organizations would be effective in the following year. The Housing the Arts program was abolished, the budget of the Literature section was reduced by half, and budgets of the Music and Drama sections were reduced to permit a shift of funding of between £6 and £7 million (actually 5% of total arts expenditure)--mainly from London-based activities to the regions. Some funds were freed up for the Dance programs and for new development purposes. To assist in its work, the Council would also increase the responsibilities of the RAAs and its funding of them and their grants, intending after negotiation with them to devolve a substantial list of clients (and their grant money) which could more properly be dealt with by the regional bodies.

The announcement of the new policy was greeted with picketers outside the Council's offices at 105 Picadilly and a meeting of disgruntled critics in a building across the street. Though one goal of the strategy was decentralization, a number of performing companies in the regions were on the "cut" list as were some companies whose sole purpose was touring. Members of both the Literature and Drama panels resigned claiming the advice for which they were appointed by the Council was being ignored. Nevertheless, one critic pointed out that "although it is a strategy for two or three years, rather than 'for a decade,'...it is a strategy, ... The Council has in the past tended to place an undue reliance on 'response'..." (Hutchison, 1984). Thus, while individual organizations which faced loss of ACGB grants were unhappy and would appeal their fate, the fact that the Arts Council was taking a step, admittedly a small one, to change direction was applauded.

The report of a two-year study of opera and dance, undertaken by the Arts Council in 1982-

83, was released for comment and discussion. As a result, the Dance Panel in 1984-85 announced its strategy for the next five years--The Development of Dance and Mime in England. Though the measures proposed would cost far more than the development monies the Council allotted to dance and mime in 1985-86, the Council moved to implement a considerable number of them, such as encouraging operating grant companies to establish closer links with specific regions in addition to their national touring, strengthening education and outreach work, helping to establish mime through operating grants and more training opportunities, and so on.

Another preoccupation of the Council in 1984-85 was theatre for young people. Collaboration between the Arts Council and the Council of RAAs, produced a major conference, Theatre and Education which made a number of resolutions aimed at improving the position of theatre for young people in all its forms (an Arts Council study in 1980 had found that no more than half the children in schools had been taken to even one theatre performance a year). Much discussion dealt with the need for greater recognition of the high quality of work often presented in schools and theatres across the country. With the RAAs the Council worked on a strategy paper for development of theatre for young people over the next five years.

In line with its development plans contained in The Glory of the Garden, the Council introduced in 1984-85, a number of new programs to fund training. Among these was the first British School of Circus and Performing Skills which gave 18 experienced performers in dance, mime, clowning, etc. intensive advanced tuition from experienced jugglers, acrobats and other artists.

Following the publication of The Glory of the Garden and the Council's move to begin implementation of the ten-year strategy, the Council also conducted a major review of its internal organization. This was a wide-ranging review involving Council members, panel members, officers, and Regional Arts Association members and officers. Issues examined included: the overall structure, direct provision, the role and authority of panels, services and external activities, project and award funding, assessment of RAAs, assessment

of revenue clients, the Council and Finance and Policy Committee, and a delegation of financial authority. The Council endorsed the broad thrust of recommendations recognizing the wide-reaching consequences both for itself and its clients. As well as a new management team, additional changes included: a phased and costed five-year development plan for the Council's services and external activities; an agreement to divest itself of direct management of arts activities (without damaging the activities concerned), e.g. the Hayward and Serpentine galleries, Wigmore Hall, the Poetry Library and the Arts Council Shop; further devolution of project and awards funding to the RAAs and streamlining of Council application processing procedures; appraisal of the RAAs every three to five years based on regional arts plans drawn up by the RAAs in collaboration with Council and local authorities; a new evaluation procedure for all clients.

The Local Government Bill by which the Greater London Council and six Metropolitan County Councils were abolished caused major concern for the arts and some 750 arts organizations for which these bodies were substantial providers of subsidy. However, through a series of representations to the government, the Council succeeded in achieving an "abolition" allocation of £25 million. It then moved on to negotiations with local authorities (municipalities) and the RAAs to ensure that no voluntary arts organization would collapse through lack of adequate replacement funds. The year 1985-86 proved to be a year of major changes and new approaches when one considers it was the first year of the Ten Year Development Strategy, the year when local government responsibilities shifted, and the first phase of internal reorganization for the Council itself.

Though the Council had commissioned a study of ethnic arts resulting in a report entitled The Arts Britain Ignores, limited action was taken by the Council and the RAAs until 1983-84, when a number of groups were given grants to attend courses and to improve performance and workshop skills.

But as part of its development strategy, the Council in 1985-86 confirmed that the work of ethnic minority artists and arts organizations should be given priority and launched a five

point Ethnic Minority Arts Action Plan which would, over a two-year period, enable it to make shifts in financial resources towards these groups and to monitor progress in terms of employment and other opportunities for ethnic minority artists and managers. It was concerned also with the lack of representation on its panels of people with knowledge and/or experience of the arts of ethnic minorities and set up a monitoring committee, chaired by a Council member to report on the progress of the action plans. In 1986, it appointed its first Ethnic Arts Officer.

Also in 1986, following the report of a Committee chaired by Sir Richard Attenborough which had looked into facilities to enable the disabled to be involved in the arts, the Council introduced a Code of Practice to encourage clients funded annually to consider the needs of disabled persons in their employment practices, artistic programs, community outreach work, marketing strategies, etc. It urged companies with their own buildings to improve access arrangements. This initiative was shared with the Scottish and Welsh Arts Councils and the Arts Council of Northern Ireland--the first such collaboration of all four Arts Councils of the United Kingdom. Again a two-year period has been allowed for improvements before an evaluation takes place--and a resource package of ideas and information on how to reach a disadvantaged sector of the population has been produced.

Believing that its request to government for additional funding needed reinforcing and to encourage investment in the arts from the private sector, the Arts Council in the Fall of 1985 issued a Prospectus--A Great British Success Story--to present the case for increased investment in the arts to the government, the media, and the general public (both the Scottish and Welsh Arts Councils issued similar documents pointing out the significant advantage of investment in the arts). The prospectus argued that a thriving arts and entertainment industry of high quality was essential for deepening the experience and enjoyment of the people of Great Britain, for richly enhancing the nation's prestige overseas, and for providing a much needed boost to both employment and Britain's economy. An example cited was the public funding of a

commission for Educating Rita produced by the Royal Shakespeare Company for its Warehouse theatre, which moved to the West End where box office sales reached £1.8 million, appeared in many repertory theatres, moved to Broadway, subsequently became a Hollywood film and won several Oscar nominations. It pointed out that British companies earn on average about 45% at the box office, a proportion of which is returned to the government in taxes. A second publication, Partnership: Making Arts Money Work Harder, continued the argument for investment in the arts. Business sponsorships have grown rapidly and were expected to reach £20 million in 1986, but the growth of private and business investment is predicated on the quality of the arts being maintained.

In the first year of implementing its strategy for the decade, the Council was able to shift some £2 million to the regions mainly away from London. This enabled the RAAs to strengthen existing partnerships with Local Authorities thereby finding new money for their clients and to rectify some imbalances among art forms.

In late 1986, as Britain prepared for a general election, the existence of the ACGB again became a subject of controversy. No move to change its status was made by the party in power "but there are significant signs that its enthusiasm for it is considerably muted" (Goodman, 1986). The Labour, Liberal and SDP parties included, as part of their platform, the creation of a Ministry of Arts with some modification of the role of the ACGB. All expressed the necessity to encompass in such a ministry areas of concern, such as the popular arts, media and so on, in addition to the so-called high arts currently supported by the Arts Council.

However, the government of Mrs. Thatcher was returned to power and the Arts Council continues to be the government's channel for funding to the arts.

In November 1987, the Minister for the Arts announced a rolling triennial system of funding for the arts and provided for what he called incentive-funding. Consequently, the Council convened a two-day meeting to review its present policies and methods of operation and to

develop a new strategy to meet the current circumstances. Its appropriation for the three years beginning in 1988-89 has been set and it has agreed to provide government with a three-year plan which will be based on three-year plans developed by its client and the RAAs. Within the announced appropriation is an earmarked amount for an incentive fund and for touring in Britain. Council has now directed its attention to establishing guidelines and criteria for the two incentive funds--Enterprise Fund for organizations of established national or regional standing and importance, and Progress Fund for smaller organizations which may be recently established or whose main focus is innovative and experimental work or which have a strong community orientation (Arts Council of Great Britain, 1987).

This is a positive and progressive step for both the Arts Council and the artists and organizations which it supports. As well as reinforcing a business-like approach in the administration of the arts, it gives both parties a measure of stability in implementing policies and plans over a period of years.

STRUCTURE

Mandate

The original charter of incorporation granted to the ACGB on August 9, 1946 was superseded by a new charter on February 7, 1967. This charter amended the objects clause, increased the upper limit number of Council members, provided for the upgrading of the Committees to Arts Councils of the Scottish Arts Council and the Welsh Arts Council. It also moved responsibility for the Council from the Treasury to the Department of Education and Science. On July 31, 1985, a Supplemental Charter was granted to the Arts Council to enable it to assume responsibilities for the South Bank Centre in London vested in it by the Local Government Act 1985. The Council was given authority to appoint a South Bank Board and a staff to operate the complex.

Relations with Government and Other Agencies

The Arts Council relates to the government through the Minister of the Arts in the Office of

Arts and Libraries, Department of Education and Science. This Department funds directly the major national museums and galleries, the national libraries, as well as the arm's length funding agencies, including the Arts Council, the British Film Institute, and the Crafts Council. The Minister of Education speaks for the arts in cabinet since the Minister of the Arts does not have a cabinet seat.

The ACGB produces an Annual Report including the financial statements to provide Parliament and the general public with a summary of a year's activities. It contributes substantial financial assistance to the network of twelve Regional Arts Associations in the belief that the artistic needs of the regions should be largely determined by the regions themselves and to enable them to develop the arts in their areas.

It also cooperates closely with local authorities in many activities for which it shares funding responsibility. While the Scottish Arts Council and the Welsh Arts Council are virtually autonomous, their annual request for funding is made and their report to Parliament is presented through the Arts Council of Great Britain. The Arts Council also maintains a close liaison with the British Council (funded by the Foreign and Commonwealth Offices) which is responsible for the promotion of British arts and culture abroad. The latter Council assists the tours of British music groups and theatre companies and the exhibitions of the work of British artists. It also brings artists and groups from other countries to tour in Britain. Representatives of the British Council sit on some advisory panels of the ACGB, as required by their own programs.

Throughout its history, the Council has been the model of an arm's length Council and a source of information and support to similar organizations established to support the arts in other countries around the world.

Objects and Powers

The objects for which the Council was established and incorporated are as follows:

- (a) to develop and improve the knowledge, understanding and practice of the arts;

- (b) to increase the accessibility of the arts to the public throughout Great Britain; and
- (c) to advise and co-operate with Departments of Our Government, local authorities and other bodies on any matters concerned whether directly or indirectly with the foregoing objects (Elizabeth the Second, 1967).

- 3A. (1) In addition and without prejudice to the generality of the foregoing objects and subject to the powers of delegation and transfer conferred upon it by Article 8A hereof the Council shall hold the South Bank Estate (as defined in paragraph (3) of this article), when the same shall have been vested in it pursuant to the provisions of the Local Government Act 1985, for its general purposes and in particular to maintain and develop the same as a centre for the arts for the benefit of the people of Great Britain in general and of London in particular.
- (2) The Council shall have all such powers of land management and development and all such other powers as may be necessary or conducive (whether directly or indirectly) to the use of the South Bank Estate for the purpose aforesaid or otherwise conducive (whether directly or indirectly) to the promotion of the foregoing object.
- (3) The expression "the South Bank Estate" means and includes the several hereditaments situated on the south bank of the River Thames in the London Borough of Lambeth and respectively known as the Royal Festival Hall, the Queen Elizabeth Hall, the Purcell Room, the Hayward Gallery, the National Theatre, the National Film Theatre and Jubilee Gardens and the grounds appurtenant thereto respectively together with all such other lands adjacent thereto or in the vicinity thereof as may be vested in the

Council pursuant to the provisions of the said Act (Elizabeth the Second, 1985).

The Board

The Chairman and nineteen other members are appointed by the Minister for the Arts after consultation with the Secretaries of State for Scotland and Wales. The Chairman serves for a period of five years and members are appointed initially for four years. The Vice-Chairman is appointed by the Council from among its members and with the approval of the Minister. Members are chosen as individuals, not as representatives of any organization or group. They are selected for their knowledge or involvement in the arts and come from all regions of the country. Members receive no remuneration but are reimbursed for expenses incurred on Council business. Members of Council also serve as chairmen of one or more advisory panels and/or committees.

Committees

The Policy and Finance Committee is composed of the Chairman, Vice-Chairman, the Scottish and Welsh Arts Council Chairmen and two other members of Council and meets three or four times each year. The Council also appoints panels, boards and committees of specialist advisers, each chaired by a member of Council. This structure follows that initiated by CEMA in 1942, when panels were established for Music, Art and Drama. Advisory panels and boards include those on Arts, Combined Arts, Dance and Mime, Drama, Film Video and Broadcasting, Literature, Music, Photography, Planning and Development, Touring. There is also the South Bank Board and a number of committees dealing with specific programs within the above-mentioned arts disciplines. In addition, a monitoring Committee to deal with the Ethnic Minority Arts Action Plan has been established for 1986-87. In dealing with applications, a Finance sub-committee for each Panel consisting of the Chairman, Vice-Chairman and several members of the specific panel makes recommendations to the Panel as a whole. The Council invites nominations of suitably qualified people to serve on these panels and committees and seeks members who have a wide knowledge of the particular subject in addition to a more limited specialization. The

number of members varies, ranging from 11 for the Combined Arts Panel to 15 for the Music Panel. Members serve from one to four years, and are reimbursed for expenses incurred on Council business. They advise the Council on the formulation and implementation of policy in their several fields and they advise on the broad allocation of grants in their field and the division of the budget between annual client grants and project grants. The smaller committees, dealing with specific programs, review applications for grants in detail and make recommendations to the Council through their parent panel or board. Panels meet usually quarterly.

Representatives of the British Council, of H.M. Inspectorate of the Department of Education and Science, as well as observers nominated by the RAAs may attend any meeting of committees and panels dealing with programs which are of concern to them.

Meetings and By-laws

The Council meets monthly (except in August) usually for a day, to determine policy and to approve and/or accept grants. Authority has been delegated to the Secretary-General to approve certain grants.

Management and Staff

The chief executive of the Council is the Secretary General who is appointed by the Council, with the approval of the Minister. The Deputy Secretary General is appointed by the Council and is particularly responsible for the administration of the Council and the management of the departments of Planning and Development (including negotiations with RAAs) and Marketing and Resources. Following the recent re-organization, the Management team now consists of the Secretary General, the Deputy Secretary General, the Finance Director and the Director of Arts Coordination. New appointments included the Director of Arts Coordination, the Controller of Touring and the Director of Film, Video and Broadcasting. Each discipline department is headed by a Director or Controller who is responsible to the Director of Arts Coordination.

The Council until recently administered the Hayward and Serpentine Galleries, Wigmore

Hall, all in London, and had its own shop in Covent Garden. Outside London, it funds (in collaboration with local authorities or RAAs) a network of marketing offices in major regional centres to support its touring program.

In 1984-85, the staff in England totalled 288, including professional employees and support staff. The salaries and benefits of staff are roughly comparable to those of the Civil Service. An organization chart of the Council is shown on the following page.

Regional Arts Associations

RAAs, as they are named, are established in 12 areas of England as well as in three regions of Wales. The Council subsidizes these organizations for between 70-80% of their total budget and they in turn are responsible for funding activities which are wholly regional in scope and character. The associations are concerned with all the arts; they are independent and autonomous and registered as charities. They are also funded by local authorities, both district and county (though not intended to serve the interest of local authorities), and also by corporate and private patrons. They provide services, such as information, publicity, planning and guidance to arts organizations in their regions, and stimulate public interest in the arts.

The executive of each association includes a mix of representatives of local authorities and representatives of regional artistic interests. A representative of the Arts Council attends RAA meetings.

OBJECTIVES

In a broadcast, after the Government's announcement of its intention to create the ACGB and prior to authorizing its Charter, Lord Keynes expressed the objectives of the Council as follows:

"The purpose of the Arts Council of Great Britain is to create an environment, to breed a spirit, to cultivate an opinion, to offer a stimulus to such purpose that the artist and the public can each sustain and live on the other in that union which has occasionally existed in the past at the

great ages of a communal civilized life" (cited by White, 1975).

Artists

Generally, the Council's assistance is directed primarily to the professional aspects of the arts. Although the greater part of its funding goes to arts organizations, it does provide support to individual creative artists, including composers, choreographers, playwrights, writers, visual artists and sculptors. Assistance for training in selected disciplines is also offered to individuals through a number of programs. Since its inception, the Council has assisted visual artists to be recognized and to find a market for their work through purchases for the Council collection and the many exhibitions circulated throughout Britain.

Organizations/Institutions

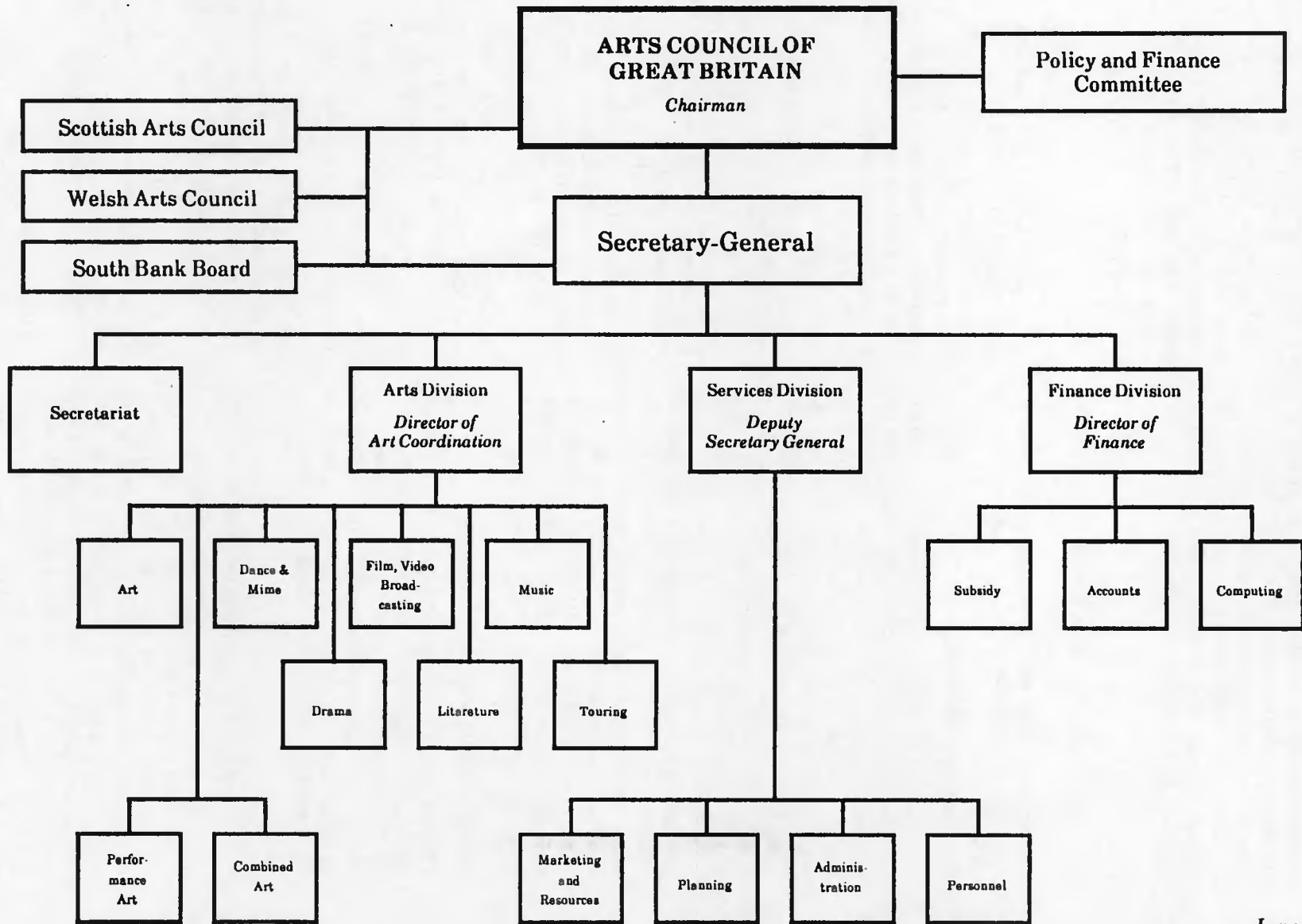
Since its early days, the Arts Council has provided annual operating grants to four organizations considered of national (and now, international) significance, the Royal Opera House, Covent Garden, English National Opera, National Theatre Board, Royal Shakespeare Theatre. Annual funding is provided to a wide range of arts organizations which produce and/or present the work of both English and other artists, as well as to those which take their work to areas where few or no resident companies exist. Eligible organizations must be non-profit.

While the Council has offered bursaries to individuals for training, it has also supported substantially such major schools as the Benesh Institute of Choreology and the National Opera Studio.

Audiences/General Public

The Council has adopted many methods of increasing access of the arts to the public. Touring of professional theatre companies, even with major productions, of large and small music groups, of both modern dance and ballet companies, is encouraged and substantially subsidized by the Arts Council. Staff members of the relevant disciplines provide advice and information concerning local halls, publicity and promotion, etc. thus assisting local presenters to receive visiting companies and orchestras. Festivals which present the best available

Arts Council of Great Britain - Organization Chart



quality of artists and are managed efficiently are supported by the Council as a means of increasing audiences and developing experienced local organizers. The expansion of the audience for the arts has been encouraged through educational programs offered by many organizations funded by the Council.

Works of Art

The production of new work is encouraged by the Council through its commissions to composers, playwrights, etc. and through its purchase programs in the visual arts.

Service Organizations

The Council has been eager to cooperate with service organizations in particular disciplines to develop training programs for artists working in the art form. It has supported these organizations for the important services which they provide to artists in their particular disciplines.

Services

Consulting services are provided by the staff to clients and prospective applicants are encouraged to discuss proposals with Council staff prior to preparing the appropriate forms. The Council publishes a Bulletin monthly, as well as numerous directories and reports on enquiries undertaken by the Council.

International Cultural Relations

Though the ACGB does not fund the arts to tour abroad, it nevertheless contributes to the quality of the product which is acclaimed around the world. The work of British artists and arts organizations to appear outside England is supported by the British Council, a separate agency.

POLICIES AND PRINCIPLES

The Council regards its primary responsibility on the one hand as the development and maintenance of excellence in the arts, and on the other making the arts more widely accessible. In its early years, the former was interpreted as the support of a limited number of institutions where exemplary standards would be developed. Thus it expended considerable money to create, in the Royal Opera House, Covent Garden, a

national theatre for opera and ballet with resident companies in each discipline. Similarly, the Old Vic and Sadlers Wells theatres were funded substantially to develop their theatre and opera companies. A high standard of quality does not pertain only to the large organizations or the major centres but is recognized in all those areas in which Council offers support.

While the maintenance of artistic quality is viewed as its one priority, the Council recognizes its responsibility to make the arts accessible not only geographically but also through their marketing and promotion, and their appreciation. For example, it subsidizes symphony orchestras to play in small towns and theatre and dance companies to tour but it has also developed, through collaboration with the RAAs extensive assistance to local and community arts activities. Thus, a constant tension exists between Council's major responsibilities.

The Council's policy is to give priority to funding full-time professional artists though some exceptions have been made. When finances became more strained, however, funding was withdrawn from organizations such as the National Youth Orchestras but was replaced by private and business sponsorships which happily responded to their needs.

A guiding principle of the Council has been not to impose an artistic philosophy of its own, but to be alive to the initiatives being taken to promote the arts, to assess the priorities in the context of resources available and likely to be available, and to respond with subsidy, advice and encouragement as appropriate.

While in its early years, the Council tended to see its role as one of response, looking at requests for funding on an almost individual basis and was able to fund most "good" projects, in recent years with the growth of its clientele and the advent of new developments, the Council has necessarily had to give more thought to priorities and has had many more demands for its rather static budget.

With the adoption of the Glory of the Garden strategy, the Council has taken steps to adjust its policies, as mentioned earlier, to reduce the

imbalance of funding between London and the regions and to find more support for emerging initiatives in the arts.

A Policy Statement from the Arts Council, published in November 1987, indicates some shift in the Council's priorities. They are described as "to increase the accessibility of the arts to the public and to promote both the better understanding and more skilful practice of the arts." The statement takes into account the closer relationship with the RAAs as many of Council's granting programs have been devolved to them. Specific goals are set for each art form but the auxiliary services of Council, such as touring, marketing, planning, are also necessary "to the fulfilment of the Council's broad-reaching purpose to provide the national overview of the public administration of the arts in this country." The Council has also developed policies on the arts of African, Asian and other cultures, and on arts and disability which are implemented through the art form departments.

PROGRAMS

The concept of "challenge funding" has been adopted recently by the Council and the RAAs. Thus they have offered to match (up to some limit) money raised by artistic organizations from other sources, either other levels of government or private sources. This method too, gives some indication of the support an artistic enterprise has developed in its community.

The ACGB provides financial support both to individual artists and to arts organizations through a broad range of programs. It offers subsidies in dance and mime, drama, film and video and broadcasting, music and opera, photography, visual arts, writing and publication and for touring, training and arts centres. It also provides annual grants to the twelve Regional Arts Associations in England. (The Welsh Arts Council funds the three RAA's in its territory.) Funding for Housing the Arts, i.e., for the construction of new facilities and the renovation of existing facilities has recently been discontinued. The Council's funding is in the form of grants or guarantees. This latter system of "guarantee against loss" has been almost abolished as the Council has adopted the view that it is better to provide incentives for

improved marketing than to reward failure to break even at the conclusion of a project or event.

Grants

Individuals

Grants to individuals are awarded for creation, training, research, materials, artists-in-residency schemes, commissions. The Council also assists applicants to apprentice with experienced professionals in selected disciplines. Some programs for assistance to individuals have recently been devolved to the RAAs and some have been discontinued as a result of the Glory of the Garden review and the shifting of funds for development.

Organizations

Arts organizations may apply for financial assistance for operations, commissioning, touring, festivals, projects. The Council makes grants based on a full year's operations or for projects.

The constitution, standards and policy of arts organizations must be acceptable to the Arts Council before financial assistance is considered. Eligible organizations must be non-profit preferably registered as charities, and must be supported locally. Other criteria which the Council applies to applicant organizations is the maintenance and development of artistic standards, the level of box office success achieved, the commitment to new work and to training for the profession, and the quality of education work. For performing arts companies, work must usually be seen in performance by officers and/or advisers of the Council. It also scrutinizes very carefully the administration and financial management of its applicants.

Subsidy is offered on a deficit basis after careful assessment of the project or program presented and the financial estimates provided. Small organizations should normally apply to the appropriate RAA or to local authorities. When an organization becomes a continuing grant recipient, the Council appoints an assessor to evaluate its work. Continuation of support is dependent on the annual reassessment of the client's programs and policies.

In addition to co-ordinating touring of large and middle-scale opera, dance and theatre companies, the Arts Council funds the National Federation of Music Societies, which represents some 1,200 music societies and clubs throughout England. These in turn promote concerts involving both professional and amateur performers raising their funding from Local Authorities, Regional Arts Associations, and private sponsors.

Grants are provided for the conversion costs of buildings to be used as communal studios for several artists. Responsibilities for funding arts centres has been devolved to the RAAs.

The Council organizes some programs directly. For example, to encourage the performance of and expand the audience for contemporary music, the Contemporary Music Network in 1984-85 toured ten groups to 26 towns for 79 performances.

The one tie to its origins in CEMA was the Arts Council's continuing responsibility for the operation of the Hayward Gallery and the Serpentine Gallery owned by the London County Councils, as well as the extensive list of art exhibitions it has prepared and organized for touring throughout the country. The ACGB through its Music Department leases and manages Wigmore Hall and just recently assumed responsibility for the South Bank complex to which responsibility for the Hayward Gallery will be moved. Outside London, the Council funds a network of marketing offices in major regional centres to support its touring program.

In addition to its own programs of grants, the ACGB also administers a number of Trust Funds from which awards are made to individuals based on the conditions made by the donor. These are mainly for music.

A program of Commissioning or Purchase of Works of Art for public buildings and sites is also funded. Since its inception, the Council has purchased annually the work of contemporary English artists, including sculptors for its collection.

Applications are accepted from both presenting and performing organizations for commissioning

fees for choreographers, designers, lighting designers, composers.

Record companies may apply to the Council for subsidy towards the cost of recording music by contemporary English composers and jazz and improvising musicians.

Although there are a few which it continues to fund directly, all new clients are referred to the relevant RAAs. In recent years the Council has significantly increased funding for Community Arts activities, applications for which are generally handled by the RAAs.

Some funds are made available to assist specified arts organizations and RAAs to present short courses or workshops which are for the benefit of particular arts professions as a whole.

Services

The Council has subsidized the production of a number of art films and as its collection of films has grown, has developed several circuits on which these films and art films from other countries are distributed.

Apart from the programs of grants, the Council has developed an extensive Research and Reference Library and has become a central information centre for the general public and those concerned with the arts in Great Britain.

It has supported and administered, until recently, the Arts Council Poetry Library, housing 30,000 volumes, which is open to the general public free of charge. As part of its strategy to divest itself of direct management of arts activities, the Poetry Library will be moved to the Royal Festival Hall in Spring 1987 and become the responsibility of the South Bank Board.

Assessment

Advisory panels chaired by a Council member and composed of experts in the particular discipline review applications for grants in that discipline and make recommendations to Council. Documentation, in some cases, may be supported by reports on site visits made by other advisers.

A finance sub-committee for each Panel makes recommendations on the financial aspects of applications to the Panel as a whole. In some cases, Council has delegated its authority so that, based on the recommendations of the Panel, the Director of the particular discipline with the approval of the Secretary-General may offer the grant to the clients with a report being made to Council. In other instances, the recommendations of the Panel are brought to Council for decision.

FINANCES

Sources of Funds

The Arts Council receives an annual appropriation from the Government which was £135,600,000 in 1986-87, including £25 million in replacement funding following the abolition of the Greater London Council and Metropolitan County Councils and £600,000 for replacement funding, due to the reorganization of Scottish local government.

The original budget was £235,000 in 1945-46. In the two years following the election of the Labour party, the Arts Council's appropriation practically doubled--from £3.8 million in 1965-66 to £5.7 million in 1966-67 and £7.2 million in 1967-68. A large part of these increased funds were spent on the large organizations though some increases were seen in grants to individual writers. (Over £2 million of total grants was spent on Covent Garden and Sadlers Wells Opera in 1967-68.) The Council's appropriation grew to £101,900,000 in 1984-85 (revenue and expenditure for the five years 1980-81 to 1984-85 are shown in *Appendix B*).

In 1981-82, the Council received an extra £5 million to assist its clients to clear off past deficits. For three years beginning in 1985-86, it expects to receive £25 million annually from government to offset the loss of funding to its clients through abolition of the Greater London Council and Metropolitan County Councils.

The Council is subject to scrutiny by the Committee of Public Accounts and the Select Committee on Estimates. It is audited annually by the Office of the Comptroller and Auditor-General. The fiscal year is April 1 to March 31.

Donations

The Council is registered as a charity with the Charity Commission and may accept donations.

Appropriation and Planning Process

Each year, the Council presents to the government a detailed account of the funds it requires to support its clients. Prior to this presentation, each client has been requested to provide its plans, its budget and financial statements to the Council in preparation for its request to the Department of Education and Science. These figures are examined by the Department and presented to the Minister who decides what amount should be requested from Treasury. Finally, the amount of the Council's grant is approved and conveyed to it.

In late 1987, the Minister of the Arts announced the Council's appropriation for 1988-89 but also the level it could expect for the two following years. At the same time Council was asked to submit its projections for three years.

ARTS COUNCIL OF GREAT BRITAIN

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
ART	Purchases of Works of Art Artists in Residence Grants for Studio Conversion Grants to Writers and Artists for Literature on Art Traineeships in Exhibition Organization Loans to Sculptors through Thornton Bequest	Grants to Commission Artists Grants to Assist with Purchases of Works of Art Grants to Municipal Galleries Grants to Publishers, Booksellers and Book Distributors of Literature on Art Exhibition Subsidies	
FILM AND VIDEO	Placement Bursaries Artists Awards Exhibition Subsidies Touring for Film-Makers and Video Artists Artists Bursaries Distribution Assistance	Exhibition Subsidies Grants to Production Companies for Documentaries on the Arts	
DANCE AND MIME	Project Grants Bursaries to Choreographers, Mimes and Composers Educational and Outreach Project Grants Training in Marketing & Publicity Touring Grants Short-Term Secondments for Dance and Mime Animateurs and Designers-in-Dance	Project Grants Commission Fees to Promoters and Performing Groups Touring Grants Operating Grants to Companies	
DRAMA	Bursaries to Playwrights Training in Marketing & Publicity Traineeships for Theatre Technicians Training Bursaries to Theatre Designers and Directors	Operating Grants to Theatres Contract Writers' Award Scheme Resident Dramatist Attachment Awards Writers' Workshops Project Grants Touring Grants Grants to Service Organizations	Performers Group Training Scheme
LITERATURE (1)	Writers' Bursaries Writers' Fellowships	Grants to Publishers Grants to Literary Magazines Operating Grants to Literary Organizations	
MUSIC/OPERA	Composers' Bursaries Jazz Bursaries Competitions Traineeships in Marketing & Publicity - - -	Operating Grants to Opera companies, orchestras, concert societies, festivals Grants for Music Education Development Projects Commission Fees Recording Subsidies Contemporary Music Network Touring	Musicians Group Training Scheme
PHOTOGRAPHY	Training Bursaries to Photographers and to administrators of Photography Organizations	Grants for Educational Projects on Photography Operating Grants to Galleries Grants to Photography Magazines	
OTHER (3)	Individual Training Bursaries for Artists in all Disciplines	Operating Grants to Regional Arts Associations Grants to Arts Centres (2) Funding for Community Arts Projects Grants for Short-Term Group Training Projects	

(1) Writers' Fellowships, formerly administered by ACGB, are now offered by some of the Regional Arts Associations.

(2) Funding is mainly devoted to the Regional Arts Councils.

(3) Special Trust Funds provide bursaries, mainly in Music for individual artists.

ARTS COUNCIL OF GREAT BRITAIN
REVENUE & EXPENDITURE (£'000)

Fiscal Year Ends 31 March

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Parliamentary Grant-in-Aid	101,900	96,080	91,300	80,450	70,970
Grants & Guarantees from previous year	335	958	638	279	130
Interest Receivable	254	198	264	271	267
Donations	--	2	8	2	56
Surplus on Sale of Fixed Assets	--	2	9	8	1
Revenue from Direct Promotions	2,610	1,462	1,196	1,460	1,100
Sundry Income	6	3	47	17	20
TOTAL REVENUE	105,105	98,703	93,462	82,487	72,544
EXPENDITURE					
EXPENDITURE ON THE ARTS					
IN ENGLAND					
Art	1,260	1,371	1,429	1,806	1,865
Arts Centres & Community Projects	1,243	1,186	1,179	1,073	1,116
Dance & Mime	3,061	2,876	2,724	2,433	1,961
Drama	12,411	11,865	11,507	10,303	9,594
Literature	786	837	747	674	680
Music	8,747	6,190	6,079	5,328	4,861*
Touring	3,837	5,888	5,390	4,637	2,733
Training	668	638	595	576	542
National Companies	30,597	29,103	26,445	22,220	21,004
Regional Arts Associations	12,338	11,179	10,617	8,889	7,686
Direct Promotions (Gross)	4,594	3,390	3,060	3,057	2,329
Education Projects & Courses	37	34	38	26	18
Reports & Surveys	(8)	13	6	12	4
Housing the Arts	1,146	979	1,612	2,380	1,237
Other Activities	76	19	77	2	52
SUB TOTAL (ARTS IN ENGLAND)	80,718	75,549	71,428	63,416	55,630
Grants to Scottish Arts Council	12,024	11,939	10,795	9,676	8,558
Grants to Welsh Arts Council	7,107	6,537	6,703	5,609	5,060
SUB TOTAL (ARTS IN GREAT BRITAIN)	99,849	94,025	88,926	73,701	69,248
ADMINISTRATION					
Staff Salaries & Benefits	2,582	2,447	2,300	2,117	1,850
Publicity & Entertainment	137	95	79	73	84
Accommodation	916	901	750	608	556
Depreciation**	177	253	236	--	--
Stationery, Telephone, & Postage	224	199	187	193	172
Legal & Financial Services	69	57	20	29	63
Travel & Meetings	129	121	110	117	97
Enquiries & Research	45	34	39	30	49
Office & Sundry	199	143	99	99	97
Operating Costs - Direct Promotions	132	117	93	--	--
Operating Costs - Touring	121	154	145	117	150
SUB TOTAL (ADMINISTRATION)	4,731	4,521	4,058	3,383	3,118
TOTAL EXPENDITURE	104,580	98,546	92,984	82,084	72,366
Transfer to Provision for Indemnity	--	4	--	15	--
Transfer to Provision for Doubtful Debts	--	--	3	2	--
Transfer to Capital Account for Capital Expenditure	--	--	--	263	380
Transfer from Reserve for Special Art Projects	(19)	(5)	--	(4)	(10)
Transfer to (from) Provision for Capital Expenditure	--	--	--	(77)	26
Transfer to Special Donations Reserve	--	--	--	--	--
Transfer to (from) Manuscripts Reserve	--	(1)	--	--	(7)
BALANCE	104,561	98,544	92,987	82,283	72,755

* Of this amount, £390,000 was allocated to Music festivals.

** Fixed assets are not depreciated

**ARTS COUNCIL OF GREAT BRITAIN
REVENUE & EXPENDITURE (L'000)**

	1984-85	1983-84	1982-83	1981-82	1980-81
SURPLUS/(DEFICIT) FOR YEAR	544	161	475	204	(211)
Income & Expenditure Account as Previously Reported	1,667	725	415	--	--
Prior Year Adjustment	<u>--</u>	<u>3,931</u>	<u>3,765</u>	<u>--</u>	<u>--</u>
SUB TOTAL - ACCUMULATED SURPLUS/(DEFICIT)	2,211	4,817	4,655	204	(211)
Transfer to Covent Garden Property Reserve	<u>--</u>	<u>3,150</u>	<u>3,150</u>	<u>--</u>	<u>--</u>
TOTAL ACCUMULATED SURPLUS/DEFICIT	2,211	1,667	1,505	204	(211)

**ARTS COUNCIL OF GREAT BRITAIN - SPECIAL FUNDS
REVENUE & EXPENDITURE (L'000)**

	1984-85	1983-84	1982-83	1981-82	1980-81
TOTAL REVENUE	31	26	23	24	20
TOTAL EXPENDITURE	<u>24</u>	<u>22</u>	<u>26</u>	<u>21</u>	<u>15</u>
<u>SURPLUS (DEFICIT)</u>	<u>7</u>	<u>4</u>	<u>(3)</u>	<u>3</u>	<u>5</u>

NATIONAL ENDOWMENT
FOR THE ARTS



Research & Evaluation
The Canada Council
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NATIONAL ENDOWMENT FOR THE ARTS

INTRODUCTION

As early as 1826, John Trumbell, President of the American Academy of Fine Arts, proposed to President John Quincy Adams a "Plan for the Permanent Encouragement of the Fine Arts by the National Government" (National Endowment for the Arts, 1985). Throughout the 1950's, various bills to provide support for the Arts were brought to Congress but no action beyond limited hearings was taken.

Then, in March 1962, President Kennedy appointed August Heckscher as his Special Consultant on the Arts and asked him to survey and evaluate the impact of existing government programs and policies affecting the arts and to make recommendations for future action. "Soon after his appointment, Mr. Heckscher expressed the belief that the United States was 'entering a period when in terms of the genius and ability of individual artists in all fields, and when in terms of the excitement and enthusiasm of the great public, we are witnessing a kind of renaissance such as we have not had before and which in the decades to come may well place us in the very forefront of the civilized world'" (National Endowment for the Arts, 1973).

On May 28, 1963, Mr. Heckscher submitted his report, The Arts and the National Government, to the President, which among its recommendations included: "(1) that the post of Special Consultant on the Arts be made permanent, with its rank raised to that of Special Advisor; (2) that the President establish an Advisory Council on the Arts; (3) that legislation already pending in Congress to create a National Foundation on the Arts be endorsed" (cited by National Endowment for the Arts, 1973).

When President Johnson assumed office, he appointed Roger L. Stevens as Special Assistant to the President on the Arts and gave him the additional responsibility to develop Congressional support for a permanent arts agency within the Federal Government. By late summer of 1964, Congress had passed the

legislation approving an advisory Council on the arts.

The first meeting of the National Council was held in Washington, D.C. on April 9, 1965, preceded by a ceremony at the White House with President Johnson swearing in 24 members. The second meeting took place on June 24-27, 1965 at Tarrytown, New York. In September 1965, Congress established the National Foundation on the Arts and the Humanities as an independent agency of the executive branch of the federal government. The Foundation is a legislative umbrella concept; it has no administrative or programming identity separate from its components. The Foundation included the following organizations: the National Endowment for the Arts and its National Council on the Arts (already in existence), the National Endowment for the Humanities and its National Council on the Humanities, and a Federal Council on the Arts and the Humanities. The Bill increased Council on the Arts membership from 24 to 26 and appointed Roger Stevens Chairman of the Arts Endowment.

During the next decade, both public and private attitudes towards the arts changed dramatically.

"Assessing the situation in early 1969, the first NEA Chairman, Roger Stevens, noted that 'We've killed the bugaboo of government control of the arts' or in other words that the first steps had been taken toward dispelling the wariness of artists to government support. He might also have pointed to the establishment of a foundation of official support--a core group of strategically positioned and bipartisan Congressional supporters had been cultivated and arts councils had been established and legislatively funded in 42 states" (Wyszomirski, 1985).

By 1977, the arts were referred to as "politically saleable" and arts policy was firmly accepted. When Nancy Hanks became the second chairperson of the National Endowment for the Arts in October of 1969, she assumed leadership

of an organization with a budget of \$8 million and a staff of about three dozen people (for 1970, an increase of 7% brought the budget to \$9 million). While the American art world was recognized internationally and very popular at home, it was in the midst of an economic crisis. The Ford Foundation had earlier that year released its report on "the Economic Crisis in the Arts" (Wyszomirski, 1985). In 1968-69, the gross deficit for professional non-profit theatre, opera, dance and symphony orchestras was expected to be nearly \$100 million. Hanks prepared a master plan for federal arts policy which was endorsed by President Nixon who also gave his support to reauthorization of the NEA and a commitment to propose substantial budget increases in the next four years. At the same time, the arts community, assisted and encouraged by Hanks, was organizing a lobbying campaign to support the Endowment's request for increased funds particularly to assist the heavily debt-burdened cultural institutions, such as the symphony orchestras.

As a result, the Congress approved a combined appropriation of \$40 million for the NEA/NEH, and the NEA's budget showed an 81% increase to \$16 million. This allowed the agency to begin to alleviate some of the problems of the major arts organizations. Similar strategies were employed in the following two years with the NEA's budget rising to \$31 million in 1972 and \$40 million in 1973. The NEA began to increase the level of some grants, e.g. those to museums, and to expand certain programs, and was also able to increase the annual grants to the States.

During this period also, Michael Straight, Deputy Chairman of the Endowment for 1970-1978, writes that six principles embodied in the Act, were firmly established by the Endowment. These were excellence, professionalism, independence, non-intervention, non-dominance and decentralization. The Act was explicit in the government's commitment to excellence, and the NEA observed this requirement. In fact, between 1970 and 1978, "it refused to fund minority projects on ethnic grounds alone; it resisted the introduction of quotas into its funding of artists and arts organizations; it withheld funds from state agencies that failed to meet minimum standards; it reduced grants to well known arts institutions whose standards were slipping . . ." (Straight, 1979).

Both professionalism and excellence were ensured through the Endowment's ability to engage the best professional advisers to serve on the panels. The Endowment was created as a public foundation, and the Act clearly set out the qualifications of members appointed by the President. Though pressures from special interest groups were exerted on several occasions, the NEA was successful in maintaining its autonomy. The fear that government patronage of the arts would lead to government censorship had been a principal concern of artists when the Act was passed. Despite feelings aroused by the events of the 70's--the Black Revolution, the Women's Liberation Movement, and opposition to America's involvement in Vietnam--which found expression in the content of theatre and dance presentations, the Endowment was hard pressed at times to meet its commitment to support of the contemporary arts and at the same time retain the confidence of Congress (Straight, 1979).

Another fear expressed in 1965, had been that the government would come to dominate the cultural life of the nation through its predominance in funding arts organizations and institutions. However, through the provisions of the Act, the Endowment is not permitted, except in certain rare circumstances, to fund more than 50% of the cost of a project. In fact, during the 70's, the level of NEA subsidy to arts institutions--with the notable exception of the American Film Institute which the NEA was instrumental in establishing--was in the neighbourhood of 10-15%, and in the 80's it is much lower. Decentralization, the sixth principle, had been written into the Act through the mandate to transfer NEA funds to state arts agencies. Originally, the Chairman, on the advice of the Council, decided what funds would go to the states but in 1973, Congress set the annual grants to the state arts agencies at 20% of the Endowment's program funds, the level at which they remain today.

While the President recommended doubling the budget again in 1974, the Appropriations Committee was obliged to cut back the two Endowments with the NEA still receiving \$64.5 million. But this marked a slowing of the growth over the previous three years. In the following year, an increase of \$15 million was all

that could be obtained from Congress. But in FY 1977, with the addition of a fifth quarter because of the change in the start of the fiscal year from July 1 to October 1, the NEA received an additional \$12 million. The greater part of these funds, however, was to launch the new Challenge Grant program. In the following year, Congress gave approval to the separation of the administrative staff previously shared by the two endowments and provided for an increase in administrative support expenses. Challenge Grants were also doubled, thus giving the Endowment a total increase of \$29.8 million.

It was during Nancy Hanks' tenure that relationships were established with other departments and agencies of the federal government with some responsibility for the arts. Some of the success of this era is attributed to Hanks' leadership in adopting pre-tested program initiatives and then launching full-blown NEA programs. Ideas and/or experimental projects which had been carried out by foundations or state arts agencies that bore the preliminary expenses and which were proven successful were subsequently adopted as Endowment programs. Examples are the Challenge Grants and Artists-in-the-Schools programs which had been pre-tested by private patrons and were introduced as pilot projects at the NEA (Wyszomirski, 1985).

In November 1977, when Livingston L. Biddle Jr. was appointed third chairman of the Arts Endowment, the budget stood at \$123,850,000. "Access and availability became themes of his administration" (Mankin, 1984), and in the Fall of 1981, he implemented the Advancement Grant Program which was designed for small artistic organizations with excellent potential, though large art organizations remained the prime beneficiaries of the Endowment's grant programs (Mankin, 1984). Biddle was successful in gaining the support of Congress for the agency's growth and, in the 1981 fiscal year, the budget reached \$158,795,000.

The first National Partnership Meeting took place on June 23-25, 1980 in Washington D.C. and brought together 245 leaders in the arts to discuss long-range planning and policy assessment. The conference was sponsored jointly by the NEA and the National Assembly of State Arts Agencies with the cooperation of

the National Assembly of Community Arts Agencies (subsequently named the National Assembly of Local Arts Agencies) and was the result of concerns expressed at both the State and federal levels regarding the need for increased communication and coordination. The purpose of this first meeting was to "identify and recommend intergovernmental missions, roles, and responsibilities for the future development of the public arts agency support network in the United States" (Gelles, 1980). Most participants felt that a framework similar to the present public sector network would serve into the year 2000 but with many changes and the infusion of new ideas. It was generally anticipated that in 20 years, the arts would be acceptable at all levels of society, of government, and of public life.

In 1981, President Reagan came to power with the objective to reduce federal spending and the deficit and to control inflation. His administration proposed to cut the NEA's appropriation by one-half, considering federal financing of the arts a low priority item and primarily the responsibility of the private sector (a tradition of private patronage of the arts had been built up since the early 1900's, partly due to the inheritance and income tax legislation initiated in 1913 and 1916); it believed that the federal government should be acting mainly as a catalyst. While in several previous years the annual increase in the appropriation had been minimal considering the high rate of inflation, for the first time in its history, the appropriation for the NEA was to be reduced. In fact, the administration recommended funding levels below those finally recommended by Congress after a strong lobby mounted by the National Coalition of the Arts (formed by the union of various arts advocacy groups), and a substantial mail campaign (it is reported that the arts lobby generated more mail than any other budget issue except Social Security). Thus, the budget of \$143,456,000 for 1982 represented a 9.9% increase rather than a 50% cut (Barron, 1987).

By Executive Order on June 5, 1981, the President set up a Task Force on the Arts and Humanities to examine the National Endowments for the Arts and the Humanities and to develop ideas to increase private giving for cultural activities (though the NEA had significantly encouraged private contributions

through its matching grants programs). The Task Force consisted of 36 members appointed by the President and included three Co-chairmen (for the Arts, Charlton Heston--an actor and long-time leader of the Screen Actors' Guild--for the Humanities, Hanna H. Gray--a distinguished scholar and President of the University of Chicago--and for Government, Daniel J. Terra--a wealthy collector of American art who the President had recently nominated Ambassador-at-Large for Cultural Affairs at the Department of State) and one Vice-Chairman, W. Barnaby McHenry, a New York lawyer and cultural patron. The other 32 members included leading figures in artistic life, major representation of American corporations, and important members of the academic community.

It held three plenary sessions in Washington, D.C. and Los Angeles, and three regional sessions in Washington, D.C., Chicago, and Los Angeles, all of which were open to the public, and solicited comments on the issues from individuals and organizations in the public and private sectors concerned with both disciplines. After examining the National Endowments in the light of current economic and political conditions--conditions that were greatly different from those of the 60's when these organizations were established--the Task Force confirmed that the Federal government bore a responsibility for encouraging and protecting the arts and humanities. It also concluded that the National Endowments were sound and should continue to operate as originally conceived, and finally, agreed that with the exception of grants to individuals, federal funds should be matched.

The Task Force recommended that the Federal Council on the Arts and Humanities be revitalized and reconstituted to play the role in research and in coordinating government support and policy mandated by its enabling legislation. It believed that the Federal Council could assist in the development of private support.

It further recommended that (1) under the direction of the Federal Council the Endowments develop together with State and local agencies a new Federal/State relationship that would allow for more effective use of

Federal funds; (2) that a nationwide program of Presidential Fellows in the Arts and Humanities be established to encourage and nurture able young artists and humanists; (3) that the professional panel review process, which is an effective and fair method of recommending Endowment grants, be continued. It also made several recommendations concerning the revision of tax laws which would encourage private contributions to the arts and humanities through tax concessions (Presidential Task Force on the Arts and Humanities, 1981).

Subsequent to discussions begun by this Task Force, the Institute for Museum Services (IMS), which had been slated for abolition, was placed under the jurisdiction of the Foundation. The IMS provides operating support to museums while the NEA accepts applications from museums for project funds.

As Fraser Barron relates:

"As 1981 drew to a close, therefore, it is fair to say that the Arts Endowment (as well as the Humanities Endowment and IMS) had weathered the worst of the storm that had broken a year earlier. The effort to cut its budget in half had been turned aside, and the relatively favorable appropriation for FY'82 had been achieved. Against considerable odds, the basic mission and structure of the Endowment had received a vote of confidence from the President's Task Force, thus rebutting both the aspersions cast against the Endowment and the characterization of its work as a 'low priority' which had been invoked by OMB [Office of Management and Budget] at the beginning of the year" (Barron, 1987).

At his meeting with the Task Force in October 1981, the President had announced his nomination of Frank Hodson as fourth Chairman of the NEA, a nomination which was subsequently unanimously approved by the Senate.

In the following two years, despite the OMB's budget recommendations of reduced appropriations for the NEA, it received a slight increase to \$144,121,000 in 1983 and to \$162,223,000 in 1984.

The President's acceptance of the Report of the Task Force was followed by the establishment in 1982 of the President's Committee on the Arts and Humanities with the purpose of promoting private-sector support for the arts and the recognition of excellence in the arts and humanities. This federal advisory committee consists of nine federal agency heads (including the Chairmen of the two Endowments and the Director of the IMS) and up to 20 private citizens, several of whom had been members of the Task Force. The Committee works closely with corporations and foundations to achieve its goals and continues to develop new approaches to arts support, thus assisting NEA clients to meet the requirement for matching grant dollars. In 1984, the Committee was instrumental in obtaining Congressional legislation to provide annual presidential awards of a National Medal of the Arts.

The Endowment regularly evaluates its programs to ensure their effectiveness in the changing art scene. Throughout 1982-83, meetings with experts in different areas were convened, and based upon their advice and that of the panels and National Councils, a number of changes were made. The Design Arts Program was revised to concentrate more on advocacy; emphasis was increased in the Challenge and Advancement Programs for assistance to arts institutions to enable them to build capital funds allowing them to take risks in the repertoire produced; funding was passed along to regional arts agencies for fellowships in Visual Arts and Media Arts at the entry level; a new touring and presenting policy was adopted.

The twentieth anniversary of the establishment of the NEA was marked in several ways in 1985. In March, during the Academy Awards presentations, the NEA received a special "Oscar" for its twenty years of service to the arts and on September 22, the National Academy of Television Arts and Sciences recognized the Arts Endowment with an "Emmy Award". Also in September, President Reagan declared National Arts Week to celebrate all the arts on the occasion of the twentieth anniversary and appointed Frank Hodsoll for his second term as Chairman of the Endowment.

In its twenty years' existence, the Endowment has encouraged a dramatic growth in the arts--

organizations eligible for support have grown from 58 to 192 orchestras, 27 to 102 opera companies, 22 to 389 theatres, and 37 to 213 dance companies (National Endowment for the Arts, 1985).

In the 80's, concern was expressed by panelists and program staff of the Endowment that financial stability of arts organizations was being achieved at the expense of quality or innovation; that too much reliance was placed on "safe" repertoire, stars and blockbuster performances or exhibitions. "Artistic deficit" was applied to this situation. However, in his most recent Annual Report, Chairman Frank Hodsoll, states that "the craft of performance and production has never been higher; orchestras are performing more American music, but still not enough; more than thirty new opera and musical theatre works have been produced over the past three years; and major and emerging choreographers are developing important new work" (National Endowment for the Arts, 1987).

Artist compensation, which varies widely from field to field, continues to be of major concern to the Endowment, as is the lack of employment opportunities in relation to the number of talented people seeking careers in the arts.

And Margaret Wyszormirski says of the Endowment, "Within the last decade, the federal government, specifically the NEA, has become the leading patron of the arts in America, being both the single largest source of financial support as well as the conceptual pacesetter in the field" (Wyszormirski, 1987).

In the next several years, the Endowment will place more emphasis on arts education and intends to broaden the scope of the Artists in Education Program. Its primary objective will be to encourage art in education as a basic part of the curriculum, from kindergarten through high school.

STRUCTURE

Mandate

The National Council on the Arts was established by Public Law 88-579 on September 3, 1964, and was later made the advisory body to

the National Endowment when on September 29, 1965, the President signed Public Law 89-209 providing for the creation of the National Foundation on the Arts and the Humanities. The Foundation included the following organizations: the National Endowment for the Arts, with its advisory National Council on the Arts (already in place), the National Endowment for the Humanities, the National Council on the Humanities, and a Federal Council on the Arts and the Humanities. The latter is an advisory body established primarily to promote coordination between the programs and activities of the Endowments and activities of other federal agencies. The Institute of Museum Services, established in 1976, was included as a part of the Foundation in the 1984 amendments. The Act has been amended to comply with other legislation and has been reauthorized, from time to time, to provide for annual appropriations. The most recent reauthorization and amendment of the National Foundation on the Arts and Humanities Act of 1965 is dated July 9, 1986.

The Mission Statement of the Endowment, adopted in November 1983, describes its mission:

"to foster the excellence, diversity and vitality of the arts in the United States, and to help broaden the availability and appreciation of such excellence, diversity and vitality. In implementing its mission, the Endowment must exercise care to preserve and improve the environment in which the arts have flourished. It must not, under any circumstances, impose a single aesthetic standard or attempt to direct artistic content" (cited by National Endowment for the Arts, 1984).

"The Arts," as defined by the Act, "includes, but is not limited to, music (instrumental and vocal), dance, drama, folk art, creative writing, architecture and allied fields, painting, sculpture, photography, graphic and craft arts, industrial design, costume and fashion design, motion pictures, television, radio, tape and sound recording, the arts related to the presentation, performance, execution, and exhibition of such major art forms, and the study and application of the arts to the human environment" (United States Congress, 1986).

Relations with Government and Other Agencies

The Chairman of the National Endowment for the Arts must submit an annual report to the President for transmittal to the Congress on or before the 15th day of April each year. As well as summarizing the activities of the previous year, the report may also include recommendations which the Chairman deems appropriate. In addition, the National Council on the Arts may submit an annual report to the President for transmittal to the Congress on or before April 15 of each year. In practice, a single report is made and distributed.

Close relationships have been developed with state and local arts agencies, particularly for the effective operation of the Federal/State Partnerships program. When the NEA was established in 1965, only eighteen states had arts agencies, but, by 1974, arts agencies had been operating for a full year in every state. The Council participates in a joint Committee with the National Assembly of State Arts Agencies and the National Assembly of Local Arts Agencies (Triple N).

The NEA frequently shares responsibility with other funding partners--federal agencies, private foundations, corporations--for new programs. Since the 1970's, the NEA has cooperated with the Department of Education on arts education programs, has been an adviser to the U.S. Information Agency on its artistic exchange programs, and to the General Services Administration on its program of commissioning works by contemporary American artists for inclusion in new federal buildings.

Partnerships have also been developed with the private sector to assist specific activities, such as that with the Rockefeller Foundation and Exxon to fund choreography residencies.

The NEA maintains contacts with similar government arts supporters in other countries to exchange information on programs and activities.

Objects and Powers

The National Endowment for the Arts was created to encourage and support American art and artists. It serves as a catalyst to promote the

continuing vitality and excellence of the Arts in America. To support arts activities of merit, to promote the overall financial stability of American arts organizations, and to make the arts accessible to wider, more informed audiences, the Endowment seeks to increase non-federal contributions through both its funding and advocacy. To fulfill its objectives, Endowment activities:

- demonstrate national recognition of the importance of artistic excellence;
- provide opportunities for artists to develop their talents;
- assist in the creation, production, presentation/exhibition of innovative and diverse work that has potential to affect the art form and directly or indirectly result over time in new art of permanent value;
- assure the preservation of our cultural heritage;
- increase the performance, exhibition, and transmission of art to all people throughout the nation;
- deepen understanding and appreciation of the arts among all people nationwide;
- encourage serious and meaningful art programs as part of basic education;
- stimulate increasing levels of nonfederal support of the arts;
- improve the institutional capacity of the best of our arts organizations to develop, produce, present, and exhibit bold and varied fare; and
- provide information about the arts, their artistic and financial health, and the state of their audiences (cited by National Endowment for the Arts, 1984).

The Board

The National Council on the Arts is composed of the Chairman and 26 private citizens who are widely recognized for their knowledge, expertise or profound interest in the arts, or have

established records of distinguished service or achieved eminence in the arts. They include practising artists, civic cultural leaders, members of the museum profession, and others professionally engaged in the arts so that collectively, their membership provides an appropriate representation of the major art fields. The members are appointed by the President of the United States, with the advice and consent of the Senate, for six-year terms staggered so that roughly one-third of the Council rotates every two years. They are not eligible for re-appointment in the two years following the expiration of their term. In making these appointments, "the President shall give due regard to equitable representation of women, minorities, and individuals with disabilities who are involved in the Arts" (United States Congress, 1965, sec. 955b). The Chairman of the National Endowment for the Arts, who is also Chairman of the National Council on the Arts, is appointed by the President for a four-year term with the advice and consent of the Senate, and may be re-appointed. The Deputy Chairmen of the Endowment are appointed by the Chairman.

The Council advises the Chairman on programs, policies and procedures. It also reviews and makes recommendations on applications for grants to the Chairman, but, by law, the Chairman makes final decisions on policies, programs, procedures and the awarding of all grants and contracts.

Members of the Council are paid an honorarium and travel expenses for attendance at meetings and while on Council business.

Committees

The Council meets as a whole and does not subdivide into committees.

Meetings and By-laws

The Council on the Arts meets for three days four times in any calendar year--normally in February, May, August and November.

Management and Staff

The Chairman of the Endowment is appointed by the President of the United States, with the advice and consent of the Senate for a term of

four years and may be re-appointed. He/she is authorized by the Act to "appoint employees, subject to the civil service laws, as necessary to carry out the Chairperson's functions, define their duties, and supervise and direct their activities" (United States Congress, 1965). In 1984-85, the total number of staff employed was 262, 182 professionals and 80 support staff. Since the Biddle administration, a regular program of rotation of Program Directors out of office after approximately five years service has existed.

The National Endowment for the Arts provides support for Regional Representatives (six as of 1986) throughout the country to act as links between specific regions and the Arts Endowment. Regional representatives report directly to the Chairman on the needs involving the arts and audiences. These costs are regarded as a program expense.

In addition, the NEA provides funding to permit approximately forty-five promising arts managers each year to spend three months working at the Endowment. Participants work as professional staff members, attending seminars, panel meetings and National Council sessions. Fellowships pay a stipend of \$3,500 plus travel costs to Washington, D.C. Fellows are provided with a national overview of arts activities, acquainted with Endowment policies and, in turn, are encouraged to bring fresh insights to the Endowment. An organization chart of the NEA is shown on the following page.

OBJECTIVES

The goal of the Endowment is to foster professional excellence of the Arts in America, to nurture and sustain them, and to help create an environment in which they may flourish and be experienced and enjoyed by the widest possible public. The agency does not interfere with the creative activities of individual artists or arts organizations.

Artists

The Endowment fosters the creative activities of individual artists through support for those who demonstrate high artistic talent and a commitment to their artistic field. It also

supports the training and development of individual artists. Creative artists are assisted directly by fellowships and indirectly through a range of mechanisms intended to promote the dissemination of their work. Performing artists are assisted, in all but a few instances, primarily through institutions that make their art possible--theatre, dance and opera companies, chamber music ensembles, orchestras--but also by presenting organizations which bring their performances to the public. Though the larger portion of the Endowment's grant budget is allocated to institutions of varying kinds, many of these grants directly assist individual artists.

To fulfill its mandate to preserve its country's cultural heritage, the NEA has developed programs to assist apprentices to work with master folk artists and to reward in some way master traditional folk artists who have made significant contributions to the nation.

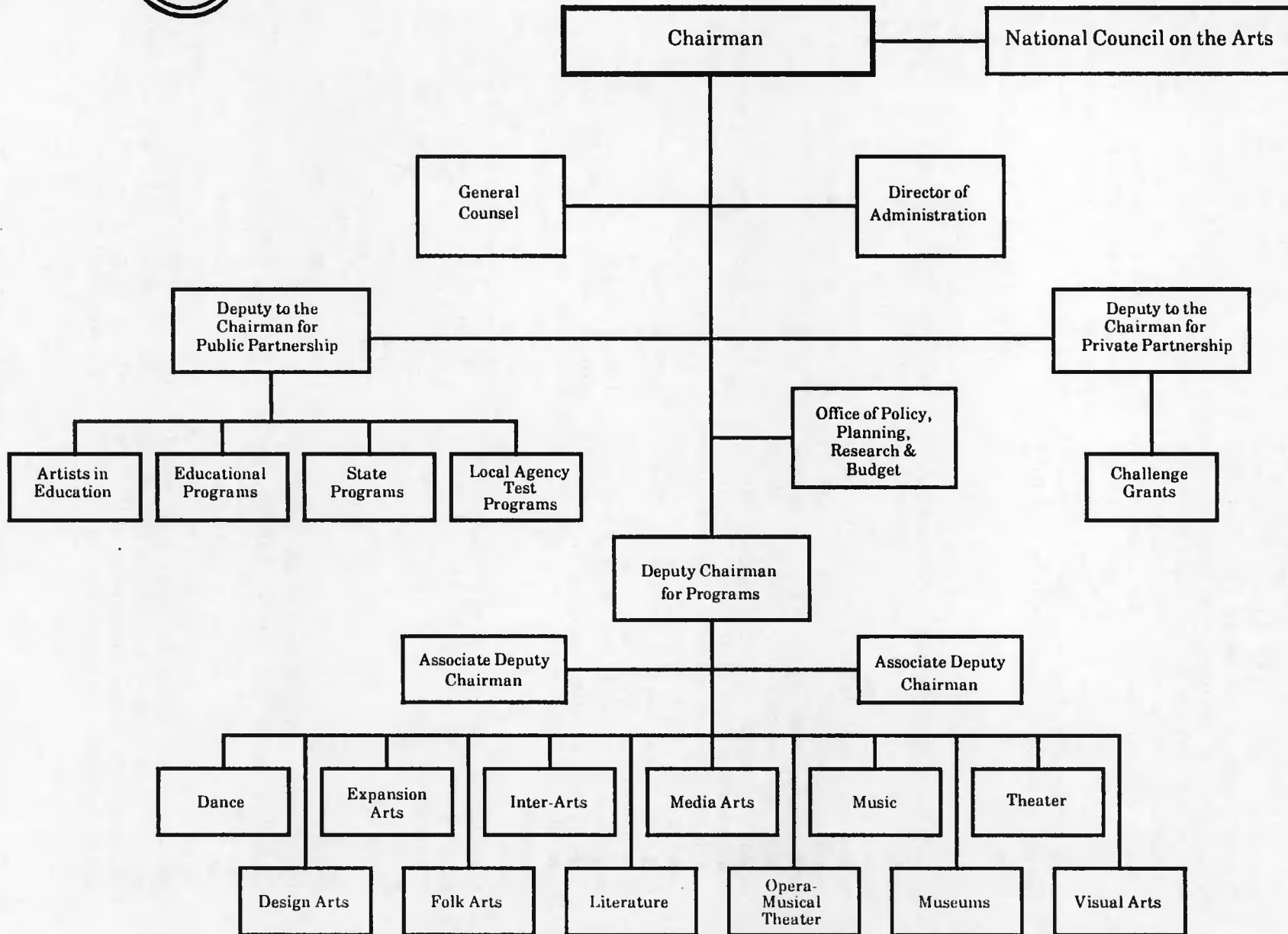
Organizations/Institutions

The NEA assists non-profit arts organizations in the performing arts as primary employers of individual artists and in other disciplines where institutions are the channel for the dissemination of the work of creative artists. Presenting organizations, which bring artists and performing arts companies to local audiences, are also assisted. Grants made to organizations are usually for specific projects and frequently to improve artistic standards. In general, Endowment money is used for project support rather than for general operating expenses or deficit reduction.

Audiences/General Public

The Endowment considers that its mandate, to support access to artistic excellence, is intertwined with the objective of supporting such excellence and has devised programs to disseminate the arts to as broad an audience as possible. State and local arts agencies, which are in more immediate contact with the public, are also involved in expanding the audience for various art forms. Funding through Touring and Presenting programs is directed to meet these objectives in the performing arts as funding to Museum and Media Arts programs is for the visual arts.

National Endowment of the Arts - Organization Chart



Artistic institutions of national stature have not only been sustained but have also been brought to a nationwide audience both through funded touring and presentation of televised live performances such as the "Live from Lincoln Centre" series which began in 1976. The Endowment has discovered that television, far from undermining live performances, whets the viewers' appetites for more. As an example, the Joffrey Ballet learned that after appearing on Dance in America, 59% of those attending their next New York season for the first time were there because they had seen the company on television (National Endowment for the Arts, 1982).

Service Organizations

The Endowment recognizes the importance of national service organizations in facilitating communications within a particular field. Other service organizations are function-specific or interdisciplinary and exist at the regional and local levels. These organizations respond to needs for information, advocacy, public education, professional and volunteer training and for various forms of technical, managerial, and support services. Because of the size of their memberships, they are able to provide services that their clients could not otherwise afford to obtain. In the 1970's particularly, these organizations were instrumental in assisting the NEA to substantially increase its resources through the lobbying efforts of their constituents.

In most of the twelve discipline program areas, a grant category has been set aside for organizations that provide a broad range of services to the artists in that particular discipline.

Services

In the 1983 Annual Report, Chairman Frank Hodsoll reiterated that "the Endowment must continue to exercise leadership in recognizing excellence wherever we find it, particularly in those areas where recognition is not easily attained . . . specifically of the experimental, seldom performed or exhibited, ethnic and longer-term" (National Endowment for the Arts, 1984). Leadership on behalf of the arts is given

through advocacy on many levels, through cooperation with other governmental agencies on matters relating to the arts, through stimulating increased support from the private sector, and, through exploration of effective ways in which the arts may be used to achieve desirable social objectives and expand the public's knowledge, understanding and appreciation of the arts. The agency works as a catalyst to increase support for the arts by encouraging contributions from private citizens, public and private organizations, and states and communities.

POLICIES AND PRINCIPLES

The NEA fosters creativity and excellence by individual artists through providing support to individuals, including non-institutional ensembles of high artistic talent and demonstrated commitment to their field within the arts, and through support of the training and development of these artists.

It fosters institutional creativity and the development of excellence in the arts in America (a) through support of organizations for projects and productions of substantial artistic significance, originality and imagination; and (b) through development of staff resources and through support of service organizations that provide technical and informational assistance to artists and organizations for the pursuit and achievement of standards of professional excellence in the arts. Though NEA grants have been project-oriented, its funds have been concentrated among a relatively few organizations; an indication that these organizations have been able to develop fundable projects which provide them with on-going NEA support (Schuster, 1984). The Endowment does not support commercial or profit-making arts organizations.

The NEA preserves the artistic birthright of present and future generations of Americans by supporting survival of the best of all art forms which reflect the American heritage in its full range of cultural and ethnic diversity. Tangible evidence of this policy was initiated in 1982, with a program to award annually twelve National Heritage Fellowships.

The NEA, through its programs, endeavours to ensure that all Americans have a true opportunity to make an informed and educated choice to have the arts of high quality touch their lives so that no person is deprived of access to the arts because of geography, income, education, physical or mental handicaps, or diverse ethnic group needs.

At the heart of the Council's grants system is its reliance on peer evaluation. The judgement and experience of individual artists and other professionals in the arts is crucial in establishing policies and making informal decisions.

Another principle, adopted by the NEA since its inception, is that its financial assistance be matched by non-federal funds. Nevertheless, the Endowment sees the necessity to give careful attention to the needs of developing arts groups of special merit which may not be able initially to meet this criterion.

The National Council has adopted funding policies which reinforce Endowment goals and legislative requirements:

- it places strong emphasis on artistic quality as the first criterion in evaluating applications for assistance;
- Council-approved guidelines generally preclude funding for new organizations, thereby focussing Endowment support on activities which have demonstrated their quality, value to their communities, and ability to attract basic support from non-federal sources;
- it is careful not to permit grantees to become dependent on the Endowment for a major portion of their total budgets;
- it generally does not recommend against awarding grants to cover organizational deficits, except in special circumstances as part of the Challenge II program.

Though the NEA regards itself as a funding partner for the arts and arts institutions, and sometimes a rather small one, it recognizes that its approval of a grant frequently provides the client with the leverage needed to find sufficient funding from other sources.

PROGRAMS

Grants

The Endowment awards grants to individuals and arts organizations through a range of Programs which are sub-divided into several categories of funding. At the present time, there are more than 100 categories of assistance to the arts. Programs differ and continually change to reflect the needs of the particular field they serve. With the exception of awards to individual artists, all grants must be matched, at least on a dollar-for-dollar basis with non-federal funds. Funding is offered in the following areas: dance, design arts (includes architecture, landscape architecture, urban design and planning, interior design, industrial design, graphic design, and fashion design), expansion arts, folk arts, inter-arts (interdisciplinary), international, literature, media arts, museums, music, opera-musical theatre, theatre, visual arts. As well as funding interdisciplinary projects, the Inter-Arts programs provide grants to presenting organizations, artists' colonies and service organizations. Expansion Arts seeks out emerging artists and arts institutions in inner cities, isolated rural areas, or from minority or tribal communities and helps them, through both funding and advice, to enter the mainstream. Additional programs provide funding for Artists in Education, the State Programs, Locals Test Programs, Challenge Grants, and Advancement Grants. A complete list of programs is shown in *Appendix A*.

Individuals

Fellowships to individual artists are given to those who can demonstrate exceptional talent and who are citizens or permanent residents of the United States. The largest proportion of funding for individuals is given in the Literature and Visual Arts Programs. They spend over 40% of their total budget on individuals as opposed to organizations, while for Folk Arts, Museums, Theatre, Opera/Musical Theatre programs the figure is about 5% for individuals. Competition is extremely strong. In a recent year for example, 5,000 applications from visual artists were received, and 232 artists working in photography, sculpture and crafts shared \$2.25 million. The Endowment also provides Arts

Management Fellowships which allow 45 arts administrators per year to spend three months studying and working in its offices.

Organizations

It is difficult to provide a general description for the variety of organizations assisted by the NEA. Matching grants are made to non-profit, tax exempt organizations with a high artistic level and of national or regional significance which create, perform, present the arts, provide services to artists and/or assist them to carry out their projects. Eligible organizations must also adhere to the laws respecting compensation of employees and discrimination on the basis of race, colour, national origin, personal handicap or age. Museums are assisted with both program and treasury funds for catalogues, special exhibitions and conservation.

In addition to supporting a wide variety of activities of organizations related to the arts disciplines, the NEA offers a number of programs directed to particular constituents with specific types of assistance.

The Federal-State Partnership Program was authorized to begin in 1967. These funds were divided equally and made available to the official arts agencies of the 50 states and six special jurisdictions (American Samoa, District of Columbia, Guam, Northern Marian Islands, Puerto Rico and the Virgin Islands). The arts agencies, in turn, match the Endowment funds on at least a dollar-for-dollar basis with non-federal monies. In the first two years, \$2 million were appropriated for matching grants, and State legislature appropriations were \$4.8 million in 1967, rising to \$6.7 million in 1968. Private contributions also increased dramatically over the first four years. This program is currently administered through the Office of Public Partnership and in 1984-85, distributed 56 grants amounting to \$20.8 million. Though the State Basic Grants are based on a formula, States must submit a proposal for use of the grant before receiving payment and must subsequently submit a report. In accordance with the Act, a minimum of 20% of NEA Program funds goes to the State and regional arts agencies as basic State grants to carry out approved plans. Other categories of programs also assist these agencies for special purposes.

Challenge Grants, established by Congress in 1976, are intended to complement program support by encouraging the achievement of financial stability of recipient organizations. These grants are awarded to cultural organizations or groups of cultural organizations that have demonstrated a commitment to artistic quality and have arts programs of recognized significance (most recipients have already been approved for program funds). Applicants are required to match each Endowment dollar with at least three dollars from new or increased non-federal sources. Grants are made over three years as matching funds are raised, and many of them are made to augment institutional endowment funds or for major artistic initiatives. These grants are administered by the Office for Private Partnership. Challenge Grant recipients may now apply for a second Challenge Grant but only when one fiscal year has elapsed since the completion of the first grant.

Advancement Grants, open to specific disciplines each year, are tailored to assist organizations of the highest artistic excellence to develop specific strategies to eliminate deficiencies in organizational management practice and take carefully planned steps toward the achievement of long-range goals. These grants are made in two stages including a Planning/Technical Assistance phase, followed by the matching Advancement Grant for multi-year implementation.

Locals Test Program is a new initiative established in 1983, to test ways in which the Endowment might provide to local arts agencies funds that will serve as a catalyst for increased support to the arts by local governments. A limited number of three-year projects, which have been carefully developed through a planning process to respond to local needs, are funded. Grants must be matched two-to-one with new city and/or county funding over the period.

Services

In addition to its grants programs, the NEA undertakes a wide range of leadership and advocacy activities. It has also established an Office for Special Constituencies. This office provides funding for technical assistance

projects by artists and arts organizations to make the arts more accessible to disabled people, older adults, and people living in institutions. Model projects to assist and demonstrate ways to make the arts more available to this segment of the population have also been funded in association with the Inter-Arts Program. Grants for these purposes are made to NEA clients through the appropriate discipline program.

National Medal of Arts: these medals, not more than twelve in any calendar year, will be awarded by the President on the basis of recommendations from the National Council on the Arts. Medals may be awarded to individuals or groups who, in the President's judgement, are deserving of special recognition for their outstanding contributions to the excellence, growth, support and availability of the arts in the United States (United States Congress, 1965).

The NEA regularly funds research, and the resulting reports provide it, as well as artists, arts organizations and the public, with new information on the needs and conditions of the arts and assist it in the evaluation of program effectiveness.

Assessment

Advisory panels review and evaluate applications, making recommendations to the National Council, which in turn, makes final recommendations on grants and policy to the Chairman. Every major Endowment program has an advisory panel, and many have a number of panel sections which deal with specific funding categories. For example, in FY 1987, the Music Program had thirteen panel sections for application review. Panels are composed of artists, arts administrators, board members, critics, patrons, representatives of state arts agencies, and others who provide a wide range of knowledge and experience in the specific field. They are also chosen based on geographical distribution and are broadly representative of cultural diversity. The membership of panels changes substantially from year to year as members are appointed for terms of one year, but no more than 20% of the annual appointments may serve beyond the limit of three consecutive years on a panel section. Panels reflect a mix of new and experienced

members. They serve the individual Endowment programs as the National Council serves the Council as a whole. Along with the Council, they not only review applications for grants, but also identify problems and develop the policies and programs through which the Endowment responds to changing conditions. Panelist nominations are solicited throughout the year from members of the National Council, panel members, state arts agencies, national organizations in program areas, and individuals with a continuing interest in the arts. The Chairman, with the advice of staff and Council members, makes the final selection of panelists. In FY 1987, 678 panel members served on 92 panel sections considering nearly 17,000 estimated applications which would result in approximately 4,500 grants (National Endowment for the Arts, 1987).

The Endowment also uses a network of consultants and panelists who make on-site visits, attending performances and meeting with the management of companies and often with the boards. They prepare reports on the organizations, and these reports become part of the application for a grant that is subsequently reviewed by the particular panel.

In reviewing certain types of applications, the Endowment may arrange pre-screening meetings of about three panelists who will examine the applicants' work samples, e.g. slides, audio and video recordings, scores, etc. over one or several days and prepare recommendations which will be part of the material reviewed by the particular panel as a whole. Lead panelists are also employed by some program categories to facilitate the review of large numbers of applications. These panelists are assigned a certain portion of the application load and are responsible for conducting a more detailed analysis of supplementary material and for presenting their findings to the rest of the panel.

Most panel sections review applications for a single funding category within a major program, but approximately 20% review applications to more than one category. In order to provide a diversity of opinion within the discipline or category, the number of members on each panel varies. Depending on the number of

applications and the complexity of the process, panels may meet for several days or a week. Panel meetings are open to the public for all policy and guideline discussions but closed for application review.

Members receive \$75.00 per day, and those living outside the Washington area are reimbursed for travel expenses.

Appeal Process

To deal with appeals concerning declined applications, the NEA has developed a formal procedure. A project director or authorized official may request, within 30 days following notification of the NEA's decision on an application, an explanation of a declined application from the appropriate program director. The program director will explain the basis for the decision and on request will provide the official with the substance of the advisory panel review comments. The program director will give the official opportunity to present his/her point of view, and will take any further action that appears appropriate. Further reconsideration of declined grants is available to applicants only on grounds related to procedural impropriety or error, such as the application being declined on the basis of review criteria other than those appearing in the relevant guidelines; or based on influence on the advisory panel of member(s) with undisclosed conflict of interest, or based on the panel having received information that was incorrect or incomplete though the applicant had submitted accurate and complete information as part of the application process. If the Project Director or authorized official is not satisfied with the NEA Program director's explanation, he/she may request reconsideration, in writing, of the appropriate Deputy Chairman (but based only on the three circumstances cited) and this decision will be final.

FINANCES

Sources of Funds

Originally, the Congress appropriated three types of funds to the Endowment: National Program Funds, which provide money for grants to artists and arts organizations across the country; Federal-State Partnership Funds, received by the Endowment but disbursed to

official State arts councils for programs within their own States or regions; and, Treasury Funds, which match dollar-for-dollar donations (including bequests) of cash or property which are made directly to the Endowment. In addition, the Congress annually appropriates specific amounts for administration. In later years, the first two funds were amalgamated, though the criteria continues that 20% of NEA program funds be allocated to State and local agencies.

The Treasury Funds (which are now double the original donation amount) are spent by the Endowment in the same manner as Program Funds. However, these funds are doubled again as the grantee must find monies, though not necessarily from new sources, to match them. Thus \$1.00 of NEA money generates \$4.00 for the ultimate purpose of the grantee. This provision of the legislation was designed to encourage and stimulate increased private funding of the arts. It allows non-federal contributors to join the Endowment in the grant-making process, generally for projects supported by the Endowment under established program guidelines.

In the first year of operation, the Endowment's total appropriation was \$2.5 million, but in 1969, it received \$2 million for the Federal-State Partnership and its total appropriation increased to just less than \$8 million. Some chronology of the growth of the budget is explained in the Introduction. In 1984-85, the total appropriation was \$163,660,000 which included \$118,678,000 for Regular Program Funds, \$8,820,000 Treasury Funds, \$20,580,000 for Challenge Funds and \$15,582,000 for Administration. In this year, the total for administration included the funds for the Office of Policy Planning and Research which had hitherto been a part of the Program funds.

The fiscal year, which originally ran from July 1 to June 30, was changed in 1977 to October 1 to September 30. This was in line with a change throughout the government system. External audits are done by the General Accounting Office, as appropriate, but not annually.

Donations

Gifts to the Endowment are generally deductible for federal income, estate, and gift tax purposes.

Gifts may be made for a specific organization eligible for Endowment support, for specific programs, or may be unrestricted and therefore may be used for projects recommended to the Chairman by the National Council on the Arts. The Chairman may accept gifts of up to \$15,000 without Council recommendation.

Appropriation and Planning Process

The budget process is a yearly cycle, beginning with the Endowment's proposed budget and ending with the President's signature to the Congressional Bill on Interior and Related Agencies.

In June of any given year, Program Directors present their budget requests (program and administration) to the Chairman, Deputy Chairman and Endowment Budget Office, and the latter groups develop an initial budget based on agency-wide priorities. In August, the National Council considers this proposed budget, and in September, the NEA submits it to the Office of Management and Budget, which determines at what level the Endowment's request will become part of the President's budget presentation to the Congress. The President sends his budget to Congress in January, and within two days the Endowment sends its detailed budget request (reflecting and justifying the amounts submitted in the President's budget) to the Congress. In the spring, the House and Senate Appropriations Sub-Committees hold their hearings and, in the summer, make their recommendations to the floor in both houses. In late summer, the full House and Senate vote on separate Bills, a House-Senate Conference Committee meets to resolve differences between the two Bills, and each house votes on the final version. The President signs the Bill into law in September.

NATIONAL ENDOWMENT FOR THE ARTS

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
DANCE	Choreographers' Fellowships Dance/Film/Video Projects General Services to the Field Grants Special Projects	Dance Company Grants for Projects Dance/Inter-Arts/State Programs (1) Presenting/Touring Initiative Grants to Dance Presenters Dance/Film/Video Projects General Services to the Field Grants Special Projects	
DESIGN ARTS	Distinguished Designer Fellowships Design Advancement Grants	Design Advancement Grants Grants to Organizations Awarding Design Fellowships Design Program Grants to State and Regional Arts Agencies	
EXPANSION ARTS		Expansion Arts Project Grants Services to the Field Grants Community Foundation Initiative Special Projects Grants Organizational Development Pilot Grants (for dance companies)	
FOLK ARTS	National Heritage Fellowships(2)	Grants for Presentation of Traditional Arts and Artists Services to the Field Grants Media Documentation of Traditional Arts	State Apprenticeship Program Grants
INTER-ARTS		Presenting Organizations Organizations Offering Services to Presenters Dance/Inter-Arts/State Programs (DIS) (1) Presenting/Touring Initiative Interdisciplinary Arts Projects Artists' Colonies Services to the Arts Grants	
LITERATURE	Fellowships to Creative Writers and Literary Translators	Assistance to Literary Magazines Small Press Assistance Distribution Projects in Literary Publishing Residencies for Writers Assistance to Literary Centres Audience Development Projects Professional Development	
MEDIA ARTS (Film/Radio/ Television)	Film/Video Production Grants Regional Fellowships American Film Institute (AFI) Independent Filmmaker Program (3) Radio Production Grants Narrative Film Development	Film/Video Production Grants American Film Institute/National Endowment for the Arts Film Preservation Program (3) Radio Production Grants Programming in the Arts Grants Media Arts Centres National Services Grants Radio Services Grants Radio Workshops and Residencies	
MUSEUMS	Fellowships for Museum Professionals	Special Exhibitions Grants Utilization of Museum Resources Grants Conservation Grants Collection Maintenance Grants Special Projects Museum Purchase Plan Grants to Institutions for Museum Training	

NATIONAL ENDOWMENT FOR THE ARTS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
MUSIC	Fellowships for Composers, and Collaborators American Jazz Masters Fellowships(2) Solo Recitalists Fellowships Jazz Study Apprenticeships Fellowships for Jazz Performers and Composers Music Recording Special Projects	Music Presenters Grants Festivals Grants Jazz Management Grants Jazz Special Project Grants Grants for Innovative Projects of National or Regional Significance Music Ensembles - Chamber Music/New Music and Jazz Ensembles Grants for Choruses Orchestra Grants Composer-in-Residence Consortium Commissioning Career Development Grants Music Recording Centres for New Music Resources Grants to Service Organizations Special Projects	Music Professional Training
OPERA-MUSICAL THEATRE	Producers Grants - New American Works Special Project Grants	Professional Companies Grants Regional Touring Grants New American Works Grants to Organizations Special Projects Grants to Organizations for Services to the Art	
THEATRE	Fellowships for Mimes Fellowships for Playwrights Director Fellows	Professional Theatre Companies Grants to Organizations for Services to the Art Special Artistic Projects Ongoing Ensembles Grants Professional Theatre Presenters	Professional Theatre Training
VISUAL ARTS	Visual Artists Fellowships	Visual Arts Organizations Visual Arts Forums Art in Public Places Collaborations in Art/Design Special Projects	
OTHER	U.S./Japan Exchange Fellowship Program U.S./France Exchange Fellowship Program Arts Administration Fellowship Program	Arts in Education - State Arts In Education Grants - Arts in Schools Basic Education Grants - Special Projects Basic State Grants Regional Arts Programming Grants State Support Services Local Government Incentive Grants Local Arts Agency Development Grants Challenge Grants (4) Advancement Grants Grants in all disciplines to make existing or future projects more accessible to special constituencies	

(1) This grant program is shared by three NEA program sections and funds touring and presenting of dance companies.

(2) Candidates must be nominated.

(3) Administered by the American Film Institute

(4) Challenge Grants must be matched on at least a three-to-one basis.

THE NATIONAL ENDOWMENT FOR THE ARTS
REVENUE & EXPENDITURE (\$'000)

(Fiscal Year Ends 30 September)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Appropriation Regular Program	118,678	119,000	101,675	103,330	113,960
Treasury Board					
Fund *	8,820	9,000	11,200	14,400	19,250
Challenge Grant					
Funds *	20,580	21,000	18,400	14,400	13,450
Administration **	15,582	13,223	12,846	11,326	12,135
TOTAL	163,660	162,223	144,121	143,456	158,795
Nonfederal Gifts	1	9	26	31	34,907***
Interagency Transfers	--	390	350	--	382
Cancelled Grants	194	868	427	98	1,054
Unobligated Balance, prior year	22,496	19,673	15,425	1,155	3,834
TOTAL REVENUE	186,351	183,163	160,349	144,740	198,972
EXPENDITURE					
Advancement	2,385	1,697	1,114	381	1,250
Artists in Education	6,437	5,785	5,101	4,823	5,377
Dance	12,653	13,272	12,760	9,807	9,572
Design Arts	5,520	5,937	5,796	5,404	7,039
Expansion Arts	8,459	8,767	8,642	7,479	9,654
Education	100	--	--	--	--
Fellows (Management)	160	131	107	113	175
Folk Arts	3,228	3,274	2,805	2,536	3,105
Inter-Arts	8,371	7,803	6,069	5,284	6,912
International	175	178	54	133	339
Literature	5,125	4,446	4,325	4,337	4,937
Media Arts	12,712	12,533	12,284	11,828	14,211
Museum	18,711	20,416	18,364	15,856	17,035
Music	25,312	23,189	17,465	16,769	17,793
Opera-Musical Theater	11,003	9,242	7,355	5,916	7,244
Research ****	737	732	705	339	1,049
Special Constituencies	53	44	48	37	176
Theater	14,541	15,948	13,725	10,371	11,684
Visual Arts	7,551	7,228	6,680	7,302	8,097
Locals Test Program	2,256	2,000	--	--	--
State Programs	24,372	24,552	21,292	21,488	23,921
Regional Representatives	--	770	659	985	1,166
SUB TOTAL (GRANTS & SERVICES)	169,861	167,944	145,350	129,188	150,736
ADMINISTRATION					
Salaries & Benefits	9,248	8,775	8,739	8,190	8,662
Staff & Council Travel	270	282	279	271	273
Transportation	19	17	21	16	19
Office Rent	1,934	1,897	1,166	617	645
Equipment Rental	213	208	193	207	283
Telephone	278	395	398	321	256
Postage	120	120	120	49	109
Printing	215	216	156	192	416
Training	11	9	14	11	44
Miscellaneous Contractual					
Services	336	214	343	292	360
Panelist Contracts *****	589	554	535	486	670
Consultant Contracts *****	21	38	28	112	83
Administrative Contracts (Major) *****	443	364	495	68	168
Intergovernmental Personnel					
Act	162	--	--	--	--
Regional Representatives	589	--	--	--	--
Supplies & Materials	114	120	115	91	124
Capital Equipment	9	2	194	372	8
Office of Policy, Planning & Research	975	--	--	--	--
Allowance for Late Payments	36	12	50	31	15
SUB TOTAL (ADMINISTRATION)	15,582	13,223	12,846	11,326	12,135
TOTAL EXPENDITURE	185,443	181,167	158,196	140,514	162,871

* Funds received to match non-federal gifts.

** Figures include costs of President's Committee on Arts and Humanities established in 1982.

*** \$34,870 was to release federal appropriation.

**** Expenses were moved to Administration in 1985.

***** Cost of peer panels.

***** Includes some travel expenses for panel members.

***** NEA contracts out graphic services, payroll services and some other administrative services.



Research & Evaluation
The Canada Council
June 1988

AUSTRALIA COUNCIL

INTRODUCTION

The Australia Council, established in 1975, was preceded by the Australian Council for the Arts which had begun in 1968. In 1973, the latter's scope and responsibility were broadened when it accepted the functions of the Commonwealth Literary Fund, the Commonwealth Art Advisory Board and the Commonwealth Assistance to Australian Composers scheme. Its programs were then expanded to include Aboriginal arts, crafts, film and television, literature, music, theatre and visual arts. It was also asked to develop detailed plans for the statutory authority which had been announced by the Government. After wide consultations, the Council presented its draft charter to the Prime Minister. Subsequently, this charter with some amendments was used as a basis for the legislation which was enacted.

In March 1975, the Australia Council Act was passed and through amendments in 1976, it was formally given the role of the Government's advisory agency in the arts. These amendments also provided for its administration of the Public Lending Right payments to Australian authors and publishers and transferred its responsibilities in film, radio and television to the Australian Film Commission. The administration of the Public Lending Right scheme was transferred to the Department of Home Affairs and Environment which became in 1987 the Department of the Arts, Sports, the Environment, Tourism and Territories.

In its first year, in addition to consolidating its grant-giving role, the Council was instrumental in establishing a committee to study existing copyright legislation and to consider the need for new legislation specifically designed to protect Aboriginal individual and collective rights to their arts.

As early as 1975/76, the Council was faced with major decisions in the distribution of its funds as its government appropriation was frozen at the previous year's level while the inflation rate grew apace. By the end of that year, several major performing companies were in serious

financial difficulty despite substantial increases in ticket prices. Concern was expressed for the career development and employment of professional artists as well as the possibility of losing them through emigration.

During the year, a consulting firm was engaged to review the Council's operations and administration and to consider devolving the administration of small grants to other agencies. At the same time, the Prime Minister made a Ministerial statement on the arts suggesting that patronage of the arts should be a partnership with all levels of government and the private sector but at the same time re-affirming the Government's commitment to support of the arts and to the arm's-length principle. By amendments to the Australia Council Act, the Council was confirmed as the Government's adviser on the arts and the role of the Council vis-a-vis the Boards was changed with the Council now having authority to lay down guidelines for Board activity. A number of changes in the structure of the Council were effected in order to streamline its operations and reduce its costs.

But in this year, more was written about Aboriginal art and more Aboriginal artists exhibited, performed or published their works than ever before. However, the cost of operating programs in remote areas is high and the Council's ability to fund these activities had been eroded by inflation. Nevertheless, it gave priority to these activities and has assisted groups to perform not only in urban areas but also in other countries; it has supported Aboriginal-owned local museums; it has purchased antique artifacts and contemporary arts and crafts for eventual display in such museums; it has arranged marketing seminars to assist crafts people to promote their products.

The following year, 1976, saw the establishment of the Australia Music Centre, a national organization for information, promotion and archives for composers, performers and the public, as well as the birth of two new music ensembles, the Australian Chamber Orchestra (a nucleus of 13 experienced leading players and

outstanding recent graduates) and the Australia Contemporary Music Ensemble. It was expected that both groups would perform nationally and provide new artistic opportunities for Australian musicians.

A study of Australians' attitudes to the arts, commissioned by the Australia Council in 1980, surveyed 1,700 Australians in metropolitan and regional centres (Tolhurst, 1980). It revealed that Australians are deeply involved in a wide range of social and cultural activities of which the arts are an integral part; levels of interest and participation in the arts are high; people believe that the arts are for everyone, not for a select minority; they have a high regard for Australian artists; they feel strongly about and take great pride in Aboriginal Art. This was in significant contrast to the earlier decades of this century when the term "the cultural cringe" was coined and the first chairperson of the Australia Council, Dr. H. C. Coombs, lamented that:

"The arts in Australia have too long continued to arise out of and to reflect the Western European traditions from which they derived, and have been too little influenced by the environment, dreams, prejudices, interests and values which are peculiarly Australian. I believe that this failure to be influenced by and to reflect our own special way of life has been part of the reason why the arts have been regarded as suspect by so many of our people, many of whom still see them as alien, an expression of snobbery and of privilege or, simply, as 'strictly for the birds'" (quoted by Hull, 1986).

Frequently, Australian artists found they must leave their own country and go overseas in order to find an environment which was more encouraging and provided better opportunities to practise their art. But in addressing the Australian Studies Association in 1985, Dr. Donald Horne, current chairperson of the Australia Council, suggests that so far as the "cultural cringe" was concerned "(or as I would put it, the self-denigratory provincialism in academic, intellectual and artistic life), it seems to me that we can wipe this section of the scoreboard clean. The cringe (apart from

vestigial bits, mainly in the motion picture industry) is over. The artists and intellectuals have shown the way" (*Artforce*, 48, 1985). And he goes on to list the achievements: the books written, the music compositions, the range of playwrights and of performing arts companies, the success of the film industry at home and overseas, the broadcasting service, the development of a craft community and the burgeoning community arts.

In 1982-83, David Throsby and Glenn Withers, of Macquarie University, carried out a survey of Australians' willingness to subsidize the arts and community involvement in the arts and published several research papers based on the results. In one of these, they point out "that the facts on arts involvement and attitudes indicate broad community endorsement of continued and growing government support of arm's-length funding principles, and of enhanced diversity in arts funding, including improved taxation provisions. The notion of arts as a luxury and as only an elite pleasure foisted on an unknowing or resentful public is simply wrong" (Throsby, Withers, 1984).

In 1980, the Council continued its systematic appraisal of long-standing programs with fifteen reports prepared and seven of them published the same year. In this way, the Council endeavours to ensure that its programs are relevant to changing needs and expectations and keeps abreast of issues in its role of arts advocate to the government and to the community at large. For example, a drama review, entitled Support for Professional Drama Companies revealed that, after twelve years of support, a network of professional theatre companies had evolved including every state and a diversity of theatre product. Three companies offered opportunities for the development of Australian actors and directors and a stimulus for Australian playwrights. Public response to these activities had produced box office revenue representing 50% of the total income.

The Theatre Board also reported that "public interest in dance has risen sharply in the past two or three years" but also noted that "there

has been a discernible shift in interest from 'ballet' to 'dance' in all its forms, particularly with the rise of modern dance companies."

The 1980-81 budget which included a sufficient increase to offset inflation provided some relief after several years of declining government funds. It also included a special provision of \$540,000 for assistance to smaller theatre companies. While the attitude survey supported Commonwealth funding of the arts, it also supported funding from other sources, such as business sponsorship and state governments and lotteries. At this time government support, through the Council, represented 20% of the income of arts organizations but in order to close the gap between revenue and expenditure it was still essential to encourage funding from other sources. In more recent years, the level of States/Territories funding has increased though the contribution of local governments tend to be limited (partly as a reflection of legislation affecting how their money may be deployed).

Another concern expressed was that larger organizations were absorbing a greater proportion of the Council's funds with the resulting tendency to an erosion of support to the individual artist. Therefore, in the Fall of 1981, Council decided to increase the allocation for individual artists by 15% and to reduce grants to large organizations by 5% at the same time encouraging large organizations to seek alternative sources of income to offset the shift in Council's budget. This reduction in Council resources affected particularly the Theatre Board which rather than spread its grants thinner, reduced grants to some companies by 20%, to some by 10% and withdrew funding altogether from some. To assist organizations in all disciplines to find other sources of funding and survive in this difficult financial period, the Council announced a Challenge Grant Scheme which offered \$1 for each \$3 raised from the private sector. But after a loud public outcry (particularly concerning the plight of theatre companies and including demonstrations throughout Australia on Stage Crisis Day) the Government recognized the Council's situation and announced a supplementary allocation of \$809,000, of which \$509,000 was immediately offered to organizations which had accepted Challenge Grants but this time without matching conditions. The combination of grants

restored the arts organizations' funding to the level of the previous year.

In 1980 the Council increased its original seven boards to eight with the addition of one to deal with Architecture and Design. It also completed a Statement of Purpose on which policies for the various disciplines could be developed. To monitor its policies and to be informed of new developments affecting the arts, the Council established a Policy and Planning Division in 1982.

The management of an Artists in the Schools Program initiated in 1978 to stimulate interest and understanding of the arts in schools through personal contact with practicing professional artists was devolved to State Authorities in 1980-81, though the Council continued to contribute to its support. More recently, in its submissions to the McLeay Committee, the Council has expressed the view that arts in education need coordinated national development and has assigned a high priority to this project.

The work of the Council has always been the subject of critical scrutiny and comment so that it has been very aware of the need to constantly review its programs to ensure their relevance to current needs and to streamline administration for efficient operation. However, in 1981-82, it was faced with a diminishing allocation to carry out the same amount of activity. Between 1975-76 and 1981-82, Australia Council funds declined by over 20 percent in real terms, while overall government expenditure on cultural activities increased by five percent. In line with the government decree concerning staff ceilings, the Council also experienced a cut in staff of about 40%. Recognizing its inability to respond sufficiently to changing needs and demands of the arts community in these circumstances, the Council decided that structural changes were necessary, and as a first step a full-time chairman was appointed in the Fall of 1981. Following his appointment and the broad range of consultation which was undertaken, the Council approved the proposed new management structure and allocation of staff resources. Over the next year, most changes in the structure were found to be effective except for the new Client Service division which separated project staff from the discipline

Boards and caused major communications problems. This division was disbanded and art form units serving each art form Board were arranged under the umbrella of the Arts Coordination Director.

The first large-scale national conference of arts administrators in Australia was held in 1981-82 with the Council providing funds to bring international speakers. A number of important resolutions called for action by the Australia Council, for example, research into the impact electronic media and social developments have on the arts; the establishment of an arts data bank; and the coordination of funding procedures with the State arts authorities. Some work had already begun on the data bank, and more energy would be devoted to it within the new structure. The matter of coordination of funding was placed on the agenda of the next meeting of Federal and State Arts Ministers. An advisory group to the Policy Division was set up to review the technological changes and their impact on the arts and to prepare recommendations which would be brought to Council. A committee to consider the subject of arts and technology was set up and following study and investigations the Council published the report in April 1984.

A number of studies were undertaken in 1981-82. A national study of the individual artist--employment, financial circumstances and career patterns--was begun. The Council received the report The Artist in Australia Today in 1983. It accepted the thirty recommendations dealing with the economic and working situation of professional Australian artists and began working towards their implementation. Other investigations completed included a study of Women and the Arts and one concerned with the problems of disabled persons attempting to participate in or experience arts activities, both of which were published.

A national seminar, Design Education in Secondary Schools, was organized in this year and embraced representatives from all states in curriculum development, design teaching and the design professions. This was one of several initiatives to increase the understanding and application of design in business, government and the community.

In 1982-83, several measures were taken to strengthen the relationship between the Council and the Boards. A regular meeting of Board Chairpersons was convened by the Council chairperson; each Council meeting received a substantial report on the activities from two boards. These arrangements continued for several years but were eventually abandoned. Following the revisions to the Council's structure in 1987, all Board chairpersons are appointed to the Council, and reports on Board affairs are brought regularly to the Council.

Four areas of particular priority were identified by the Council in 1982-83, and incentive funds were established to encourage Board funding for Art and Working Life, Multicultural Arts, Artist-in-Community, and Youth Arts. Significant increases in funding in these areas resulted, particularly by Boards which had previously spent only limited amounts. The Community Arts Board considered that artist-in-the community initiatives and the placement of community arts officers were of prime importance and more than doubled its support for such projects. A Touring and Access Fund was added in the following year to supplement funds provided by Boards for touring exhibitions and performing arts.

The Australian National Gallery, which is directly funded by the Department of the Arts, Sports, the Environment, Tourism and Territories, opened in Canberra in 1982-83, and for the first time crafts were represented in its collection. The collection which had been assembled by the Council's Craft Board during 1973-1980 for its exhibition program was transferred to the Gallery. In the same year, the Crafts Board increased its funding for residencies by 50%. State Crafts Councils manage a program of funds devolved from the Council's Board for assistance to local groups to initiate craft activities in response to local needs.

The year 1982-83 was the first in which the Music Board's policy to withdraw general funding from State opera companies became effective. The decision had been made earlier because a large percentage (64%) of Board funding goes to The Australian Opera (the national company), and The Elizabethan Trust Sydney Orchestra which accompanies it.

Despite this radical skewing of the Board's resources, progress continued in other important policy areas. Primary emphasis remained with programs assisting composers, and regional development through the Board's Community and Regional Music Scheme was given a high priority.

The Theatre Board undertook a major policy review in April 1983, and the resulting policy, the Rotherwood Plan, dealt with the structure of theatre: quality, access and Australian content; and with problems relating to dance, puppetry and young people's theatre. The Plan established three categories of grants: one, for national institutions for ballet and children's theatre and a major dance and drama company in each State and Territory; two, other drama and dance companies, puppetry and young people's theatre; and, three, special projects by companies or by individuals. In June, the Board convened a meeting of the eleven subsidized dance companies in Australia to discuss the Rotherwood Plan and other concerns. Many recommendations were made which were subsequently endorsed by the Board and considered in planning for the continuing development of dance.

In 1983-84, the Council received its first significant increase (14.5%) in its appropriation in nine years with an additional \$4.2 million to spend on the arts. Also, for the first time since 1976, the Government made the Council responsible for determining the level of funding to The Australian Opera, The Australian Ballet Foundation and the Elizabethan Theatre Trust Orchestras (one in Sydney and one in Melbourne). In the interval, the Government had earmarked the appropriation for each of these organizations within the Council's total budget allocation. However, the Council believes that these major organizations along with the large sums involved should be included in the normal arts funding process and thus can be submitted to regular scrutiny by expert assessors, who are capable of considering their needs in the context of arts development as a whole. The structure of the Council was expanded in April 1984 with the former Design Arts Committee becoming a full Board with the attendant responsibilities.

A spirited debate on the statutory basis of the Australia Council and its arm's length relationship with Government was stimulated in 1983-84 by the establishment of the Study Group on Federal and State Funding of the arts, initiated by federal and state ministers responsible for the arts. Its report in 1984 reaffirmed the Council's statutory independence and the importance it placed on the peer evaluation system through the contribution of independent artists to Council and Board policy and funding decisions. Though the Council was committed to consultation with the States' arts authorities, lack of financial resources and shortage of staff had not made it possible in every case. Therefore, the Council welcomed the recommendations of the Study Group on Federal and State Funding of the Arts for extra funding to allow more travel for project staff, increased Board use of peer group panels, and regular meetings of state and federal arts officers to discuss common clients and arts policies.

All States and Territories have established departments for the arts or cultural ministries. While the Australia Council and State arts ministries and authorities both provide assistance to the arts, it appears that they have developed different areas of interest. For example, the Australia Council is the most important source of funding for the individual creative artist, whereas 38% of state funding is spent in support of the operations of arts centres.

Local governments have increased the range and amount of arts support (their contribution for 1981-82 represented just over one quarter of combined government expenditure, mostly for facilities and halls or centres).

For the first time in 1983-84, the Council contributed to the costs of new community music centres (seven in all) which in turn attracted some 26 musicians to reside or work in these areas overcoming the lack of professional musicians. Increased funds were also given to support music projects reflecting Australia's multicultural society--a Council priority which was continued in 1985. Audiences for chamber music and opera had increased dramatically during the last several years.

The Council has supported theatre for young people through groups attached to large theatre

companies and through companies producing work specifically for young people. Theatre for young people companies work in every state and reach remote country audiences, with over 77% of their repertoire created by Australians. Achievements of these companies have been remarkable. Their rapid expansion in 1983-84 was assisted to a great extent by the Commonwealth Government's Community Employment Program. However, though this program had created expectations in the theatre community, it was not a source of continuing support and brought further pressures on the Theatre Board's budget for future funding.

In 1983-84, the Visual Arts Board provided funds to consolidate its Contemporary Arts Spaces Program. These spaces are a vital element in the infrastructure of contemporary Australia's visual arts, and their network has extended to the greater part of the country thereby providing access to a much wider audience. This year also saw extensive international activity in the Visual Arts with important exhibitions from, for example, the Solomon R. Guggenheim Museum and the Courtauld Institute visiting Australia, and Australian artists participated in prestigious exhibitions in England, Tokyo, and France.

During 1984-85, Council's government allocation was increased by 14% to \$43.58 million (later supplemented by a further \$802,000) allowing it to continue implementing its policies of greater assistance to individual artists, and improving communication and interaction with the arts community. While this second substantial revenue increase almost restored the Council to its 1975-76 budget level, with a tremendous growth in the arts over the decade, there was still further argument from all sectors for continued increased funding to support the arts.

The arts council movement in Australia is a volunteer network of people living in non-metropolitan areas and concerned with the arts, as well as a small professional infrastructure in each State and Territory. A federal board and a federal secretariat to coordinate activities existed since the late 60's. It was through this body that the Community Board of the Council funded the state arts councils on a formula basis. However in 1984, after discussion with

individual state councils, the Australia Council began providing direct grants, and the federal secretariat was subsequently disbanded.

Full-time Chairperson, Dr. Timothy Pascoe, retired at the end of December 1984--he had introduced the incentive funds which gave impetus to Board activity in previously neglected areas; he also sought to create a more flexible organization; and during his term, relations with State arts agencies improved markedly.

In his inaugural address the new part-time Chairman of the Council, Professor Donald Horne, announced the Council's intention to extend the level and scope of national debate on the arts with the aim of building an informed public opinion. Towards this goal the Council sponsored a series of five public seminars in five capital cities; discussions dealt with national identity and the arts, the arts and the economy, the individual artist and society, the arts and cultural equity, the arts and the press. In addition, two meetings were held to discuss the question of regional equity in the arts.

While the Council is by statute the advisory agency on the arts to the Minister, there are several other organizations in government administration which play a role, large or small, within a number of departments. Thus, in 1984-85, the House of Representatives set up an Inquiry into Commonwealth Assistance to the Arts, conducted by the Standing Committee on Expenditure chaired by Mr. Leo McLeay, M.P. The committee held hearings in several cities and received 228 submissions, both written and oral. The Council made two submissions to the Committee, one in October 1984, dealing with the Australia Council's procedures for allocation and distribution of their parliamentary appropriations and the impact of this expenditure on achieving government objectives for the arts; the second submission in May 1985, dealt with current issues and concerns and responded to some criticisms which had been levelled at the Council. In September 1986, its report, Patronage, Power and the Muse: Inquiry into Commonwealth Assistance to the Arts, made thirty recommendations to the government which included proposals relating to cultural policy in general as well as to specific agencies, such as the Australia Council. Recommendations about the Council concerned

the structure, devolution of small grants, ministerial directives, triennial funding for major clients, and so on. In exploring the concept of an arm's length arts council as opposed to an arts ministry, the Standing Committee acknowledged the advantages and disadvantages relating to grants administration, arts advocacy and policy development. Whilst supporting an arts council as the best avenue for the former two, it agreed that this model which had been traditionally the supporter of the so-called "high" arts was not the appropriate body "to be granted autonomy in arts [in the broadest sense] support policy".

The situation of women in the arts workforce is one aspect of employment of particular concern to the Council. The Council supported a study of women in the arts--their contributions and an analysis of the obstacles which impede women artists, artworkers and administrators. The Policy and Planning Division published the resulting report, Women in the Arts, a study by the Research Advisory Group of the Women and Arts Project, December 1982. From this report and other source material it also produced a document Women in the Arts: A Strategy for Action, 1984. Following its publication, the Council made some adjustments in its criteria for grant applications, especially for large organizations, which would assist in some way to provide equal opportunities for women. Accordingly, in the criteria for assessment of all arts organizations, consideration will be given to the development of equal opportunity programs relating to matters such as employment, the acquisition of works, and repertoire selections. Major organizations (grants of \$100,000 or more) will be asked to report on their progress toward equal opportunity for women in their annual grant application and the Council will review overall progress in five years time. Secondly, the Council urged all major arts organizations to review the representation of women on their governing boards with a view toward equal opportunity--if it does not already apply. Thirdly, the Council and Boards will encourage arts organizations to adopt, so far as is feasible, alternative performance schedules or opening hours more compatible with the needs of women. Detailed arrangements will be a matter for discussion between arts organizations and the appropriate Board of the Council. Council took steps to encourage arts organizations and

training institutions to take action, along with the Council, in this regard.

To implement the above, the Women and Arts Committee adopted an integrated National Arts Affirmative Action Program. Its four parts were implemented over two years. They included a national project to assist eight major arts organizations to develop equal employment opportunity plans as well as programs of personal and professional development for women art workers. The Committee's work was commended within the arts community and received with approval by Council.

While the Aboriginal Board received an increase of 14.4% in its 1984-85 allocation, it considers its resources are still well below the level needed to meet its objectives in support of Aboriginal people. Applications received--most of high quality and worthy of support--exceeded its funding capacity by 500%. The Board contends with absence of basic resources, arts employment and training opportunities, destruction of cultural tradition (due to lack of support) and minimal state and local government support.

Some highlights from 1984-85 included a three-fold increase in support for artists' residencies in communities by the Community Arts Board. The Craft Board initiated development of a computerized information system for the crafts, with a grant to the Crafts Council in 1984-85 to act as the coordinating centre. The system is intended to serve all states and with a three-year phase-in program is projected to be fully operational by 1988. The Literature Board undertook a major policy review as a first step to formulating a long-term strategy for program development and identified three major policy priorities: to continue and expand, if possible, the number and duration of writing fellowships; to promote Australian writers and writing internationally; and to develop writing in the regions and communities.

The Music Board sponsored the establishment of a faculty position in Australian folk music which through competition was awarded to the University of New South Wales. The Board's ability to fund other forms of music had been greatly eroded by the funds required for opera. In this year, the Music Board attempted to

reduce the imbalance, holding The Australia Opera grant at about the previous year's level and advising it that this level of funding would be maintained for the next two years. At the same time, it embarked on its plan to provide more funding to composers.

The Theatre Board (with a 10.4% increase in allocation) held its major clients--five major theatre companies, Australian Ballet Foundation, Australian Ballet School, and the Australian Elizabethan Theatre Trust--at the previous year's level in order to release funds for urgent priorities. These were distributed to regional dance companies, underfunded theatre companies and young people's theatre and puppet companies. It also adopted ceiling funding--a ceiling of \$300,000 was placed on the grant to any one theatre company for a year's activity but the figure will be indexed for following years. This scheme was introduced over a two-year period.

The Visual Arts Board was mid-way through a major policy review, and its main concern was to improve the level of artists' income. This was done through raising the living allowance for artists in all appropriate programs providing direct subsidy and by confirming a new policy of participation fees for artists in exhibitions it assists.

Pat Galvin, Secretary of the Department of Home Affairs and Environment, speaking to the Second National Community Theatre Conference in November 1984, quoted the Minister commenting on the decisions of the Theatre Board and Music Board and public criticism of them:

"The Australia Council is well aware of the Government's overall policies but it is for the Council and its Boards to determine the detailed distribution of the funds available according to their assessment of individual needs and priorities. The Government fully agrees with the arm's length principle and funding decisions by peer assessments which have been so strongly supported by the very organizations that are now complaining" (Galvin, Artforce, 47, 1985).

Equity in arts support was an important subject of debate in 1985, with repercussions in both the Australia Council and the wider arts commu-

nity. Though the Council believed in the achievement of cultural equity (i.e. what is seen as fairness and reasonableness in the distribution of arts support, must be shared with the State/Territory arts agencies, local governments and the private sector), it did embark on an investigation of its funding patterns. However, it pointed out that "per capita equality is not the only workable basis for equity or the main basis either in the matter of regional distribution of grants" (Horne, Artforce, 49, 1985).

Claims of inequity among art forms were also raised. And of course, the argument can extend to the disproportion between funding to individual artists and arts organizations as well as between art forms. Council's response to these criticisms was to conduct seminars throughout the country to raise levels of awareness of the arts and their contribution to cultural life; to have a special committee analyze statistics based on the grants made in the previous year; to hold a conference including State arts authorities, to discuss general questions of equity in the arts, support programs and questions of policy; and to have the Community Arts Board review and investigate methods of funding community-based activities in rural areas.

Taxation and the Arts was prepared in response to a tax reform package to be introduced by the Government (Artforce, 50, 1985). The Council in its submission to the Government as its advisory body on the arts, dealt with sales tax, the averaging of artists' income, tax collection, the taxing of income earned in Australia by artists domiciled in other countries, deductions on donations to arts organizations, and marginal rates of taxation.

It has been conventional in contemporary Australia for the arts to be subsidized by the public sector--and by the artists themselves who have accepted relatively low levels of income (Withers, Artforce, 47, 1985). But a non-profit liaison service, Business Arts Connection, was established in 1984 to seek funds from the corporate sector on behalf of arts organizations. It has had considerable success in the short time it has been operating. But support for the arts from the private sector is still small, estimated at \$30 million per annum, excluding purchase of art works which is restricted to some 13% of

Australian business (Furthering Private Sector Support for the Arts, Business Arts Connection, 1987). The Council has endeavoured to have the tax laws relaxed to provide more incentive for giving to the arts, both from private individuals and from corporations.

Throughout 1985 and 1986, Australia was threatened with the loss of its national opera company--The Australian Opera--and the Council was deeply involved in the retrieval operation. This company not only serves Sydney and its environs, but also tours to several other States and operates year-round. Both the opera company and Actors' Equity prepared submissions to the Council, and the Council commissioned a consultant team to study and prepare a report on the affairs of The Australian Opera. An immediate injection of \$2.5 million was required to pay off the deficit and put the company on its feet, and an annual increase of \$740,000 (indexed) in combined government subsidies to permit it to continue at an appropriate level into the future. In March 1986, the Council convened a meeting of Directors of Federal, State/Territory funding agencies to discuss the proposed funding formula and to look at the funding and responsibility for opera in general. Under Section 5c of the Australia Council Act, it also provided advice to the Minister on the appropriate action to be taken (the Council's grant to the Opera was \$4 million in 1984-85). The Minister was asked to provide half the \$2.5 million needed immediately and a per capita formula was developed with the Arts Council and the States, particularly those served by the opera company, to provide the other half. Part-time State opera companies are supported by the State agencies.

Devolution of some of Council's resources to other bodies for re-granting was a subject raised in early 1986, and had been recommended by the McLeay Commission. The Council gave it extensive study, developed a variety of options and made proposals to the State agencies. However, with the exception of Victoria, state and local arts agencies displayed very little interest in this proposal (Artforce, 55, 1986).

In late May 1987, the Minister for Arts, Heritage and Environment announced the government's response to the McLeay Report and the proposed restructuring of the Council.

The new structure included a fifteen-member Council comprised of a chairperson, all Board chairpersons, arts practitioners and public interest representatives. Government representatives would no longer sit on the Council. Council and Board Members would continue to be appointed by the Governor General and the Minister, respectively. The number of Boards would be reduced to five by combining theatre and music on a Performing Arts Board, and Crafts and Visual Arts on one Board. The Performing Arts, Visual Arts/Crafts, and Aboriginal Boards would each have nine members, while the Literary Arts and Design Boards would have five each. A Community Cultural Development Unit would be created, comprised of the Council Chairperson, all Board Chairpersons and six other members appointed by the Minister which would assume the functions and funding role of the Community Arts Board as well as broader responsibilities to assist the cultural development of community activities, which may not necessarily be "arts" in the narrow sense of the term.

The Council welcomed these proposals, some of which it had made. It also moved to streamline the assessment procedure by investigating forward funding over a two-or three-year period for a number of annually-funded organizational clients.

While some changes in Council's structure, e.g. the composition of Council and Boards, would require amendments to the Australia Council Act, the Council implemented others as quickly as possible. In the interim, the Community Cultural Development Committee has been formed on the guidelines of the proposed Unit. In the amendments to the Act being proposed, no wording was changed which would provide for ministerial direction to the Council.

STRUCTURE

Mandate

The Australia Council was established by the Australia Council Act 1975 which received assent on March 13, 1975. Amendments were made to the Act in 1976, 1978 and 1980, the latter dealing with the term of office of Board Members. Further amendments will be made shortly to encompass the changes in structure of

the Council and Boards, announced by the Minister in 1987.

Relations with Government and Other Agencies

The Australia Council reports to the Parliament through the Minister of Arts, Heritage and Environment (changed in 1987 to the Arts, Sports, the Environment, Tourism and Territories). By its mandate, it is required to provide advice and information on the arts and policies for the arts to the Government. The chairpersons and chief executives of the arts agencies reporting to the Minister meet bi-annually to discuss general policy directions and issues of mutual interest. The Department has responsibility for a number of arts activities including the Artbank, the Public Lending Right Scheme, Australian National Gallery, National Institute of Dramatic Art, the Australian Film and Television School, the Australian Film Commission and the Australia Council.

The Council cooperates with the Department of Foreign Affairs and Trade on the planning and support of international cultural exchanges, also with the Department of Aboriginal Affairs on support for Aboriginal arts and culture. Liaison has also been established with the Department of Education and Youth Affairs. Since 1984-1985, a joint committee with the Australian Broadcasting Corporation has been established to provide a forum for discussion and development of ABC arts policy and to facilitate exchange of information between the two agencies. In late 1985, a Central International Committee was established to oversee, plan, and coordinate international cultural programs within Council and with other government agencies and arts entrepreneurs.

Since 1984-85, annual meetings of Federal and State Arts Ministers have been established to provide a forum for government exchange of matters of mutual concern. Council usually takes this opportunity to prepare papers on joint initiatives for review. For over a decade, regular meetings of Federal and State arts agency directors have taken place to provide a forum for discussion of issues and projects. Partnership in funding a number of areas of concern has been developed with the State arts agencies, and

continuous consultation on programs and grants takes place.

Council maintains contact with arts agencies abroad to monitor trends, influences and policy developments.

Objects and Powers

The objects of the Council are defined by Section 5 of the Act as follows:

- "(a) to formulate and carry out policies designed
- (i) to promote excellence in the arts;
 - (ii) to provide, and encourage the provision of, opportunities for persons to practise the arts;
 - (iii) to promote the appreciation, understanding and enjoyment of the arts;
 - (iv) to promote the general application of the arts in the community;
 - (v) to foster the expression of a national identity by means of the arts;
 - (vi) to uphold and promote the right of persons to freedom in the practice of the arts;
 - (vii) to promote the knowledge and appreciation of Australian arts by persons in other countries;
 - (viii) to promote incentives for, and recognition of, achievement in the practice of the arts; and
 - (ix) to encourage the support of the arts by the States, local governing bodies and other persons and organizations;
- (b) to furnish advice to the Government of the Commonwealth, either of its own motion or upon request made to it by the Minister, on matters connected with the promotion of the arts or otherwise relating to the performance of its functions; ... and
- (c) to do anything incidental or conducive to the performance of any of the foregoing functions. ("Australia Council Act 1975," p. 2).

The Board

Since 1980, the Council consisted of 15 members including a Chairperson, Deputy Chairperson,

two members representing the Government, at least two Board Chairmen, artist members, members representing the community and the General Manager. As of June 1987, reflecting the changes announced by the Minister, the Council included the Chairperson, Deputy Chairperson, all Board Chairpersons (5), and a balance of members who are practising artists or people with knowledge and expertise in the arts; the two government representatives remain as members pending amendment of the Australia Council Act. Members are drawn from all States of Australia. They are appointed by the Governor General, on the advice of the Government, for terms of one to four years which may be renewed to a maximum of six years. Council members are paid an annual stipend and an allotment for travel and other expenses incurred on Council business.

The Council may establish committees with delegated functions or ad hoc committees with advisory powers only. They are usually chaired by a Council member.

Council approves the annual budget for the various Boards and delegates to them the authority to make grants within the approved budget and the accepted program guidelines. Council itself decides on applications for a small number of specific programs. Individuals and organizations whose applications are rejected may seek a review of the applications or re-apply in the following year.

The Art-Form Boards

Some of the Australia Council's functions are delegated to its art form Boards: Aboriginal Arts, Community Arts, Crafts, Design Arts, Literary Arts, Music, Theatre, and Visual Arts (as of June 1987, these eight were reduced to five--Aboriginal Arts, Design Arts, Literary Arts, Performing Arts, and Visual Arts/Crafts--plus the Community Cultural Development Committee). Within their specific art forms, the Boards advise Council and, through Council, advise the Government on policy, determine Board objectives and program criteria, and allocate and monitor grants. Under current legislation, each Board consists of a chairperson and from five to seven members except for the Aboriginal Arts Board which has seven to nine members. It consists solely of Aboriginals. In

future, Aboriginal Arts, Performing Arts, and Visual Arts/Crafts will have nine members while the Design and Literary Arts Boards will have five. Board members are appointed for from one to four years and are usually practising artists or people closely associated with the arts who have expertise in the particular discipline. Applications or nominations for these appointments are usually sought annually through the media. Nominations received along with recommendations for appointment are submitted to the Minister responsible who makes the appointments taking into account geographical distribution, age, gender, and ethnic background. Board chairpersons are paid an annual stipend while Board members receive a daily sitting fee for attendance at Board meetings and an allowance for travel and other expenses incurred on Board business. The programs handled by the Boards are advertised through the press and through brochures, and applications are received usually once a year. Boards may call on outside advisers to participate in assessing grant applications and/or developing new policies.

While the Council gives the Boards a high level of independence, particularly in matters of artistic judgements and priorities, it retains the ultimate power on any issue and may direct the Boards with respect to the performance of any function or the exercise of their delegated powers.

In addition to making grants, the Boards offer assistance in their discipline to ensure that the best use is made of available resources, and to help increase those resources. In this, they work closely with state and local arts authorities.

There are a number of funding responsibilities which extend beyond any one discipline and therefore, beyond the role of any one Board. In 1984, the Council established an Inter-Arts Board Committee to deal more effectively with interdisciplinary concerns. It consists of representatives of each Board and is chaired by a Council member. This committee met for the first time in October 1984, and meets about three times a year. It deals with issues of common interest between Boards and between Boards and Council; provides advice to Council and Boards on board issues; funds non-art form specific service organizations; and coordinates

funding for major multi-arts festivals. These functions were transferred to the Chairpersons Committee in 1986, but are dealt with by Council as a whole, following the appointment of all Board chairpersons to Council.

Committees

The Council may establish committees with delegated functions or ad hoc committees with advisory powers only. As a result of the initiation of the Incentive Programs, the Multicultural Arts program (one of these) grew and expanded. Therefore in 1984, the Council established a Multicultural Arts Committee with representatives of all Boards plus six practitioners to provide specialist expertise in this area. It is chaired by a Council member to monitor progress toward more efficient and equitable Council support to the field and to develop a higher profile for them both inside and outside Council. Also, early in 1985, the Women and the Arts Committee met. It was chaired by a Council member and composed of five members. It reviewed the situation of women in the arts with particular reference to the recommendations of the booklet Women in the Arts: A Strategy for Action.

In 1984-85, the Council had short term task oriented committees dealing with the following: Arts Employment Inquiry, the Arts and Technology, Occupational Health and Safety, Performing Arts Touring Survey, Women and the Arts. Other committees which dealt with grant programs and policy issues were Inter-Arts, Multicultural Arts, Touring and Access, and Policy and Research. By December 1987, all of these committees were disbanded, either because their work had been completed or their functions had been transferred to the Council or Boards.

Meetings and By-laws

The Council meets usually six times a year for two-day meetings. Council meetings are attended by an elected staff observer.

The Boards meet usually four or five times yearly to allocate their funds and frequently meet in centres outside Sydney. Most Boards devote one meeting per year solely to consideration of policy issues in their art form.

Management and Staff

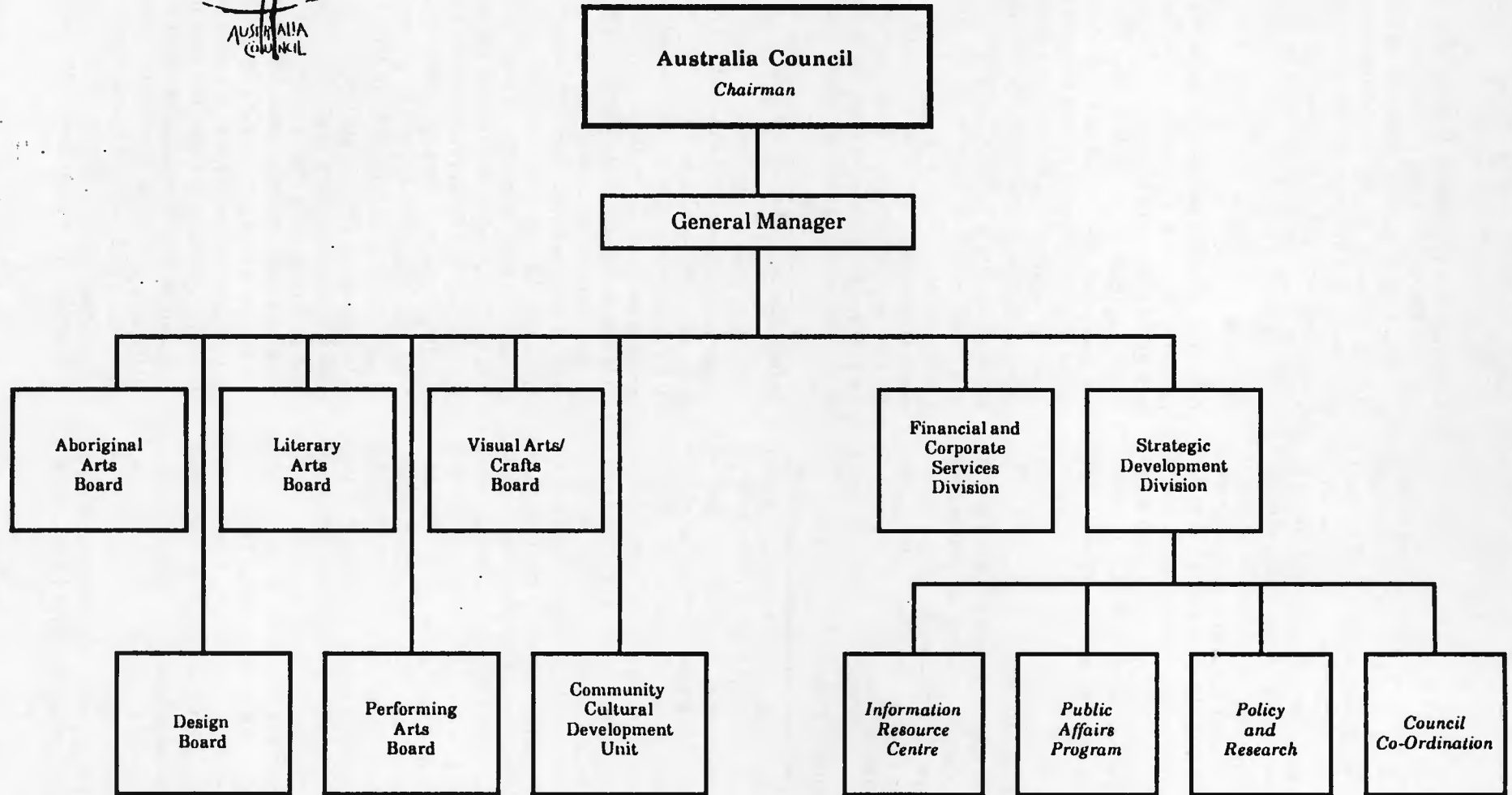
The General Manager is the chief executive officer of the Council and is appointed by the Governor General for a period not to exceed seven years, but may be re-appointed. When the chairperson is appointed on a part-time basis, the General Manager may be a member of the Council.

All other staff are appointed by the General Manager. Administrative changes have occurred during the process of preparing this report, thus administrative functions of the Council in 1987 are carried out by a Strategic Development Division, a Financial and Corporate Services Division and staff attached to each of the five Boards and the Community Cultural Development Unit. Directors of the Divisions and Art-form Boards work on three-year contracts which may be renewed. The Strategic Development Division deals with issues and resources related to the arts industry and arts practice in Australia and work connected with Council's statutory responsibilities to Parliament and the public. Its work is organised through four major units, viz. the Information Resource Centre, Public Affairs Program, Policy and Research, and Council Co-ordination (and Projects). The Financial and Corporate Services Division advises the Council, Boards and staff on matters relating to the financial management of client organizations. It may provide advice in this area to Commonwealth and State governments. It is also responsible for the financial management of Council. The total number of employees in 1984-85 was 120. An organization chart of the Council is shown on the following page.

OBJECTIVES

To reach its main objective of promoting excellence, the Council directs its funds to professional training, continuity of professional employment, interaction among professional artists, exchanges with artists and teachers from other countries, and opportunities for each level of artistic activity to improve its standards through exposure to higher standards (Battersby, 1980).

Australia Council - Organization Chart



Artists

The Council's aims are to enable talented artists to devote their full energies to creative work and to assist them to obtain adequate financial returns for their creative activity, especially when they engage in developmental work. It seeks to foster the work of artists which expands Australians' experiences of their history and tradition. Of particular concern is the preservation and promotion of Aboriginal arts. In other words, the priority has been to provide professional training and employment to allow Australian artists to develop their talents and to be able to build successful careers in their own country.

Organizations/Institutions

Organizations or institutions are funded by the Council as primary employers of Australian artists, to ensure their continuity and to enable them to provide their productions to the public at reasonable ticket prices.

Audiences/General Public

The Council's aim is to extend opportunities for all people to have access to the highest standard of excellence in artistic activities but to recognize the diversity of these activities and to provide opportunities for the appearance of new and experimental forms of expression. It also recognizes the importance of the arts of Aboriginals and endeavours to provide support for their practice and to foster a climate in which they can flourish. Because of Australia's geography and the distribution of its population, it attempts to find means to serve the remote communities as well as the major centres. As an example of this outreach, the Council funds the Australian Flying Arts School in Queensland, which flies tutors four times a year in single-engined aircraft to forty centres to hold painting and pottery seminars; students themselves may travel more than 200 kilometers to attend classes.

Other efforts to enlarge the audience for the arts include support for touring, improved marketing and promotion, and the constant dissemination of information about the arts.

Service Organizations

The Council supports a number of service organizations, such as the Arts Law Centre of

Australia, the Australian Copyright Council, and the Crafts Council of Australia, which provides a wide range of services to its members. Musica Viva--an entrepreneurial organization which tours chamber music groups (both Australian and foreign)--is subsidized by the Council.

Services

Information services have been given a high priority by the Council as a means of stimulating community interest. Publication of bulletins, studies, pamphlets, etc. throughout the years has been undertaken to stimulate a wider interest in the arts. The Council believes it has an important role to play in exploring and advocating issues and concerns related to the arts industry, arts practice, and the status of the individual artist in Australia. It engages in research and advocacy in areas such as occupational health and safety, access to new technology, taxation, the tourist industry, employment practices and opportunities, corporate sector support for the arts, etc..

International Cultural Relations

International connections are of vital importance to the Australian arts. The Council supports these activities to present Australia's artists and companies to other countries and to bring to Australia new ideas, variety and skills in the arts. The individual Boards fund projects in their particular discipline but the Council's central International Program supports multi-art events and a limited number of amateur groups to tour abroad. Some projects of international scope are funded jointly by the Council and the Cultural Exchange Program of the Department of Foreign Affairs and Trade. The International Cultural Corporation of Australia, a non-profit public company established by the Government in 1980, also arranges and manages international exhibitions and events of arts and culture. It received seeding funds from the Government, but raises its revenue through private sponsorship and entrepreneurial activities. Its principal activities are working in close collaboration with Australian and overseas galleries and museums to bring to Australia significant overseas collections of art and antiquities and other exhibitions of artistic, cultural and historical interest, and conversely, in collaboration with the Australian

government to send abroad exhibitions of Australian art and other achievements.

POLICIES AND PRINCIPLES

In its Statement of Purpose, the Australia Council sees its role to foster the artistic life of the nation, especially to assist individuals, international activities, national organizations, multi-state initiatives, pilot projects and projects of national significance. It also believes that artistic life flourishes when the links between professional excellence and community aspirations are forged and promotes this concept through its programs.

Through its policies and the Community Cultural Development Committee, the Council endeavours to bring about a society in which all communities initiate and control their own cultural expression. Nevertheless, it looks to State arts agencies and local governments to meet the regional and local needs in the long term.

Although the Council recognizes the need for adequate facilities for both the performing and visual arts, it does not provide funds for the construction or renovations of buildings or other capital works. Rather support for these activities has been provided by state and local governments.

Council expects its clients to obtain revenue from other sources, in particular funding from other levels of government. The Australia Council supports individual artists both through direct grants and indirectly through grants to organizations which employ or commission artists. It believes that a portion of direct grants in the total mix is vital for balanced development though indirect support is far larger. In 1981-82, for which figures were available, estimated support indirectly to individual artists was \$12.2 million compared to direct grants of \$2.4 million. The report of the Individual Artists Inquiry, confirmed the need to maintain Council's funding for individuals (Australia Council, 1983).

The Council has taken substantial steps to address the problems of sexist attitudes and

discriminatory practices concerning women in the arts and has published Women in the Arts: A Strategy for Action, whose proposals, which include guidelines for major subsidized arts organizations to develop equal opportunity plans and information programs for career opportunities, have already been implemented.

PROGRAMS

Grants

Through the grant programs, the Council and its Boards promote the arts and pursue the objectives of excellence and participation. Funding is given for Aboriginal Arts, Community Arts, Crafts, Design, Literature, Music, Theatre and Dance, Visual Arts, as well as for Interdisciplinary and Training activities.

Arts projects initiated in the community, reflecting local needs and interest, and demonstrating community support and participation are favoured. These programs are expected to serve ethnic groups, elderly people, youth, workers, women, handicapped people as well as communities culturally disadvantaged through isolation, high unemployment or lack of resources and facilities. Special community arts services have been developed for disadvantaged children, people in hospitals or homes for the aged, and prisons. Ethnic groups are also encouraged to seek funds and advice on ways of maintaining their cultural traditions. A substantial part of the Community Arts budget is allocated to the placement of professional arts workers in communities. These funds may be matched locally and in many cases, the State and/or local community find sufficient funding to retain the arts worker after initial support by the Council Board.

The Crafts Board gives grants to foreign craftsmen to visit Australia to give lectures and workshops. They fund major craft exhibitions from abroad and have prepared collections of Australian crafts to tour abroad. Grants are given for craftsmen-in-residence in institutions which provide matching funds.

The artists-in-schools program, initiated in 1978, continues to be funded by the Council in association with several states.

The four Incentive programs begun in 1982-83 were established in response to Council's concern that parts of Australian society had less access to the arts than the public at large. In 1984-85, this initiative was continued with the budget increased to 15% of the Council's total support to the arts. By 1986, two of the four funds--Artists-in-Communities and Youth Arts--had achieved significant improvements in their target area and were discontinued. Art and Working Life and Multicultural Arts incentive funds remained.

The Elizabethan Theatre Trust is supported by the Council to assist its programs of touring foreign companies in Australia. Musica Viva, which tours chamber music groups and high quality jazz performances across Australia, and commissions and presents Australian works, receives its main subsidy from Council.

The Art and Working Life Program funds projects which encourage art practice and policy that touch the concerns and issues affecting the lives of workers; provide opportunities for workers and their families to gain access to the arts; promote communication within the trade union. Criteria include trade union involvement and the need to encourage recognition and awareness among union members of working class cultural tradition and the contribution to Australia's cultural development. It is a matching program.

In 1986, a new program, Artists and New Technology, was introduced on a very small scale. It had been started initially as an artist-in-residency program in cooperation with the Commonwealth Scientific and Industrial Research Organization. Its purpose is to explore how new technology can assist and inspire artistic development; to encourage the creation of new forms of artistic expression within the area of new technology; to promote active collaboration between artists and scientists. To the residency grants has been added short-term funding for technological training and advice.

The Council has already devolved some grant-giving to other bodies such as the Australia Folk Trusts, to fund folk arts, and the National Arts Industry Training Committee which is given a

block grant to process and approve grants for arts administration training in accordance with policy guidelines set by the Council.

Individuals

In offering support to individuals, the Council Boards consider both the quality of the artist's work and their potential for further development. Thus it offers fellowships, grants for study/travel, workshops, training, and for studio space abroad. Support for professional development and training programs, workshops and residencies, performances, acquisitions and publications provide opportunities that assist artists to earn a living from the practice of their skills and make art experiences available to members of the general public for their participation, appreciation and enjoyment. It funds writers for exchanges--Australians to go abroad and others to visit Australia--to participate in conferences, seminars, and international meetings and events. Emeritus Fellowships are offered to a limited number of outstanding figures in recognition of their contribution to Australian literature (not open to application). All grant recipients must be Australian citizens or have permanent residence in Australia and have been resident for at least twelve months. Some form of "means test" is applied to individual applicants by each Board, particularly those requesting larger grants or full-time fellowships. A few larger grants are awarded for a two or three-year period. Grants are not awarded retroactively.

Organizations

Support for Aboriginal Arts is given for a wide range of artistic activity but much of it is channeled through the Aboriginal Cultural Foundation and the Aboriginal Artists Agency. Some assistance, however, is given directly to local communities and is provided primarily in tribal, urban and country areas.

Organizations which receive support from Council include performing companies and public art museums as well as universities and colleges, community organizations and trade unions. The spread of support among community organizations is wide, often deriving

from grants for artist-in-residence projects in music, visual arts and crafts and literature.

In the crafts, the Council subsidizes some organizations, but assists only the Crafts Council and States Crafts Councils for administrative costs. It devolves to the State Crafts Councils funds which, through the Local/Regional program of assistance, provide grants for amateur groups for projects intended to extend people's participation in the crafts beyond the introductory stage.

Orchestras in Australia are supported by the Australian Broadcasting Corporation (ABC) or the Australian Elizabethan Theatre Trust, the latter receiving substantial funds from the Australia Council. The Music Board funds smaller music ensembles for operations and gives grants for composition, recordings, national service organizations, and so on. In 1986, 40% of the Music budget went to opera and with the money going to the orchestras, directly supporting opera, the figure reached 55%.

A broad range of theatre companies is funded as well as dance activities, puppetry, and youth theatre. Theatre applications success ratios remain low--less than 50% of applicants receive grants.

Support is given to publishers for the publication of literary works of living Australian writers, to literary magazines and organizations and for international activities. The Literary Arts Board spends a considerable portion of its budget on promotion for writers and their works both in Australia and abroad with the long-term objective of generating significant market support for Australian literature.

In assessing arts organizations for funding, the Council and the Boards take into consideration such criteria as the quality of work produced and presented, innovation, presentation of Australian material, community demand for their product, their marketing efforts and the training and employment opportunities they offer.

The complete range of grant programs offered by the Australia Council in 1984-85 is shown in *Appendix A*. It should be noted, however, that

considerable changes have occurred following the restructuring of Council in 1987.

Services

Most of the services provided by Council emanate from the Strategic Development Division and the Financial Advisory Division. Within the Strategic Development Division the Public Affairs Program initiates and generates information to the media and to the public, prepares the Annual Report, undertakes promotional activities and publishes and prepares *Artforce*, Council's official newsletter, first published in October 1975. It is published quarterly and has built up a substantial circulation both at home and abroad.

The Council has an Information Resource Centre which includes a reference library of books and periodicals, audio and audio-visual cassettes on the arts, and an archival record of arts posters and programs. It is open to the public, and its staff answers thousands of inquiries. The Council's ARTSDOC is a computerized database containing press clippings on the arts collected since 1974. *OZarts: A Guide to Arts Organizations* as well as the *Ethnic Arts Directory* were both launched in 1981. Seed funding has also been provided for films which disseminated information about the arts and filmed interviews with prominent artists.

Artphone, a toll-free telephone line was installed by the Council in April 1984. It was a resounding success receiving an average of 40-60 calls per day and a year later a second line was added, with incoming calls reaching more than 100 per day.

In addition to its role as a grant giver, the Council, its Boards and its staff are constantly engaged as advocates for the arts, promoting the rights of artists and greater recognition of their achievements in consultation with all levels of government, through financial assistance and advice to arts organizations, and in relations with the media.

The Financial Advisory Division not only provides advice to the Council and its Arts Boards on the financial management of client organizations, but also frequently offers advice

and consulting services to arts organizations grappling with financial problems.

The Arts Law Centre, among the non-artform specific projects funded by the Australia Council, provides access to sound legal advice to artists and arts organizations at a reasonable cost. In 1985, a new service to provide similar accounting and financial services to the arts was inaugurated by the Centre. This service is offered with financial and organizational support of the Australian Society of Accountants.

The Policy and Research unit conducts qualitative, quantitative and action-based research into issues affecting the arts in Australia. In the five years since Council initiated this function, a substantial body of material has been published and is used widely throughout the arts community to substantiate the case for the arts and the individual artist. Much of the published works have been mentioned earlier, but shortly to be published are an occupational health and safety manual for artists and a disability code for arts organizations.

Assessment

Requests for financial assistance are reviewed by the relevant arts form Board whose members are arts practitioners or people associated with the arts, but several Boards (Literary Arts, Music, and Visual Arts/Crafts) also use additional assessors in the process of reviewing applications and making decisions on grants. Assessors are artists who have expertise in a particular sphere of the relevant discipline. With Board members, they form panels to assess particular categories of grant applications, or in some cases they provide individual assessments of particular clients. As part of the assessment process, Board members may attend relevant arts activities, liaise with professional contacts in the field as well as review the material submitted by the applicant, referees' reports, and the recommendations of assessors.

Applications for writers' grants must be accompanied by full-length manuscripts or published work and assessors conversant with the appropriate language or culture are engaged to read works by applicants writing in languages

other than English. Writing panels usually consist of about 16 people and their composition changes each year.

FINANCES

The Council's government appropriation grew from \$23,211,700 in 1975-76, the first year of operation under its Charter, to \$44,482,000 in 1984-85 and to some \$48 million in 1985-86. In 1975-76, it made 2,370 grants while in 1984-85 that figure had grown to 2,698.

In the late 70's, however, because of the high rates of inflation and small budget increases, the Council really struggled with a diminishing budget in real terms. From 1977-78 to 1982-83, the government itself decided the grants to the Council's three major clients--Australian Ballet, Australian Opera, Australian Elizabethan Theatre Trust Orchestras--thus placing further pressure on the Boards in their efforts to fund as many valid requests as possible. As an example, in 1981, subsidy for The Australian Opera represented over 40% of the Music budget and the Elizabethan Theatre Trust Orchestras 35%. The year 1981-82 was the most difficult, and the action taken by the Council to reverse the trend of cuts to individual artists by decreasing the allocations for organizations were discussed earlier. In addition, the government provided a supplementary budget of \$809,000 earmarked for arts organizations. The following year Council passed along a 12% increase to all art forms and focussed on three new incentive programs--Art and Working Life, Youth Arts, and Multicultural Arts. In 1983-84, the Council was given a real 6.5% increase in its allocation which equalled about one-third of the amount needed to restore its resources to 1975-76 levels. The following year, Council received the second step in restoration to 1975-76 levels but in 1985-86, the allocation of \$48 million meant an increase of only 1.3%.

On June 30, 1986, workers turned out in capital city rallies all over Australia, organized by the Alliance (an association of arts organizations) in support of increased arts subsidies in the 1986-87 budget (*Artforce*, 55, 1986) and to demonstrate their support for the Minister's efforts to complete the restoration of funding to 1975-76 levels.

The extent to which the Council and Boards may commit funds against future years is subject to limits approved by the Minister of Finance.

Expenditure Review Committee, and in August, as already indicated, the appropriation is announced.

Sources of Funds

The Council receives an annual appropriation from the Commonwealth Government which provides both its support for arts activities and related administrative costs. Though the Council's allocation is set out in the Appropriation Bill in a "single line" with no division into arts support funds and administration funds, the Government assesses Council's budget requirements separately for these two areas and indicates how the money is to be allocated between them. The money is paid out to the Council in instalments every two weeks. Other income is derived from interest earned (from investing the instalments in the official short-term money market) and from cancelled grants (from previous years).

By statute, the Council's books and accounts are audited annually by the Auditor General, and these audited financial statements form part of its annual report to Parliament.

The fiscal year of the Council is July 1 to June 30.

Appropriation and Planning Process

The Council's budgetary cycle is a three-year one which links with that of the Commonwealth Government. In August, the Cabinet decides on the Council's appropriation, the Commonwealth budget is announced, and the Minister writes to Council providing the Government's broad policy directions. At the same time, Council is preparing the Estimates document for the ensuing years to submit to the Minister. The following month, Council staff appear before the Senate Estimates Committee. In October, the Department of Finance provides Council with the Government guidelines on 3-year Forward Estimates for ongoing activities and in December with guidelines for new policy proposals. Then, in January/February, Council submits its Estimates for both areas to the Minister. In April, Council submits the one-year Estimates document to the Minister. Through April/August, the Department prepares the budget options, the Minister appears before the

AUSTRALIA COUNCIL

GRANT PROGRAMS

DISCIPLINES/PROGRAMS	INDIVIDUALS	ORGANIZATIONS	TRAINING
ABORIGINAL ARTS	Grants for: <ul style="list-style-type: none"> - Special Projects for Writers and Visual Artists - Professional Development - Publication Subsidies - Community Literature Production - Attending Conferences and Workshops - Performances and Tours - Purchase of Musical Instruments and Equipment - Recording - Country Music Festivals - Workshops - Exhibition Grants - Film, Radio, and Video Productions 	Art and Craft Centres for Aboriginal Artists Grants for: <ul style="list-style-type: none"> - Performances and Tours (Musical and Theatrical) - Purchase of Musical Instruments and Equipment - Recording - Country Music Festivals - Workshops and Training in Music, Theatre and Dance - Research and Development of Plays and Dance Performances - Film, Radio, and Video Productions Grants for Storage and Display of Aboriginal Cultural Material Matching Grants to Assist Organizations Hiring Aboriginal Community Arts Officers Exhibition Grants to Aboriginals	
COMMUNITY ARTS	Residencies Artists-in-the-Community Consultancies and Research for Resource Development Traineeships Professional Development Assistance	Program Grants to Community Arts Centres, Arts Councils, Artworker Teams, Community Based Arts Groups, Unions and Local Councils Residencies Artists-in-the-Community Workshops Festivals Professional Development Assistance Grants for Community Arts Development Seminars, Conferences, and Meetings Grants for Information Collection and Dissemination Grants for employing Community, Trade Union, Ethnic, and Field Arts Officers	
CRAFTS	Artists-In-Residence Project Grants	Local/Regional Crafts Program <ul style="list-style-type: none"> - Grants for Workshops - Grants for Training - Grants for Development of Local Resource Material - Grants for Community Participation in Crafts Activities - Grants for Programs for People with Special Needs Craftspeople In Residence	
DESIGN ARTS	Pilot Projects <ul style="list-style-type: none"> - Design Communication - Grants for Exhibitions - Grants for Research & Publication - - Grants for Overseas Visitors 	Pilot Projects <ul style="list-style-type: none"> - Design Communication - Grants for Exhibitions - Grants for Publication Production - Grants for Overseas Visitors - Design Application - Grants to Engage Designers for - Feasibility Studies or Experimental Projects - Designer Fees 	
LITERATURE	Special Purpose Grants New Writers' Assistance Grants New Writers' Fellowships Writers' Assistance Grants Writers' Fellowships Community Writers' Fellowships Emeritus Fellowships(2) International Program Promotional Grants	Grants to Commission a Writer Writers-In-Residence Playwrights-In-Residence Dramaturgs-In-Residence Community Based Activities - Writers-in-the-Community Grants for Translation and Publication - Overseas of Australian Literature Grants for Workshops for New Writers, Writers in Schools and Community Writing Projects Book Publishing Subsidies Project Grants to Publishers Grants to Literary Magazines Grants to Literary Organizations Promotional Grants International Program	Screenwriting Traineeships(1)

AUSTRALIA COUNCIL

DISCIPLINES/PROGRAMS	INDIVIDUALS	ORGANIZATIONS	TRAINING
MUSIC	Fellowships Composer Commissions Grants for Research Grants for Recording National and International Study Grants Fine Instrument Collection/Loan Scheme Grants in Support of Australian Folk Music Grants for Innovative Projects	Composer Commissions Composer in Residence Grants for Recording Grants for Publishing Music Oriented Publications and Periodicals. Grants to Radio Stations Producing Programs of Music Created by Australians. Funds to Assist Organizations Hiring a Music Co-ordinator Operating Grants to Community Music or Arts Centres(3) Project Grants to Youth Music Organizations Grants for Visiting Teachers Musician in Residence Grants for Ensemble Development Grants to Performing Ensembles and Organizations Grants for Special Projects in Opera/Music Theatre Project Grants to State Opera Companies International Touring Project Grants to National Music Organizations Grants in Support of Australian Folk Music Grants for Innovative Projects Grants to Assist Organizations Seeking to improve their Management Practices	
THEATRE AND DANCE	Project Grants Development Grants Overseas Travel/Study Grants Playwrights/Dramaturgs in Residence Traineeships Grants Retraining of Professional Dancers Grants for Puppetry - Mid Career Development Professional Development Grants Grants to Individuals Hosting a Visiting Teacher	General Support Grants Project Support Grants Grants for Long-Term Projects Traineeships Grants Grants to Multicultural Dance Groups for Professional Service Assistance Grants to Organizations Hosting a Visiting Teacher Communication Project Grants Grants for Interstate Movement of Artists	
VISUAL ARTS	Artists' Grants Project Grants Overseas Studios(4) Overseas Travel Grants Special Project Grants to Young and Emerging Artists Grants to Gain Experience Overseas Professional Development Grants to Curators, Conservators, Writers and Critics Alliance Francaise Art Fellowship(5) Grants for Overseas Visitors to Visit Australia Exhibition Development Grants Special Project Development Grants	Special Project Grants Artist in Residence Artist in Community Grants for Overseas Visitors to Visit Australia Grants to Organizations to establish Contemporary Art Spaces Grants for Exhibitions Grants for Organizations to Commission Works for Public Places Australian Contemporary Art Acquisition Grants Australian Contemporary Art Organizations Grants for Production of Publications and Periodicals on the Visual Arts Curators/Writers/Critics-in-Residence Exhibition Development Grants Grants for Support of Creative Film and Video Projects(6)	
OTHER	Art and Working Life(7) MultiCultural Arts(7) International Activities Touring and Access Fund	Art and Working Life(7) MultiCultural Arts(7) International Activities Touring and Access Fund Youth Arts Grants for Multi Arts Festivals	

- (1) Provided jointly with the Writing Workshop of the Australian Film and Television School.
- (2) Not open to application.
- (3) Board Funds must be matched with unearned income (ex. donations, etc.)
- (4) Studios in the United States, Germany, France, Italy, and England are available through a joint program of the Australia Council and a host organization in each country.
- (5) Offered jointly by the Federation of the Alliance Francaise and the French Government.
- (6) Provided by Creative Development Branch of Australian Film Commission.
- (7) Applications are reviewed by the Board of the appropriate discipline and are matched with funds taken from the Incentive Fund.

AUSTRALIA COUNCIL
REVENUE & EXPENDITURE (\$'000)

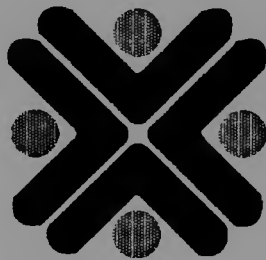
(Fiscal Year Ends 30 June)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Parliamentary Appropriation	44,482	38,235	33,600	30,372	28,100
Less Amount Transferred to Capital Accumulation	(271)	(103)	(157)	(237)	(182)
Cancelled Grants from Previous Years	118	137	151	71	108
Interest	473	390	364	403	144
Department of Employment and Industrial Relations *	172	50	—	—	—
Other Income	26	30	36	27	28
TOTAL REVENUE	45,000	38,739	33,994	30,636	28,198
EXPENDITURE					
Aboriginal Arts Board	2,414	2,149	1,938	1,664	1,745
Community Arts Board	3,248	2,881	2,532	2,091	2,051
Crafts Board	1,990	1,694	1,453	1,250	1,231
Design Arts Board	517	258	126	107	—
Literature Board	2,645	2,370	2,052	1,807	1,635
Music Board	10,618	9,859	8,581	7,756	7,101
Theatre Board	12,409	10,930	9,695	8,419	7,943
Visual Arts Board	2,248	2,040	1,638	1,388	1,361
International	241	204	208	252	291
Inter-Board Program and Other Activities	584	221	228	566	652
Touring and Access	613	—**	—	—	—
Education and the Arts	—	—	2	28	82
Arts Information	387	344	238	248	247
Policy and Research	246	164	158	88	49
Commonwealth Games Arts Festival	—	—	200	545	—
Public Lending Right Scheme	—	—	—	—	9***
SUB TOTAL (GRANTS AND SERVICES)	38,160	33,114	29,049	26,209	24,397
ADMINISTRATION					
Salaries and Benefits	4,043****	3,465****	3,018	2,797	2,477
Publicity	44	79	34	18	25
Board Assessors	23	19	4	4	5
Computer Services	46	43	31	21	16
Members Fees & Expenses	227	163	164	128	131
Incidental and Other Expenses	402	282	250	182	140
Library Supplies	17	49	10	9	8
Office Requisites, Stationery and Printing	289	226	167	140	143
Postage, Telegrams and Telephone	262	225	161	191	188
Rent	720	579	476	424	271
Repairs and Maintenance	40	74	34	21	12
Representation	31	22	19	14	14
Travel and Subsistence	783	658	494	413	453
- Design Cttee Members' Fees and Travel	—	—	9	9	—
- Art Purchase/Exhibitions	—	—	2	—	—
- Community Employment Expenses	34	10	—	—	—
SUB TOTAL (ADMINISTRATION)	6,961	5,894	4,873	4,371	3,883
TOTAL EXPENDITURE	45,121	39,008	33,922	30,580	28,280
ACCUMULATED SURPLUS/ (DEFICIT)	(767)	(437)	16	(56)	(112)

Notes

- * Amounts represent contribution by Department of Employment and Industrial Relations to the Community Employment Program.
- ** In 1983-84, expenditure for Touring and Access activities of \$750,000 was included in each board's expenditure.
- *** Amount includes survey expenses. Responsibility for Public Lending Rights Scheme was transferred to the Department of Home Affairs and Environment on 1 October 1985.
- **** Amount includes: 1984-85 - \$169,000; 1983-84 - \$20,000 salary costs for Community Employment Program.

Queen Elizabeth II
Arts Council of
New Zealand



Research & Evaluation
The Canada Council
June 1988

QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND

INTRODUCTION

Modest financial support had been given to the arts by successive Ministers of Internal Affairs. It was expanded after the Second World War and placed on a more institutional footing by the establishment of an Arts Advisory Council (advisory to the Minister) and subsequently by the creation of the Arts Council, an autonomous statutory body.

In 1963, the Arts Council was conceived as a gift to Her Majesty, Queen Elizabeth II, to commemorate her visit to New Zealand.

"With the constitution of the Council as an independent statutory body responsible for fostering the arts and financed to a greater or lesser degree from taxation revenue, important principles had been recognized: that the Government accepted that it had an important part to play in the development of the arts; that the fostering of the arts was a responsibility best carried out by an agency acting independently of the State; and that the Government's part should be limited to the provision of administrative machinery and funds." (Queen Elizabeth II Arts Council of New Zealand, 1969).

In 1974, a new Act was proclaimed and changes effected included the creation of three regional councils (Northern, Central, and Southern) as well as a network of community arts councils.

The Minister for the Arts, in 1977-78, increased funding for the Council and provided funds for the Council for Maori and South Pacific Arts within the Arts Council structure. A special grant of \$50,000 from the Lottery Board of Control initiated this administration

The range of the Council's responsibilities was greatly expanded in the late 70's with the development of the regional arts council system. More recently, the scope of activity of the Maori and South Pacific Arts Council has also been extended significantly.

The Council's role, from its inception, was seen as a funding body providing financial support to the arts community but more and more in recent times, it has added to this responsibility that of offering support services to the arts. This has been reflected in the development of an active and effective Resource Centre and Arts and Business programs to assist the arts community and business to find ways of helping one another through sponsorships and partnerships.

Originally, the Council reported to the Minister of Internal Affairs, but in 1980, a Minister of Arts was named to whom the Council has since reported. During 1984-85, a comprehensive arts policy accord was reached between the Council and the new minister. It was expected that these policies would give the arts recognition as a national resource and facilitate their contribution to New Zealand's economic and social development. As a preliminary measure, the Council prepared a comprehensive Agenda for Cultural Action recommending measures which could be taken within 20 different portfolios to consolidate cultural development. This has been followed up by detailed proposals to a number of Ministers, such as those for Tourism, Broadcasting, Education, and Finance, which received positive initial reactions. As stated in the 1985-86 Annual Report, a year later, the Minister and the Council reached an accord on cultural development priorities, the Government grant was doubled, and the Council began to develop new initiatives in association with other public and private agencies. According to more recent communication with the Council, it appears that events have not perhaps transpired as expected.

Throughout its existence, studies have been undertaken to deal with specific problems, for example in 1977-78, a study of the future needs for music tuition in New Zealand was conducted. In 1981, a report by Peter Brinson, entitled Dance in New Zealand, making a number of recommendations, was published. The Council has been guided by the results of studies such as

these in shaping its funding and developing programs to best meet the needs of its clientele.

In New Zealand, some programs supported by arts councils in other countries are funded by separate agencies. For example, grants to writers, publishers and literary magazines are made by the New Zealand Literary Fund, as payments to authors for library use are made by the New Zealand Authors' Fund, both part of the Department of Internal Affairs.

STRUCTURE

Mandate

The Council was established by the Queen Elizabeth II Arts Council Act, 1963, and began operations on April 1, 1964. Its responsibilities were described as follows:

- To encourage, foster and promote the practice and appreciation of the arts in New Zealand.
- To make accessible to the public of New Zealand all forms of artistic or cultural work.
- To improve standards of execution of the arts.
- To foster and maintain public interest in the arts and culture in New Zealand (cited by Queen Elizabeth II Arts Council of New Zealand, 1969).

A new act was proclaimed in 1974, when the Council's structure was expanded to include responsibility for three regional arts councils and a national network of community arts councils. In 1978, amendments were made to the Act to establish a separate Council for Maori and South Pacific Arts within the Arts Council structure. Further amendments were made in 1980 and 1983.

Maori and South Pacific Arts Council

Established in 1978, this Council began to operate within the Queen Elizabeth II Arts Council of New Zealand structure in June 1979. It consists of a chairman (of the Maori race) and eight other members appointed by the Minister

for the Arts, at least four of whom are of the Maori race and at least two of whom are of a South Pacific race. All members are reimbursed for travel and accommodation expenses while on Council business and the Chairman also receives an annual honorarium of \$3,000. An honorarium of \$96.00 is paid to the Chairman for each full day devoted to the business of the National Council. This Council meets five times a year in Wellington or elsewhere. Members are appointed for three-year terms and may be re-appointed. This Council has its own permanent staff (2 officers and 2 support staff in 1984-85), receives an annual appropriation from the Government through the Queen Elizabeth II Arts Council of New Zealand, and makes grants to individuals and organizations engaged in Maori and South Pacific arts activities. As its programs have expanded, it has organized specialist sub-committees representing, for example, weavers, composers, and performing arts tutors.

Regional Arts Councils

The Regional Arts Councils (Northern, Central, Southern), established in 1975, consist of a chairman and four other persons appointed by the Minister for the Arts, and four persons elected at the Annual Regional Conference. Members are appointed for three-year terms and may be re-appointed. They are reimbursed for travel and accommodation expenses while on Council business, and the Chairman also receives an annual honorarium of \$3,000. An honorarium of \$96.00 is paid to the Chairman for each full day devoted to the business of the National Council. These Councils usually meet every two months and also hold an annual conference. They make recommendations on applications from local groups to the Queen Elizabeth II Arts Council of New Zealand and support the Community Arts Councils. They undertake broad policy developments to assist the arts in their regions, make representation to government on various matters, hold meetings with local arts groups and local authorities, and encourage the development of media awareness of the arts. Recently, the Regional Arts Councils have shifted their emphasis from funding to service--as the Community Arts Councils have gained strength and assumed more responsibility.

Community Arts Councils

Such Councils are elected by local groups and may consist of six to fifteen persons. They receive funds from the Regional Arts Councils to promote and assist activities in their area. With the expansion of activities and the development of programs, a number of communities have found it necessary, and have been able, to appoint full-time community arts officers. The year 1984-85 marked the tenth anniversary of the Community Arts Council system. The network has now consolidated with new organizations emerging to serve rural communities. The number of councils has grown to over 80 in 1985-86.

Relations with Government and Other Agencies

In accordance with the Act, and as soon as practicable after the financial year end at March 31, the Council presents its annual report on the previous year's operations, along with its audited financial statements, to the Minister of Arts who in turn lays them before Parliament as soon as possible.

The Council cooperates with a number of other departments in the operation of its programs. It administers, usually in association with the Department of Education, the Performers in Schools Fund. With the Ministry of Foreign Affairs, it supports projects which promote New Zealand arts and artists abroad.

The Council works closely with broadcasting authorities on matters of mutual concern, for example relay fees and other items relating to the regional orchestras.

Relations are maintained with similar agencies in other countries to exchange information and keep abreast of new developments in the arts and in arts funding.

Objects and Powers

The Queen Elizabeth II Arts Council of New Zealand Act, 1974, describes the objects and powers as follows:

- (a) To encourage, promote, and support the development of professional standards in the arts in New Zealand.
- (b) To encourage, promote, and develop the practice and appreciation of the arts in New Zealand, including Maori and South Pacific arts.
- (c) To make accessible to every person in New Zealand, as far as may be practicable, all forms of artistic activity.
- (d) To encourage, promote, and support public interest in the arts in New Zealand.
- (e) To encourage, promote, and support artistic links with other countries by way of cultural exchanges, and to foster appreciation of the arts as practised in other countries.
- (f) To co-operate with educational bodies so as to develop the practice and appreciation of the arts as integral aspects of education in New Zealand.
- (g) To co-operate with broadcasting organisations and services in any activities that may facilitate the carrying out of the functions of the Council.
- (h) To give advice to the Minister on any matter relating to or affecting the functions of the Council.
- (i) To establish and maintain regional offices so as to facilitate the activities of the Regional Arts Councils established under section 27 of this Act (Government of New Zealand, 1974).

The Board

The Board consists of a Chairman and twelve other members, all of whom are appointed by the Minister for the Arts. The twelve include the Chairman of the Council for Maori and South Pacific Arts, the Chairmen of the three regional arts councils, the Secretary for Internal Affairs, the Director-General of Education, a nominee of the Broadcasting Corporation of New Zealand approved by the Minister of Broadcasting, and five other persons. The Deputy-Chairman is elected from among the members. Members are appointed for three-year terms and may be re-appointed. There is no formal ceiling on length

of tenure on the Council, but over the past thirteen years, no member has served more than three terms.

While there are no formal qualifications prescribed for Council members, the following criteria are considered in their selection: knowledge of the arts, expertise in areas useful to the arts, e.g. financial management, legal experience, etc., geographical origin within New Zealand, age, sex, and ethnic origin.

The Chairman of the Arts Council is paid an annual salary of \$20,116 for his/her services. Other members of the Council are paid a sitting fee of \$96.00 for each full day's work on behalf of the Council. They are also reimbursed for travel and other expenses incurred on Council business.

During 1983-84, the Council reorganized its administrative structure and consequently recast its committees.

Committees

The Board is sub-divided into four Committees--Arts Employment, Support Services, Arts Development, Community Services--which forward recommendations regarding expenditures in their fields and suggest future policy proposals concerning their areas to the Council for its consideration. Each committee has six members, and each Council member sits on two committees. Two committees meet concurrently in the morning prior to a full Council meeting with the other two committees meeting in the afternoon. The Council Chairman is a member of all the committees and alternates among them, depending on the nature of the issues under discussion.

There is also an Executive Committee which consists of the Chairman, the Deputy-Chairman, and two other members.

Meetings and By-laws

The Council must meet at least four times a year.

A set of by-laws and rules has been established to conduct the business of the Council.

Management and Staff

Authority is delegated to the Council to appoint the Executive Director, and officers and support staff. Salaries and allowances are approved by the Board within scales fixed by it after consultation with the State Service Commission. In 1984-85, there were 37 employees on staff, including 22 officers and 15 support staff. Each Regional Council and the Council for Maori and South Pacific Arts employs a Director and support staff who are responsible to the Executive Director. The National Council employed 11 officers and 7 support staff in 1984-85. Following a public relations audit, the position of Public Affairs Manager was added to the Council staff in mid-1985/86, with the intent of improving Council's communications and media relations.

With the substantial increase in the Government appropriation, the Council has been able to strengthen the Community Arts Council network by increasing the number of full-time community arts officers to 11, with a goal of 18 positions--6 per region--by 1987. Touring officers have also been added in three regions.

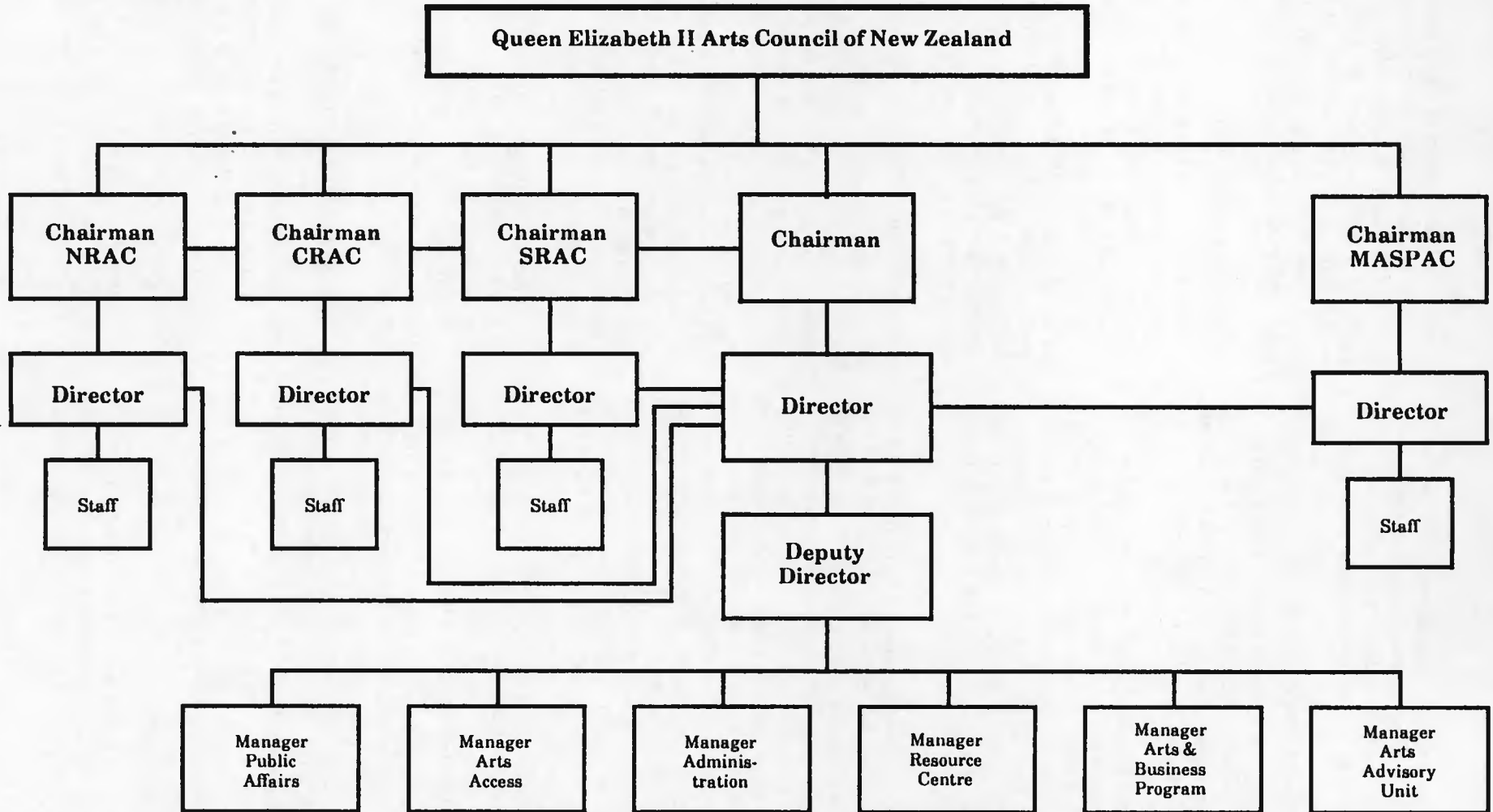
The staff and the members of the Queen Elizabeth II Arts Council and those of the three Regional Arts Councils and the MASPAC are not considered employees of Her Majesty for the purposes of the State Services Act 1962. An organization chart of the Council is shown on the following page.

OBJECTIVES

Artists

The Council believes it has a primary objective to develop professionalism in the arts, and therefore, to provide individuals with training to expand their talents, and to support opportunities for them to work and live at an

Queen Elizabeth II Arts Council of New Zealand - Organization Chart



acceptable standard. It has constantly strived to stem the loss of its artists through emigration to other countries by supporting not only the artists but also the market for their activities.

Organizations/Institutions

Since 1975, the Council has pursued policies designed to develop and strengthen the teaching and training resources and facilities available in New Zealand. It established and maintains two training schools--the New Zealand Drama School and the New Zealand School of Dance--both of which offer two-year full-time courses to talented young people who wish to enter professional employment in the country's theatres and dance companies. The Council directs operating funds to the schools, but scholarships for students are provided by the Department of Education.

Organizations/institutions have been funded by the Council as the employers of local artists and the venues for the marketing of New Zealand artistic talents. In its efforts to strengthen a particular art form in the regions, the Council has at times initiated the establishment of professional organizations. An example is the funding of the Symphonia of Auckland to provide orchestral music in that particular area. While funding was expected to be shared by the New Zealand Broadcasting Corporation and local government, the Arts Council actually provided the major portion of support. In 1981-82, the Council introduced a new policy for funding regional orchestras which has met with considerable success.

Audiences/General Public

The Council's mandate requires it to bring all forms of arts activity to the widest possible audience. It endeavours to fulfill this objective through the activities of the Regional Arts Council network and through its several schemes for touring both the performing and the visual arts. At the same time, it works closely with the Department of Education to bring the arts to the schools and to young audiences.

Works of Arts

To bring works of art to the public's attention, the Council has established programs like the Art Market Development Fund (where

commercial galleries may apply for assistance to promote the work, usually of new artists); the Gallery Purchases Subsidy Scheme (a matching grant to public galleries for the purchase of works of New Zealand artists) and a Touring Exhibition Program jointly administered with the New Zealand Art Gallery Directors Council.

Service Organizations

The Council regards funding for service organizations in various art disciplines as extremely important to the support of individual artists and groups. It works closely with the Craft Council of New Zealand which acts as a national coordination and resource centre for crafts. Both the Music Federation of New Zealand and the New Zealand Students' Arts Council have been funded annually, particularly for the services they provide to touring artists.

International Cultural Relations

Though the Council, by its Act, is responsible for the promotion and encouragement of links with other countries, the limits of its budget have not allowed it to give this function a high priority. Nevertheless, the Council does fund visits of foreign experts who give workshops and/or lectures to improve local standards. It has also assisted overseas groups to tour to communities in New Zealand and funded local artists to participate in international conferences and exhibitions. It has particularly encouraged strong links for its artists with Australia.

With increased funding in 1985-86, the Council moved towards the planning and implementation of a structured program of cultural exchange in selected areas. Australia and U.S.A. were set as target markets for the visual arts.

POLICIES AND PRINCIPLES

The principle objective of the Council is to raise the standard of both the practice and the appreciation of the arts in New Zealand and, thereby, to promote the highest level of artistic quality.

In pursuit of these aims, the Council assists individuals and incorporated non-profit organizations which have the capacity to work

at a consistent level of artistic achievement, are well administered, and can offer career opportunities to trained and talented people. Activities which are professional in character and standard receive priority in consideration for the Council's financial assistance.

In its policy framework adopted in 1986, the Council has identified six goals derived from the functions set out in its enabling legislation, and is developing its programs in order to achieve these goals:

- to stimulate and support creative expression within all communities;
- to secure a base for the development of Maori art;
- to promote the development of new work by New Zealand artists;
- to secure a base for the development of arts industries;
- to promote the professional development of people working in the arts;
- to ensure the provision of the information skills, services and resources required to achieve these goals.

To more clearly explain how its programs and policies are arranged to develop these goals, the Queen Elizabeth II Arts Council of New Zealand has provided the attached policy matrix.

PROGRAMS

Grants

The Council has developed a broad range of programs to assist both individuals and organizations or institutions to achieve its six goals. Grants are provided in support of crafts, dance, film and video, management and administration, music, theatre, and visual arts. Applications may be made for projects, operations, training, travel, touring, and purchases. A full listing of available programs is found in *Appendix A*.

Individuals

Grants in crafts are made to individual artists and to those professionally engaged in the crafts (including researchers, teachers, curators, critics and administrators). Applicants may be full-time emerging professionals, at mid-career, or well-established in their craft or profession.

The Council supports a range of visual arts exhibitions to tour throughout the country, as well as some which are seen in one venue only. The New Zealand Film Commission, Television New Zealand, and the Arts Council have established a joint fund for the financing of low budget film productions of an alternative and creative nature. The objective is to provide an opportunity to committed innovative and talented new filmmakers to further develop their abilities.

In partnership with the New Zealand Composers Foundation, the Council supports projects relating to New Zealand composers and the promotion of New Zealand compositions. The Recording Artists Scheme promotes the release and distribution of new work by recording artists.

All funding to individual choreographers has been incorporated in one program which receives applications three times a year that are reviewed by a commission of four panelists drawn from the dance profession. Only new New Zealand works are funded through this program.

The Council offers grants to established arts managers for studies in management and administration both in New Zealand and overseas. The Council also offers an annual one-week course in arts administration for experienced professionals in the performing arts and the visual arts.

Organizations

While the Council may fund groups directly for touring, it also assists this activity through grants to the Music Federation of New Zealand, which organizes tours of both local and overseas chamber music groups, the New Zealand Students' Arts Council, which presents tours nationally and regionally of both the performing

ARTS COUNCIL OF NEW ZEALAND POLICY MATRIX

MISSION: TO SECURE THE ARTS AS A RESOURCE FOR ALL NEW ZEALANDERS

GOAL 1 Supporting Creative Expression	GOAL 2 Maori Art Development	GOAL 3 Promoting New Work By New Zealand Artists	GOAL 4 Developing Arts Industries	GOAL 5 Promoting Professional Development	GOAL 6 Providing Services And Resources
TOURING AND ACCESS The Touring Development Unit Regional Touring Exhibitions Performers in Schools Composers in Schools The Music Federation Other Touring Agencies	LANGUAGE ARTS AND PROMOTION PERFORMING ARTS MARAE DECORATION SPECIAL ARTS PROJECTS STEERING COMMITTEES Weavers Carvers Performing Arts Contemporary Art Te Ope a Rehua	CRAFT New Craft Artists Promotion Scheme Short-term Projects Scheme Major Creative Development Scheme DANCE Choreographic Commission FILM AND VIDEO Creative Film and Video Fund MUSIC New Recording Artists Scheme Music Commission Grants	INDUSTRY INVESTMENT Theatre Music Dance MARKET DEVELOPMENT AND PROMOTION International Program Art Market Development Fund Publications New Zealand Book Awards Air New Zealand Awards Allan Hight Award Playmarket New Zealand Composers Centre SUPPORT STRUCTURES Contemporary Art Spaces and Organizations Craft Venture Capital Scheme	SCHOOLS AND WORKSHOPS NZ Drama School NZ School of Dance Australia/NZ Dance Course Music Workshops Craft Artists in Residence Craft Tutor Training Scheme Craft Training Enrichment Scheme PROFESSIONAL DEVELOPMENT PROGRAM Short-term Study and Travel Major Study Projects Studio Space	RESOURCE CENTRE ARTS AND BUSINESS PROGRAM PUBLIC AFFAIRS PROGRAM ARTS ACCESS PROGRAM
COMMUNITY INITIATIVES Regional Grants Scheme Community Grants Scheme Cultural Facilities Scheme	ARCHIVAL Publications Recordings Research CONSERVATION RESEARCH	THEATRE Theatre Initiatives Program Playwrights in Residence			
COMMUNITY ARTS COUNCIL DEVELOPMENT Incentive Grants Community Arts Workers Annual Conferences	CULTURAL AWARDS RESOURCE PROGRAM CULTURAL FACILITIES SCHEME	VISUAL ARTS Direct Support Program Creative Projects Scheme New Artists Promotion Scheme Artists in Residence Program Direct Support Program			
COMMUNITY ARTS WORKERS NETWORK					
PACIFIC ISLAND ART DEVELOPMENT					

and visual arts, and through the Performers in Schools Scheme. This latter program, designed to provide assistance for the touring costs of arts groups and individual artists to present programs in schools, was funded since 1975 in equal shares by the Department of Education and the Arts Council. However, because of budget cuts in 1982, the Department was unable to continue its support. Private sponsorship was sought and since 1982, B.P. New Zealand Limited contributed in increasing amounts to this important program. The Department renewed its participation in this Scheme, as did B.P. New Zealand and the Council, in 1985-86. Support is given to a wide range of performing arts groups as well as to writers to perform in schools, with emphasis placed on participation by the students.

Annual Grants to organizations are made by the full Council on the recommendation of the relevant Council committee and are paid out on a monthly basis.

The Exhibition Subsidy Scheme supported exhibitions of New Zealand artists in commercial galleries--usually the first exhibition of a visual artist. It was replaced in 1985-86 by the Art Market Development Fund, designed to assist dealers and artists by developing improved marketing services and supporting initiatives to broaden the art market.

The Gallery Purchases Subsidy Scheme subsidizes, through matching grants, the purchase of major contemporary art works of New Zealand artists by public art galleries. The scheme has been instrumental in encouraging the support of public galleries by local funding authorities.

Unfortunately, because of financial constraints, some of the above grant programs, affecting both individuals and organizations in dance, administration, music, theatre and crafts, were suspended in 1986-87.

The Council for Maori and South Pacific Arts offers some grants to groups and individuals in addition to those offered by the Council but also provides a wide range of services in fulfilling its mandate of encouraging, promoting and developing the practice and appreciation of the

arts and crafts of the Maori and South Pacific people in New Zealand.

Some limited funds are distributed by the three Regional Arts Councils to groups or organizations for projects which enhance the cultural life of communities.

Services

An Artlaw program utilizes the volunteer service of lawyers and town planners. The Artlaw Committee has considered performers' rights, copyright and taxation, and has published three studies on aspects of the law affecting artists in New Zealand: Copyright and the Performing Arts, Constitution for Arts Organizations, Town Planning and the Arts.

Playmarket, a support structure for the theatre sector, offers script advisory services, workshop services, and agency services to writers. It also publishes a series of play scripts.

Since 1979, the Council has maintained a Resource Centre and library to provide information and referral services both to the arts community and to interested members of the general public. A number of publications, including The Arts Times and a monthly Arts Digest, are produced and distributed widely. Through its resource centre, the Council has established contacts with organizations and networks, with a view to developing new opportunities for artists and new applications for the arts.

Beginning in 1983-84, the Council developed systems to assist the arts to obtain greater support in the private sector, including a database containing information on 200 corporations for the use of arts organizations. A new program, Arts and Business, has actively promoted increased business sponsorship for the arts and a handbook, You and Your Sponsor: A Guide to Arranging Business Sponsorship for the Arts, tailored for the New Zealand arts and business climate, was produced in 1986. A small digest of developments in this field, Arts Business, is also published six times a year.

The Arts Access Programme is intended to build greater public sector support for the arts and to overcome difficulties of obtaining access to

cultural expressions experienced by many groups in society. It was introduced in June 1986, based on the success of the IYDP/Arts Council Residence Scheme in 1984, through which resident artists worked in communities of disabled people. In 1985-86, a number of hospital boards and one prison were selected and encouraged to establish creative arts programs. During artists' residencies in two hospitals, commissioned works for the institutions were completed and training and stimulation were made available to the patients as well as to the community in one instance.

Assessment

The Council sets up a specialist committee to assess applications for particular disciplines and/or for specific programs, e.g. Performers in Schools. The committees are composed of experts in the area to be assisted and individual assessors are paid a standard sitting fee (honorarium). Certain applications, particularly those for major grants to individuals, are assessed by these committees. Decisions on short-term grants are made based on consultants' or referees' reports and recommendations by Program Managers in each discipline. The costs of the peer assessment process are included as part of program expenditures.

FINANCES

Sources of Funds

The Council receives an annual appropriation from Parliament as well as an annual payment from the New Zealand Lottery Board, in accordance with Section 229 of the Gaming Amendments Act 1962.

In the 60's, an increasing number of artists found it possible to live by their crafts and skills. But in the mid-70's the Council received only minimal increases--not even reaching anywhere near the rate of inflation. Lack of funding forced a professional dance company and two professional theatres to close. No support was available for professional opera or for regional touring by theatres and orchestras, and the level of support for creative activity was drastically reduced.

However, the budget was substantially increased in 1978-79 allowing the Council to restore funding for the major professional performing arts institutions to an appropriate level and permitting the reintroduction of regional theatre touring. A special grant of \$50,000 from the Lottery Board provided for the reinstatement of opera in New Zealand (the first year of a 3-year commitment), and the Arts Council also found funds to introduce training for arts administration. But in this year, as in several previous years, New Zealand continued to lose its professional artists at an alarming rate through emigration.

In addition, the Council was concerned that the period of "survival" funding inhibited experimentation and innovation. The programs presented by performing companies tended to "play it safe".

In 1984-85, the Council's total revenue was \$6,685,000 with \$3,238,000 from the Government of New Zealand and \$3,250,000 from the New Zealand Lottery Board (Revenues and Expenditures for five years are shown in *Appendix B*). However, the Government appropriation doubled in 1985-86 from \$3,238,000 to \$6,238,000. In this year, corporate funding to the arts also increased 100%, from \$1.3 million to \$2.7 million.

Special Purpose Funds are received from a variety of sources: New Zealand Lottery Board, New Zealand/Japan Exchange Program, Ministry of Foreign Affairs, and so on. These funds are intended for specific projects and are directed to such activities as the Cultural Facilities Scheme, and visual arts exhibitions shown abroad.

The fiscal year of the Council is April 1 to March 31.

Donations

The Council, in accordance with the Act, may accept donations or contributions.

Appropriation and Planning Process

On several occasions in the late 70's-early 80's, the Council proposed to the Minister a system of

triennial funding for the Council, but this suggestion has met with little success. Its annual budget cycle is as follows: in December, estimates for the next financial year are presented to the Minister for the Arts who is also Chairman of the New Zealand Lottery Board. The Lottery Board planning levels for the next financial year are estimated in February and Council completes its budget priority exercise in April. In May, the Lottery Board confirms its actual grant and in June, the government advises the level of its grant. At this time, the Council's working budget is adopted.

QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
CRAFT	<ul style="list-style-type: none"> The Annual Grants Scheme - Major Creative Projects - Research Projects - Workshop Development Finance - Major Study Projects The Short-Term Grants Scheme - Short-term Creative Projects - Research Projects - Short-term Study Projects Craft Loans Scheme(1) 	<ul style="list-style-type: none"> Craft Loans Scheme(1) Touring exhibitions outside metropolitan gallery network. Market development initiatives, including the production of publicity material. Promotional and public education activities. Residencies in conjunction with a host organisation. Annual Operating Grants 	Workshops by leading artists/tutors organized by national bodies for a national tour.
DANCE	<ul style="list-style-type: none"> The Annual Grants Scheme - Major Study Projects The Short-term Grants Scheme - Short-term Study Projects The Choreographic Commission - Grants for new New Zealand works only Touring Grants Performers in Schools Scheme(3) 	<ul style="list-style-type: none"> Grants to companies to commission a work from an individual choreographer. Group Projects Scheme. Touring Grants Annual Operating Grants Performers in Schools Scheme(3) 	New Zealand School of Dance Training Scholarships.
FILM AND VIDEO	<ul style="list-style-type: none"> Creative Film and Video Development Fund(2) Short-term Project Grants 	<ul style="list-style-type: none"> Creative Film and Video Development Fund(2) Short-term Project Grants 	
MANAGEMENT AND ADMINISTRATION	<ul style="list-style-type: none"> The Annual Grants Scheme The Short-term Grants Scheme 		Arts Council Training Courses
MUSIC	<ul style="list-style-type: none"> The Annual Grants Scheme - Major Composition Projects - Major Study Projects - Jack McGill Music Scholarships - Carl Ludwig Pinschof Scholarship - Associated Board of the Royal Schools of Music Scholars/Supplementary Grants - Composer-in-Schools Scheme The Short-Term Grants Scheme - Short-term Composition Projects - Short-term Study Projects New Recording Artists Scheme Touring Grants Performers in Schools Scheme(3) 	<ul style="list-style-type: none"> Composer Residencies Commissioning New Music Annual Operating Grants New Recording Artists Scheme Touring Grants Performers in Schools Scheme(3) 	Advanced Training Projects
THEATRE	<ul style="list-style-type: none"> The Annual Grants Scheme - Major Creative Projects - Major Study Projects The Short-term Grants Scheme - Short-term Creative Projects - Short-term Study Projects Theatre Initiatives Programme Playwrights Residencies - Playwrights Award - Playwrights-in-Residence - New Zealand Drama School Training Scholarships Touring Grants Performers in Schools Scheme(3) 	<ul style="list-style-type: none"> Short-term Group Projects Theatre Initiatives Programme Playwrights Residencies - Playwrights Award - Playwrights-in-Residence Touring Grants Annual Operating Grants Performers in Schools Scheme(3) 	Grants or underwriting to assist with masterclasses, specialist advanced teaching seminars and schools providing tuition in theatre skills at a level not generally available in New Zealand.

QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
VISUAL ARTS	The Annual Grants Scheme - Major Creative Projects - Major Study Projects - Studio Space The Short-term Grants Scheme - Short-term Creative Projects - Short-term Study Projects New Artists Promotion Scheme Grants for cultural exchange International Program	Grants to groups organizing events for artists (such as ANZART) Artist-in-Residence Programme Grants for cultural exchange Art Market Development Fund - Grants to commercial galleries - Gallery Purchases Subsidy Scheme Annual Operating Grants International Program	Grants to underwrite or assist with specialist teaching, seminars or workshops at a level not generally available in New Zealand.
OTHER PROGRAMMES	New Zealand Railways/Arts Council Travel Scheme The Allan Hight Award(4) Air New Zealand/Arts Council Travel Awards(4)	New Zealand Railways/Arts Council Travel Scheme	

Note: Grants to individuals and groups for Maori and South Pacific activities and for regional activities are also given by the respective arts councils.

- (1) Administered jointly with Development Finance Corporation.
- (2) Administered jointly with New Zealand Film Commission.
- (3) Administered jointly with BP New Zealand Ltd. and the Department of Education.
- (4) Artists may not apply; they must be nominated.

QUEEN ELIZABETH II ARTS COUNCIL OF NEW ZEALAND

REVENUE & EXPENDITURE (\$'000)

(Fiscal Year Ends 31 March)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Grants from:					
- Government of New Zealand	3,238	3,145	2,899	2,575	2,400
- New Zealand Lottery Board	3,250	2,650	2,180	1,675	1,200
Interest Earned	145	140	91	79	45
Retirements (Cancelled Grants)	49	34	15	38	31
Sundry/Other	3	16	1	2	4
TOTAL REVENUE	6,685	5,985	5,186	4,369	3,680
EXPENDITURE					
Grants and Services:					
Arts Administration	15	--	5	12	8
Literature	16	10	21	17	11
Craft	130	101	85	124	53
Dance	1,090	1,020	849	770	610
Film	97	50	87	78	103
Music/Opera	960	812	792	646	606
Theatre	1,918	1,762	1,506	1,250	1,039
Visual Arts	508	501	321	427	216
Multi-disciplinary	68	112	40	47	34
- Preservation of Artistic Heritage (Council for Maori and South Pacific Arts) (1)	269	221	127	100	58
- Promotion of Participation in the Arts (2)	348	316	204	204	156
Council Services	148	118	84	72	22
Program Expenses	12	28	44	27	30
Other	71	37	54	57	23
SUB TOTAL (GRANTS & SERVICES)	5,650	5,088	4,219	3,831	2,969
NATIONAL ADMINISTRATION (3)					
Staff Salaries	556	525	532	473	419
Accommodation	79	66	84	62	59
Depreciation	33	19	--	--	--
Stationery, Telephone, & Postage	89	72	64	50	50
Legal & Financial Services	22	11	5	5	5
Travel, Meetings, Attendance and Conferences	137	130	115	109	107
Miscellaneous	19	10	7	6	10
SUB TOTAL (ADMINISTRATION)	935	833	807	705	650
To meet Deficit of National Opera of New Zealand	--	11	--	--	--
Writing off of Loan to National Opera of New Zealand	--	--	61	--	--
Provisions for Doubtful Loans	--	11	17	--	30
Revaluation of Stocks	9	--	2	--	--
Provision for Relocation of Premises	30	--	--	--	--
TOTAL EXPENDITURE	6,624	5,943	5,106	4,536	3,649
SURPLUS/DEFICIT	61	42	80	(167)	31

Note - Funds from various government departments and private sources earmarked for specific programs were received and disbursed, but are not included in this statement. -

1984-85	627
1983-84	422
1982-83	126
1981-82	513
1980-81	616

1 - Reflects amount of transfer to the Council for Maori and South Pacific Arts, less administration costs.

2 - Reflects amount of transfer to the three regional councils, less administration costs.

3 - Includes administration costs of the QEII of New Zealand, administration costs for three Regional Councils, and for the Council for Maori and South Pacific Arts.

**SASKATCHEWAN
ARTS BOARD**



**Research & Evaluation
The Canada Council
June 1988**

SASKATCHEWAN ARTS BOARD

INTRODUCTION

The Arts Board was established in March 1949, and came about as a result of discussions and recommendations to the government of a group consisting of David Smith, Director of Adult Education, Department of Education; Herman Voaden, President of the Canadian Arts Council (predecessor of Canadian Conference of the Arts); Ernest Lindner, a Saskatoon artist who was Vice-President of the Arts Council; and Emrys Jones, Head of the Drama Department of the University of Saskatchewan.

It was modelled on the Arts Council of Great Britain but with adaptations to Western Canadian conditions, taking into account "the comparative smallness of the cities, the thinly-spread population and the various limitations due to distances. Rather than the Old Country Plan of having panels for each of the Arts, it was considered best to have each of the Arts Board members contribute to the whole field of interest in order to strengthen the Board's plans and projects." (cited by Riddell, 1979).

In the beginning, the Board was regarded as a subdivision of the Division of Adult Education and its money came from the Government through the Division, but by 1960 it had its own budget. Also, "in the early years there were reservations about the Arts Board because a number of people considered it an arm of the Department of Education. Fortunately, this was not widespread and most of the skeptics gradually recognized that the Board was, to a large extent, autonomous and that it was made up of members representing a cross-section of the people of Saskatchewan, many of whom had established reputations in the arts and crafts. As the years passed, more and more individuals and groups turned to the Arts Board for advice and help in introducing activities that enhanced the cultural life of their communities." (Riddell, 1979).

In 1972, legislation was passed amending the Saskatchewan Arts Board Act and making the Board report to the newly-formed Department of Culture and Youth. Ten new members were appointed bringing the Board to a full complement of fifteen. During the year, the Arts

Board met in committee to explore the relationship of the Board and the Department.

With the establishment of the Department of Culture and Youth came some shifts in emphasis for the Arts Board. "The Formation of the Department of Culture and Youth, with its emphasis on community activities, has inevitably resulted in changes in the responsibilities of the Arts Board. The major function of the Board has become the development and support of the professional in the arts and crafts. It disburses financial assistance for study and travel and subsidizes art galleries, the symphony orchestras and other musical groups, as well as publishers and professional companies in theatre and dance." (Riddell, 1979).

Throughout 1975, planning and preliminary regional mini-conferences took place for a study of the arts in Saskatchewan, conducted jointly by the Arts Board and the Department of Culture and Youth. Its purpose was to review past progress, assess the current situation and to recommend future developments for the arts in the province. The study culminated in a three day conference, including presentations and group discussions, which produced some 300 recommendations which were referred to relevant agencies and organizations for action.

After the 1980 Arts Congress (a conference of artists and arts organizations to discuss with the Arts Board its policies and operations in the arts community and arts concerns in general), the Arts Board proposed to the Minister of Culture and Youth the following broad principles for involvement of the provincial government in cultural affairs:

- Cultural activity is essential to the development of a sense of identity of Saskatchewan people. The provincial government should view involvement in cultural activity as a fundamental responsibility.
- The Saskatchewan government should view its role as that of an active enabler rather than that of a competitive entrepreneur.
- In its role as enabler, the government should protect and nurture the natural

growth of our indigenous culture rather than impose directives upon it.

Our government's involvement should be guided by respect for the freedom of individual creative expression and should respect and extend the consumer's choice. Decisions involving artistic value judgments should be made by arm's length agencies which involve the producer and the consumer. (Saskatchewan Arts Board, 1981).

During this time, the Premier had set up a Cultural Policy Secretariat (headed by Gordon Vichert) which would study the province's needs to ensure a vital culture, assess the present and potential means to meet those needs and recommend the type and amount of programming the province should undertake. Of the 56 recommendations in the Vichert Report, twelve referred to the Arts Board. It endeavoured to sort out the confusion of public perception and the overlapping of funding by the Department of Culture and Youth, the Saskatchewan Arts Board and the SaskSports Trust.

1980 saw the celebration of the 75th anniversary of the province of Saskatchewan, and the Arts Board contributed in many ways to the multitude of activities which continued throughout the calendar year. Board projects included the visual, literary, and performing arts and reached an audience equivalent to nearly one-half of the province's population. One Celebration Saskatchewan project was the initiation by the Arts Board, in association with the Saskatchewan Craft Council of a collection of Saskatchewan crafts reflecting the diversity of contemporary work produced in the province. For this special event, the Arts Board received additional funds from the Saskatchewan Diamond Jubilee Corporation.

STRUCTURE

Mandate

Order-in-Council 228, passed on February 1, 1948, and formally assented to on March 31, 1949, established the Arts Board with the terms of reference stated as follows:

- a) to make available to the people of Saskatchewan opportunities to engage

in any one or more of the following activities: music, the visual arts, literature, drama, handicrafts and other arts;

- b) to provide leadership in such activities;
- c) to promote the development and maintenance of high standards for such activities in the province. (Saskatchewan Arts Board, 1949).

The Act was amended in 1972, making the Arts Board responsible to the newly-formed Department of Culture and Youth. It was amended again in 1984, with assent given to it on June 1.

The Arts Board describes itself as "an arm's-length agency of the government--it makes independent decisions on its policies, on grant recipients, and on funding levels". (Saskatchewan Arts Board, 1984).

Relations with Government and Other Agencies

At the end of each fiscal year, the Board, in accordance with The Tabling of Documents Act, submits its report on the year's activities along with financial statements for the year audited by the Provincial auditor to the Minister of Culture and Recreation, who is designated by the Lieutenant Governor in Council. The report and financial statements are laid before the Legislative Assembly, also in accordance with the above Act.

Much of the work of the Arts Board is done in cooperation with other local or provincial organizations or agencies.

The Board maintains close liaison with its sister agencies or departments in other provinces and with the Canada Council.

The formation and growth of local arts councils was stimulated and encouraged by the Arts Board and the Organization of Saskatchewan Arts Councils was formed in 1974, to provide a stronger provincial organization to coordinate the activities of the individual arts councils. Although in the early years the Arts Board had funded the arts councils, they are autonomous bodies and look to local and other sources for the funding they require. The new organization received initial funding support from the Saskatchewan Arts Board, the Department of Culture and Recreation and SaskSport Trust.

Objects and Powers

The objects of the Board are to:

- make available to the people of Saskatchewan opportunities to engage in theatre arts, visual arts, music, literary arts, video-art, handicrafts or any other art form;
- support and encourage study of the arts and the production and presentation of the arts to the people of Saskatchewan;
- aid in the development of professional artists and performing companies;
- conduct research into the arts; and,
- promote the development and maintenance of high standards of persons engaged in the arts in Saskatchewan (Government of Saskatchewan, 1984).

The Board

The Board is composed of a Chairman, Vice-Chairman and 13 members. Members are chosen for their knowledge of, and involvement in, the arts and on the basis of regional representation. They are appointed by Order-in-Council for one year and may be reappointed. The Lieutenant Governor in Council designates one member to be Chairman and one member to be Vice-Chairman. The Board operates with committees for each of its main activities, i.e. performing arts, literary arts, and visual arts (including crafts), and an interdisciplinary committee established in 1982-83.

Members are paid an honorarium and reimbursed for travel expenses related to their attendance at Board meetings and events. The committees meet usually during the first half day of the Board meetings and recommend decisions on applications to the plenary session.

The role of the Arts Board has been described:

"As an autonomous body funded in part by government, the Saskatchewan Arts Board is the co-ordinating and policy-making body concerned with the arts in Saskatchewan. As such, the Saskatchewan Arts Board dispenses public money and recommends with respect to all funding of artistic activities in the province. The Saskatchewan Arts Board

therefore, provides leadership in the development of the arts, encourages creative endeavours in the arts and enables artistic activity to take place. The Saskatchewan Arts Board holds as its primary objective the enrichment of the Saskatchewan cultural milieu and hence the lives of the people of Saskatchewan" (Saskatchewan Arts Board, 1979).

Meetings and By-laws

The Board usually meets eight times a year but must meet at least twice per year.

Management and Staff

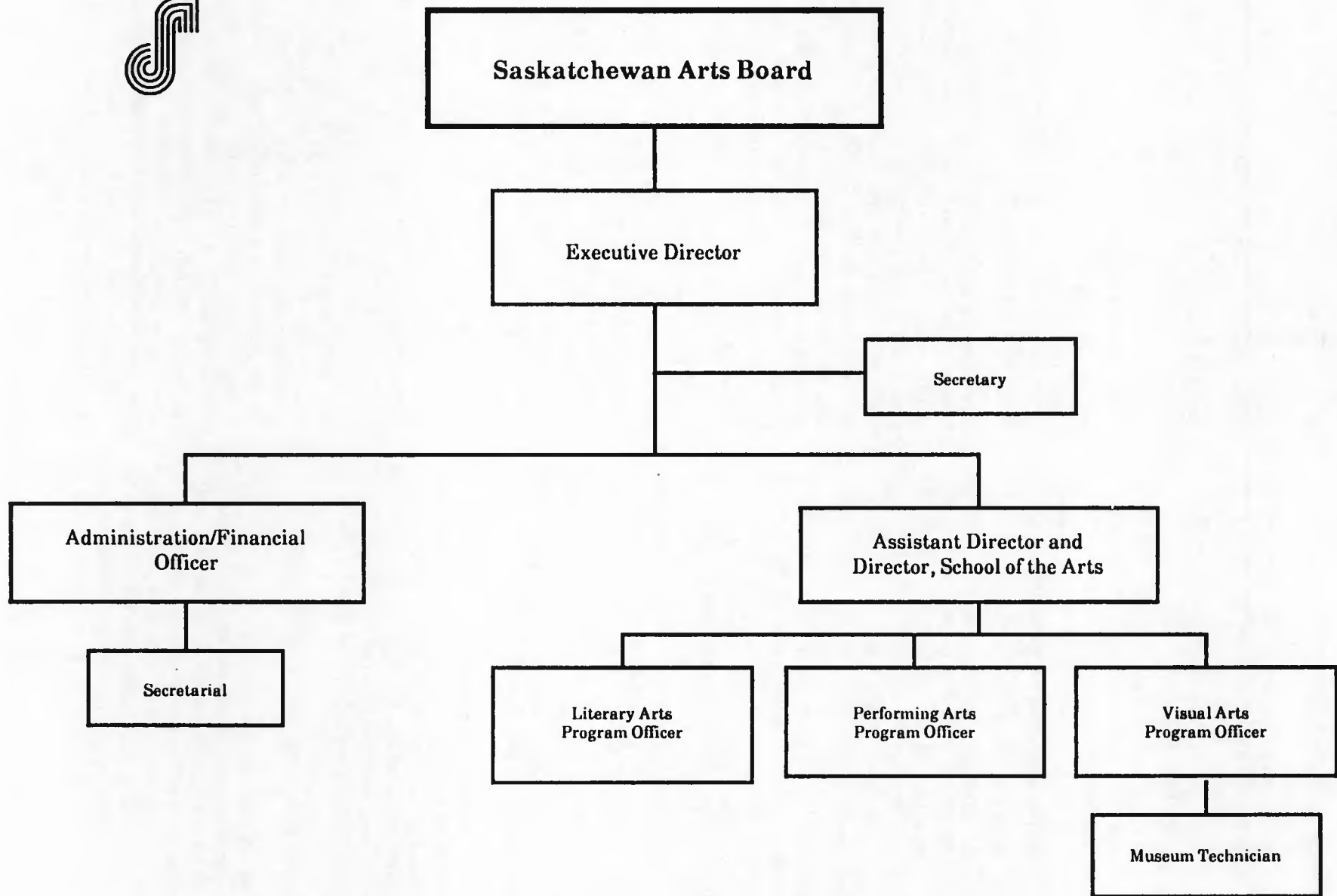
The Executive Director is appointed by the Lieutenant Governor in Council and is Secretary to the Board (Government of Saskatchewan, 1984). Other staff members are selected by the Executive Director and their salaries are determined by the Board. The staff numbers ten, including six disciplinary professionals and four support staff. The School of the Arts employs approximately 150 persons in the summer. An organization chart is shown on the following page.

Advisory Committees

The Arts Board, from the beginning, organized conferences to discover the interests and needs of Saskatchewan people and to make them aware of the work of the Board. In 1952, a conference composed of members of the Board and representatives of a number of groups interested in drama was called to discuss provincial needs. In 1958, a similar conference was arranged to develop ways to assist the study of music followed by a conference concerning Art in Education in 1960, and a special symposium on architecture in 1961

For many years, the Board organized an annual arts congress. Usually a two-day meeting comprised of client representatives and other artists or groups and members of the Arts Board, the Congress discussed the current needs and state of the arts and how they were being served or not served by the Board's programs. It provided a reading of the present situation and proposals for new directions. In 1984-85, the annual congress was replaced by a series of client meetings dealing with individual disciplines.

Saskatchewan Arts Board - Organization Chart



OBJECTIVES

Artists

The Board assists individuals who are professionals and emerging professional artists in the literary, performing and visual arts as well as in interdisciplinary areas.

Organizations/Institutions

A wide range of assistance to organizations in the literary, performing, visual and multi-disciplinary arts is provided. Most grants are to organizations which serve the Saskatchewan arts community. Organizations must be providing events and services of artistic quality wanted and needed by their community, and must have demonstrated financial responsibility.

Audiences/General Public

Audiences are served not only through funding to arts organizations and institutions, but also through some financial assistance to the extensive network of community arts councils constituted as the Organization of Saskatchewan Arts Councils.

Works of Art

Since 1950, the Arts Board has purchased annually the works of Saskatchewan artists for its Permanent Collection which has become a valuable historical record of the development of the visual arts in Saskatchewan. It is used extensively for circulating exhibitions in the province and has made loans to the National Gallery and to other agencies for particular exhibitions.

In 1980, a collection of Saskatchewan crafts was initiated, again, to provide an historical record of the development of crafts in the province.

Service Organizations

Both service organizations in Saskatchewan and national ones which serve the Saskatchewan arts community are eligible for support based on the assistance they provide to artists.

Services

To provide access to training for young people in Saskatchewan, the Board has operated, since

1967, a resident summer school of the arts. The School has prospered and grown (see "Programs").

POLICIES AND PRINCIPLES

The principles of the Arts Board are based on the mandate described earlier. For Saskatchewan, which has a rural population substantially greater than its urban population, there are major difficulties in disseminating the arts to its widely-spread communities. Interaction with its clients and with the general public is of prime concern to the Arts Board.

This has been achieved through an annual arts congress until 1984-85, when client group meetings replaced the congress. Meetings were held with the clients of each discipline group to discuss their programming and financial needs and their concerns.

As the arts developed in the province and arts activities expanded, the role of the Arts Board has been modified. With the advent of first, the Department of Culture and Youth (presently named the Department of Culture and Recreation) and later, of the SaskSports Trust, funding patterns were substantially revised. Responsibility for support of a number of organizations, particularly service organizations or those dealing with groups which were not composed of fully-professional artists, was transferred from the Arts Board to one of the other agencies.

Again in 1982-83, responsibility for the extension or touring activities of the performing arts organizations moved from SaskSports Trust to the Arts Board. This shift was accompanied by a special one-time only grant of \$250,000. In subsequent years, the Board endeavoured to find funds within its own budget for this activity, and it was decided that extension of touring services should be considered along with operations in one request from any of these organizations.

PROGRAMS

The Arts Board's programs to provide financial assistance to artists and organizations are summarized in *Appendix A*.

During 1978-79, significant changes in Arts Board program administration were effected through a consolidation of support programs and a restructuring of grant-giving procedures. The fiscal year end was changed to coincide with the government fiscal year--both provincial and federal. At the same time, annual Operation Grants to organizations were adjusted to coincide with their fiscal years. In addition, for organizations receiving assistance from the Canada Council and the Arts Board, an agreement was made to use common application forms and reporting forms and a similar time frame for the review of grants.

Grants

The Arts Board provides a wide range of grants to individuals and organizations in the literary, performing, visual and multi-disciplinary areas.

Individuals

Artists may apply for assistance for training, travel, research, the purchase of equipment or simply to "buy time to work on a particular project". Grants called Arts Grants "A" and Arts Grants "B" are offered at two different levels of experience and funding. Those who are Canadian citizens or landed immigrants in Canada and who normally reside in Saskatchewan are eligible to apply.

The Senior Arts Award, valued at \$10,000 was established in 1979-80, on the occasion of the 75th Anniversary of the province.

As a result of increased demands and the Board's decision to give priority to the support of individual artists, the budget for the Individual Assistance Programme was increased by 50% in 1981-82.

Organizations

Organizations may apply for operating or project grants. To be eligible for assistance, they must provide events and services of artistic quality which are wanted and needed by the Saskatchewan community and must have proven themselves financially responsible. National organizations situated outside Saskatchewan may be funded for their support and/or service to the Saskatchewan artistic community.

Operational funding for publishing houses was initiated in 1980-81.

Services

In addition to providing grants, the Board administers a number of other programs. Probably, chief among these is the Saskatchewan School of the Arts. Established in 1967, when the Board obtained the use of the property at Fort San on Echo Lake and converted and renovated existing buildings to provide suitable residential facilities, the School has been operating for an eight-week period each summer. In the summer of 1987, the School will open for six weeks only. Courses are offered for one to three weeks in music, dance, creative writing, acting, art and pottery. Since 1970, the curriculum has included courses for adults as well as young people. In 1984-85, 866 students attended the 18 courses offered. Students came from over 100 communities in the province, other provinces, and the United States. Substantial subsidy is allocated to the School to ensure that fees are kept at a reasonable level.

In 1982-83, the Board set up a special Education Task Force to evaluate its contribution to arts education through the School of the Arts and to review all areas of educational activity with which the Board is involved.

Since 1950, one of the major programs of the Board has been the development of the Permanent Art Collection. Originally purchases were made from annual juried exhibitions. In 1964, the collection was evaluated to determine its artistic merit and any existing gaps. Subsequently, the Board decided that if the collection were to be truly representative of Saskatchewan art through the years, purchases should be made directly from artists. Works are displayed in galleries and public locations in Regina and Saskatoon and toured to smaller centres at minimum cost to the communities.

A policy for Advisory Arts Panels of experts and peers was established in 1978, to assist the Arts Board in its objectives. As a first step, the Board's permanent collection policy was reviewed by a panel of experts. The revised policy adopted by the Board included two- and three-dimensional works of art, crafts, photography, cinema, video and ethnocultural arts. Priority

was to be given to excellence of work, Saskatchewan residents, and contemporary works.

Since 1978, the Board in cooperation with the Touring Office of the Canada Council has sponsored Contact Saskatchewan (approximately every two years). More recently, local responsibility for the Contact activity has been assumed by the Organization of Saskatchewan Arts Councils.

Consultative services are provided on an ongoing basis by the professional staff members to both individual artists and arts organizations.

Assessment

Since 1980-81, applications under the Individual Assistance Program have been reviewed by juries of peers for recommendation to the Board. A pool of jury members is selected by the Board and from it the juries are chosen. Jury members are usually from Saskatchewan, and are practising a particular arts discipline. Judgement is based on the ability of the applicant and the artistic merit of the proposed project. Jurors are paid an honorarium plus travel expenses for this service.

FINANCES

Sources of Funds

All moneys appropriated by the Legislature for the purposes of the Act are credited to a fund known as the Saskatchewan Arts Board Fund, and all other moneys received by the Board by way of grants, donations, etc. are credited to this fund. Treasury Board designates the chartered bank in which the fund is deposited.

The records and accounts of the Board are audited annually by the Provincial auditor, and a report on the preceding fiscal year, along with the audited statements, is submitted to the Lieutenant Governor in Council. The revenues and expenditures for the five years, 1980-81 to 1984-85, are shown in *Appendix B*.

The 1980-81 revenue statement includes all the special funds provided to the Arts Board to celebrate the 75th anniversary of the province during calendar year 1980.

SaskSport Trust has been referred to several times in connection with changes in the policies

and fortunes of the Arts Board. A note of explanation is needed to set the activities of this agency in the provincial cultural environment. SaskSports Trust was established in 1974 to distribute the profits of the Western Canada Lottery/Saskatchewan Division administered by SaskSports. Profits are allocated to sports, culture (including the arts) and recreation.

While the Trust has endeavoured to find a role different from the Arts Board and the Department of Culture and Recreation, overlapping and confusion in the perceptions of the clients have developed. As a result, the Report of the Saskatchewan Cultural Policy Secretariat, in 1980, found that SaskSport was an inappropriate vehicle for the support of culture and recommended that arts support be handled either by the Board or the Department and that an Endowment Fund for the Arts Board be set up with the lottery revenue that is designated for culture. More recently, Sask Trust, which is the agency set up to receive and administer the Saskatchewan share of the Western Canada Lottery has established three organizations which distribute the revenues for culture, sports and recreation. These are the Saskatchewan Council of Cultural Organizations, Saksport, and the Saskatchewan Parks and Recreation Association.

In 1982-83, a sizeable budget increase was received. Base funding was increased by 35% with the Province of Saskatchewan's appropriation amounting to slightly over \$2 million. In addition, a special one-time grant was provided for the Extension Programme of professional arts organizations. This was a shift in responsibility from SaskSport Trust to the Arts Board with the accompanying funds (\$250,000).

At the request of the Minister, in 1984-85, the Bureau of Management Improvement conducted an evaluation of the administrative and financial procedures of the Arts Board. Some internal modifications were made during the year to improve administrative practices.

Donations

In accordance with the Act, the Board "may accept and receive gifts, devises and bequests for the purposes of the Board, and may, with the approval of the Lieutenant Governor in Council,

accept such financial assistance as may be made available to it, directly or through the Government of Saskatchewan, by such Board, council, foundation or other agency." (Government of Saskatchewan, 1984).

Appropriation and Planning Process

The Arts Board makes its request for funding annually through the Department of Culture and Recreation. In the Fall of the year, it makes its application on the required forms for its next year's budget to the Department of Culture and Recreation, which, in turn, includes it as a line item in its estimates to Treasury Board.

It has been suggested to the Minister that a three-year planning period would be an advantage for the Arts Board in its dealing with the arts clientele. At the present time, the Board continues to prepare its plans and to receive its appropriations on an annual basis.

SASKATCHEWAN ARTS BOARD

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
MULTIDISCIPLINARY (INCLUDES FILM AND VIDEO)	Arts Grants "A" (1) Arts Grants "B" (1)	Operation Grants Public Arts Events Sponsorship Assistance	Saskatchewan School of the Arts (Summer School) (2)
PERFORMING ARTS (MUSIC, DANCE, THEATRE)	Arts Grant "A" for Senior Artists Arts Grant "B" (1)	Operation Grants to Companies Project Grants to Companies Education/Extension Grants	Saskatchewan School of the Arts (Summer School) (2)
WRITING AND PUBLISHING	Arts Grant "A" (1) Arts Grant "B" (1)	Operation Grants Project Grants Script Reading Service Publication Individual Title "A" Grant Individual Title "B" Grant	Saskatchewan School of the Arts (Summer School) (2)
VISUAL ARTS	Arts Grant "A" (1) Arts Grant "B" (1)	Operation Grants -Exhibition Centres & Artist-Run Spaces Project Grants to Service Organizations	Saskatchewan School of the Arts (Summer School) (2)

(1) Competitive Grants

(2) Offers 18 courses of from one to three weeks' duration. Most disciplines supported by the Arts Board are represented.

SASKATCHEWAN ARTS BOARD
REVENUE & EXPENDITURE (\$'000)

(Fiscal Year Ends March 31)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Grant from Saskatchewan Dept. of Culture and Recreation					
Annual	2,110	2,110	2,012	1,491	1,113
Other	--	8	32	6	--
Saskatchewan School of the Arts					
Fees & Miscellaneous	199	213	202	197	175
Grant from SaskTrust for Sports, Culture, Recreation	--	--	58	110	91
Interest	39	36	17	72	18
Western Canada Lottery	--	--	250	--	--
Donations	--	40	2	2	--
Other	9	7	--	8	3
Saskatchewan Diamond Jubilee Corp. Festival '80	--	--	--	--	123
Celebration Tour	--	--	--	--	265
TOTAL REVENUE	<u>2,357</u>	<u>2,374</u>	<u>2,573</u>	<u>1,886</u>	<u>1,788</u>
EXPENDITURE					
Programme Development					
Implementation	161	132	174	94	76
Interdisciplinary Programme	222	241	286	204	175
Literary Arts Programme	169	160	152	142	49
Performing Arts Programme	544	616	647	426	277
Visual Arts Programme	416	369	467	242	148
Saskatchewan School of the Arts	572	581	605	543	487
Celebrate Saskatchewan Festival '80	--	--	--	--	118
Celebration Tour	--	--	--	--	261
Administration *	283	254	239	245	221
TOTAL EXPENDITURE	<u>2,367</u>	<u>2,353</u>	<u>2,370</u>	<u>1,896</u>	<u>1,812</u>
SURPLUS (DEFICIT)	<u>(10)</u>	<u>21</u>	<u>3</u>	<u>(10)</u>	<u>(24)</u>
Balance of Fund, beginning of year	47	26	23	33	28
Balance of Fund, end of year	37	47	26	23	33

* Figures for Administration breakdown were not available.

*Manitoba
Arts Council*

*Conseil
des Arts
du Manitoba*



Research & Evaluation
The Canada Council
June 1988

MANITOBA ARTS COUNCIL

INTRODUCTION

Prior to 1965, the Junior League had established a Manitoba Arts Council, which was privately supported, to fund the arts. When this organization sought public funding from the Roblin government in 1965, it was asked to prepare a report which would support the need for a Council for the arts subsidized with public money. The chairman of this Council, Ogden Turner, and Mary Elizabeth Bayer (who later became Executive Director of the MAC and still later Assistant Deputy Minister of Cultural Affairs and Historical Resources) prepared the document which achieved success with the final reading of Bill 135 on May 10, 1965, and assent to the Bill on the following day. In the interval, the government was occupied with plans for its centennial projects, and legislation was not proclaimed until it appeared in the Manitoba Gazette on December 2, 1967. This was one of the last acts of the Roblin government (and included the appointment of Hugh Benham as Chairman) before Walter Weir became Premier of Manitoba. It was only in April 1969, that the Arts Council began operations when it received its first budget of \$205,000 and the appointment of eleven members.

Ways to provide practical assistance to individual artists, musicians, sculptors, etc. were being explored in the early years of operation, and it was thought that a pattern on a provincial scale, similar to that developed by the Canada Council at the national level, would be most suitable.

In its early years, the Council advised the Metropolitan Corporation of Greater Winnipeg (now the City of Winnipeg) as to the specific distribution of grants to cultural organizations.

While the Council had always recognized its responsibilities as a financial supporter of the arts, in its Twelfth Annual Report, it remarks on the encouragement it had received in its role as advocate for the arts following submission of its brief to the Federal Cultural Policy Review Committee and its comments on an Intervention

regarding the application before the Canadian Radio-Television and Telecommunications Commission for the establishment of CBC2.

In 1984-85, the Manitoba Arts Council took on additional responsibilities as the umbrella group for lottery funding under agreement with the Manitoba Lotteries Foundation, and created the Manitoba Arts Gaming Fund Commission. The Commission consists of a chairman appointed from the Executive Committee of the Manitoba Arts Council, 13 representatives elected from non-profit arts organizations, and an ex-officio representative of the Manitoba Lotteries Foundation. The Commission is responsible for recommending the distribution of a share of the gaming revenues to non-profit arts organizations in the Province of Manitoba. Administration of the Commission is provided by Council with a charge-back for services.

STRUCTURE

Mandate

The Manitoba Arts Council, an independent agency of the Manitoba Government, was created in 1965 by Bill 135 of the Manitoba Legislature and was charged with the responsibility for assisting the arts.

The Arts Council Act established the Manitoba Arts Council for the purpose of promoting the study, enjoyment, production and performance of works in the arts.

The arts are defined in The Act as "the arts of the theatre, literature, music, painting, sculpture, architecture or the graphic arts, and includes any other similar creative or interpretative activity" (Government of Manitoba, 1982).

The Act was amended in 1979 and again in 1982. With the latter amendment, membership on the Council increased from 12 to 15. Other changes were of a housekeeping nature and did not in any way alter the original aims and objectives.

Relations with Government and Other Agencies

The Manitoba Arts Council submits its Annual Report, along with its financial statements audited by the Provincial Auditor, to the President of the Executive Council who then submits it to the Lieutenant Governor. Subsequently, it is laid before the Legislature within fifteen days if it is sitting, or within fifteen days of the beginning of the next session. Its channel of communication with the Cabinet is the Minister of Culture, Heritage and Recreation.

The Council consults with a broad range of arts organizations to revise its various programs and activities as the needs of the artistic community change.

The Manitoba Arts Council works closely with the Canada Council to ensure the effective delivery of the two agencies' programs to Manitoba artists and arts organizations. It also endeavours to maintain liaison on current activities and programs with its sister agencies or departments in other provinces.

When Manitoba signed the agreement with the other Western provinces to coordinate a Western Lottery, a corporation known as Western Lottery - Manitoba Distributor Inc. was established, and the Manitoba Arts Council, along with the United Way of Winnipeg and the Advisory Council on Fitness and Amateur Sport, shared in the profits of the corporation from 1976 until 1984. This corporation was dissolved in January 1984, and the umbrella funding structure (including the arts) was developed.

Objects and Powers

The objects of the Council are:

to promote the study, enjoyment, production and performance of works in the arts; and for that purpose the council may:

- make grants to assist, cooperate with, and enlist the aid of organizations whose objects are similar to the objects of the council, and cooperate with the Canada Council;

- provide through appropriate organizations or otherwise for grants, scholarships, or loans, to citizens of Manitoba for study or research in the arts; and
- make awards to citizens of Manitoba for outstanding accomplishments in the arts (Government of Manitoba, 1982).

The Board

The Board of the Council consists of fifteen members appointed by the Lieutenant Governor in Council, of which a Chairman and a Vice-Chairman are designated. Members are selected for their knowledge and experience related to some area of the arts and come from all geographic regions of the province.

Members hold office for a term fixed by the Lieutenant Governor in Council (usually three years) and may be re-appointed for another three-year term or to complete a term.

Members are paid an honorarium and reasonable travelling and out-of-pocket expenses incurred while performing the business of the Council away from their ordinary place of residence.

Committees

Four committees of Council review applications and recommendations from juries, and their recommendations are presented to Council as a whole. These committees are: Performing Arts, Visual/Literary Arts, Arts Education and Access. They frequently meet directly with arts organizations requesting funds and act as advisers to Council as a whole.

Meetings and By-Laws

The Council is required to meet at least four times per year, but usually meets about five or six times to formulate policy, establish priorities and screen applications for financial assistance. Generally, at least one meeting per year is devoted entirely to planning, examining long-term goals and establishing priorities for both the short and medium-term. The Council has established a set of procedures for the conduct and management of its activities.

Management and Staff

The staff, headed by the Executive Director, numbers sixteen and includes nine officers and seven support staff. The Executive Director is engaged by the Council and is responsible for the selection of officers and support staff. An organization chart of the Council is shown on the following page.

Advisory Committees

An advisory committee has been established for the Manitoba Artists Bank, a new program which will enable the Council to develop a bank of works of Manitoba visual artists and to provide musical instruments, on loan, to talented young Manitoba musicians.

OBJECTIVES

The Manitoba Arts Council is committed to the support of artists and artistic activity through funding to those individuals and arts organizations which reflect a high level of quality. While artistic merit is the primary criteria in its funding policy, programs of the MAC have been developed to embrace support for both the innovative and the established forms of artistic activity.

Artists

The Council assists individuals who are professional and emerging professional artists in the literary, visual and performing arts. To be eligible, artists must be Canadian citizens or landed immigrants, must have resided in Manitoba at least one year, be recognized as a professional by his or her peers and must view his/her discipline as a vocation and have been practising it for a period of six years, including any duration of study.

Organizations/Institutions

Grants to organizations remain the largest single area of support in Council expenditures. Organizations which have been operating for a minimum of one year are generally considered eligible.

Audiences/General Public

The Council has striven to find solutions to the constant dilemma of the special geographical

problem of Manitoba with its 251,000 square miles. One half of Manitoba's population lives in the City of Winnipeg, so they and those within a radius of 60 miles can derive cultural benefits which are not available to Manitobans in other parts of the province. The Council recognizes that every effort must be made to bridge the geography gap by touring quality performances and programs to communities (Manitoba Arts Council, 1972, p. 7).

In recognition of the need to make the arts accessible to all Manitobans, the Council has implemented an Artists in the Schools/Communities Program which provides professional artists, performing groups and companies with an opportunity to perform and conduct workshops in schools and communities throughout the province. Additionally, it provides students as well as rural and northern community members with opportunities to participate in the arts. Audiences are also served as the Council offers touring subsidies to Manitoban and Canadian performers who are planning a tour of a minimum of three Manitoba communities outside of Winnipeg.

Service Organizations

Arts service organizations which are run by artists for their mutual benefit may qualify for support from the Council. The organizations are usually based in Manitoba or are local branches of national organizations. Limited assistance is provided to national training institutions.

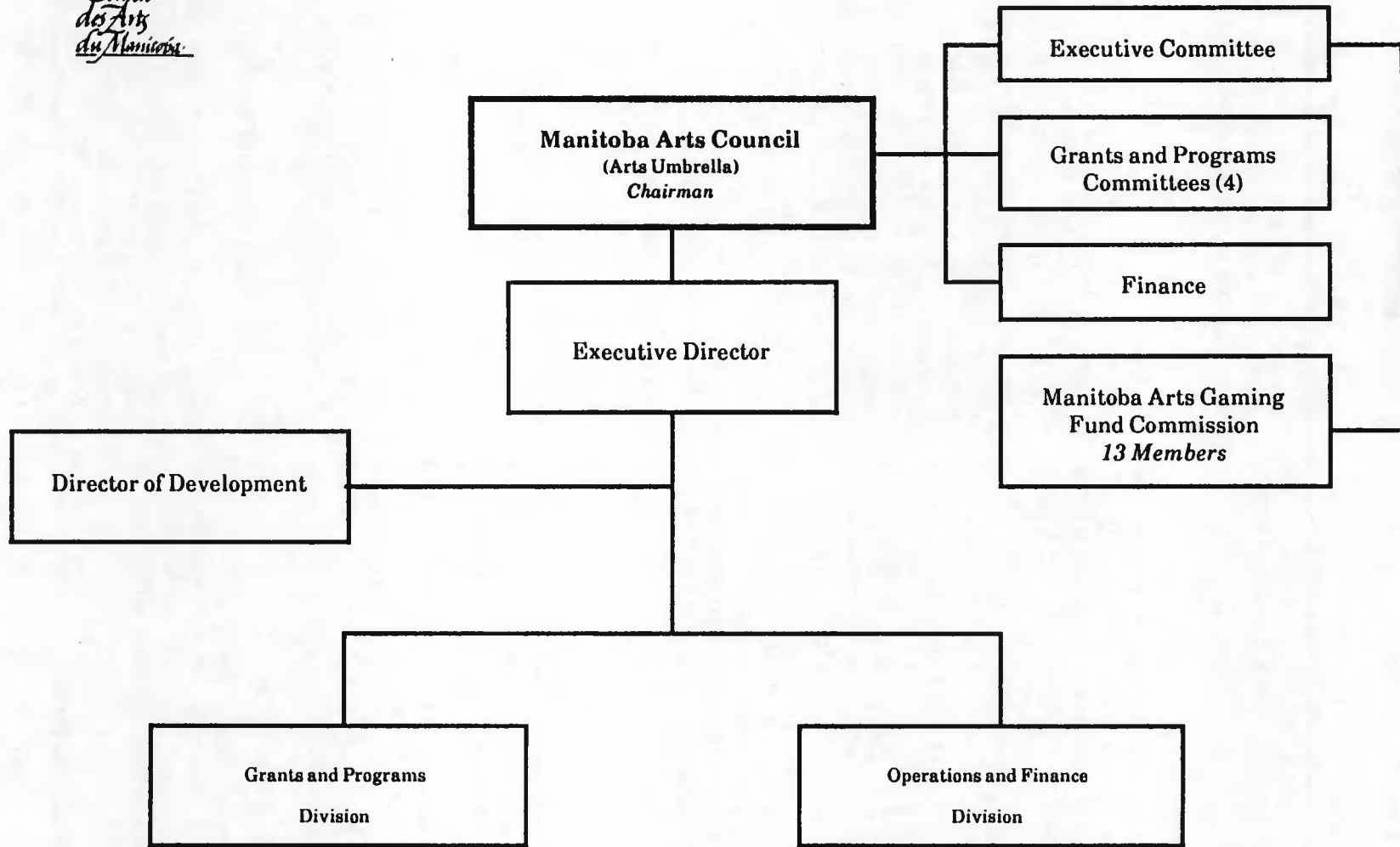
International Cultural Relations

The Council, in association with the Cultural Division of the Department of External Affairs, endeavours to promote Manitoba artists outside Canada, as well as in other provinces.

POLICIES AND PRINCIPLES

The Manitoba Arts Council, since its inception, has recognized its responsibility to those major cultural institutions whose activities are primarily located in the larger centres of the province. At the same time, it acknowledges the need to provide artistic experiences throughout rural and Northern Manitoba and to support the talented individual.

Manitoba Arts Council - Organization Chart



In a major planning meeting in 1981-82, the Manitoba Arts Council began a shift in emphasis away from increasing support to the major performing arts organizations towards concentrating on increasing funding to alternate forms of artistic expression and production and support for smaller arts companies, individual artists, arts service organizations and for outreach and educational programs. At the planning meeting in 1982-83 this shift became more firmly established when the Council placed priority on four specific areas of interest in its discussions with performing arts organizations. These are educational or youth-oriented programming; rural and northern programs; projects in support of creative artistic development; and audience development. These meetings, which have become an annual event, provide the Council with an opportunity to examine its long-term goals and to establish its priorities for both the short and medium term.

More recently, the Council has endeavoured to provide additional encouragement to the visual arts and to publishing.

PROGRAMS

The Manitoba Arts Council's programs to provide financial assistance to artists and organizations are summarized in *Appendix A*.

Grants

Individuals

A wide range of programs is available to individuals and organizations which provide support at many stages of their professional development. Individuals may be assisted for creation, costs of materials, attendance at performances or exhibitions of their work, workshops, etc. Eligibility criteria include that artists must be Canadian citizens or landed immigrants, must have resided in Manitoba for a specified period of time and be recognized as professional.

In 1973-74, Council made significant strides towards the development of a grant program to assist creative artists in Manitoba, and in 1977-78, Council began to consider applications from

individual artists in all disciplines instead of visual artists only as in previous years.

In cooperation with the Student Aid Branch, the Arts Council administers a bursary program since 1978-79, which provides assistance to Manitobans who are engaged in an arts study program in Canada or abroad at a certified institution or in an approved program of study with a Master Teacher. Financial need is the main consideration, however previous accomplishments and career aspirations are also taken into account. Eligible students must be fifteen years or older, Canadian citizens, and have been a resident of Manitoba for at least twelve consecutive months.

Organizations

Organizations may apply for grants for operating requirements or for special projects of one year's duration or a shorter period. Organizations must demonstrate a high quality of programming, administrative competence, the ability to raise funds from other sources, and community support. New organizations, having been in existence for a minimum of one year, may receive special assistance, provided artistic merit and satisfactory management capability is demonstrated.

To provide assistance to develop new opportunities in the arts, a program, entitled Access, to enhance the professional growth of organizations representing women, ethno-cultural minorities, native peoples and rural artists was implemented in 1984-85. Another program, ArtVentures, was introduced to support new and innovative endeavours of professional artists and to enable community organizations to engage professional artists for a period of time in projects which are developmental.

Arts service organizations may be funded for professional development workshops, seminars or information services.

Services

In addition to providing grants, the Manitoba Arts Council also administers other programs. A program designed to provide exposure to the arts is the Artists in the Schools/Communities

Program, initiated in 1976. Artists' applications to this program are juried, and if accepted, are included in a brochure which is circulated to all schools in Manitoba. Artists whose programs are requested by schools are then contracted on a fee for service basis and reimbursed for travel and accommodation costs. A fee is charged to the schools for this program. However, it is only a portion of the cost of the artists' fees, travel and accommodation. This program is offered in cooperation with the Department of Education.

In 1983-84, the Arts Council provided indirect assistance to artists through the establishment of the Arts Administration Centre which housed several smaller arts organizations and provided clerical and organizational service to its clients.

The professional staff of the Council are available to artists and arts organizations for consultation and advice. Recently, the touring program was broadened to facilitate touring development across the province by working with rural community presenters and touring performing artists to develop and upgrade their skills.

The Manitoba Arts Gaming Fund Commission disburses funds on a project basis to arts organizations only.

Assessment

The Council engages a large number of practising artists, critics, and teachers as jurors or assessors in various program areas. These persons provide the committees with aesthetic judgements on applications from individuals and organizations and are a key part of the decision-making process. These individuals come from within and outside the Province and have expertise in all areas of the arts in order to best reflect the variety of applicants in each program area. Juries for each discipline are selected through consultation with the arts community. Council officers present the assessor's recommendations to the Council for final approval.

FINANCES

The Council's accounts must be audited and reported on by the Provincial auditor (Government of Manitoba, 1982).

Sources of Funds

The Manitoba Government, through the Department of Culture, Heritage and Recreation, annually allocates to the Council a sum of money approved by Cabinet for the purpose of supporting the arts in Manitoba. Some institutions, such as the Winnipeg Art Gallery however, are funded directly by the Ministry.

From the mid-70's until 1984-85, the MAC has been a shareholder in the Western Canada Lottery Manitoba Distributor Inc., receiving a portion of the profits annually. Though these funds, initially, greatly expanded the revenues of the Arts Council, the Board decided that they should be spent for one-time only or special projects while their tax-based revenues should be allocated to the on-going operations of the clients.

Lottery revenues grew dramatically each year, while by the year 1978-79, Province of Manitoba appropriations were decreasing. It became a source of serious concern to the Manitoba Arts Council that they were becoming increasingly dependent on the unpredictable lottery revenues. By 1979-80, lottery based revenues made up 65% of total income compared with 33% in 1977-78, and tax based appropriations had declined from \$589,300 in 1977-78 to \$417,600 in 1979-80. The Council felt it was being forced to commit lottery revenues for the funding of operations of major cultural organizations rather than solely for one-time-only or developmental projects as originally intended and eventually decided to blend all its revenues. Despite a large increase in the total budget of Council, a significant deficit was experienced for the first time in its history in 1978-79, attributable mainly to lottery shortfalls.

Nevertheless, in 1979-80, the Council made a conscious decision to improve the ratio of provincial support to performing arts companies. In that year, it increased its grants to the level of 9% of the companies' total operating costs and planned to reach the national average of approximately 15% of operating costs over three years.

Council announced a deficit reduction program in March 1979, which it completed in the 1982-83 fiscal year. It saw the granting of nearly

\$400,000 to assist three of Manitoba's major performing arts companies--The Royal Winnipeg Ballet, the Winnipeg Symphony Orchestra, and the Contemporary Dancers--with their substantial deficits. The program resulted in the organizations reducing their deficits to a manageable size.

The Government increased its appropriation by 45% in 1980-81, in response to Council's concern about its over-reliance on lottery revenues and since then both the Province's appropriation and the level of lottery funding have increased steadily.

In 1984-85, the method of distribution of gaming revenues in the province was revised. This resulted in a substantial increase of lottery revenue for the Council.

The revenues and expenditures of the Arts Council for five years--1980-81 to 1984-85--are shown in *Appendix B*.

The fiscal year of the Council is April 1 to March 31.

Donations

In accordance with the Act, the Council "may acquire money, securities, or other property, real or personal, by gift, devise, bequest, or otherwise, and may expend, administer, act as trustee in respect of, or dispose of any such money, securities, or other property in the promotion of its objects, subject to any terms upon which the money, securities, or other property, were given, devised, or bequeathed to, or otherwise acquired by, the Council" (Government of Manitoba, 1982).

Appropriation and Planning Process

The Manitoba Arts Council submits its estimates of funding requirements annually by August 31 of one year for the following fiscal year beginning April 1. The government forms are completed and forwarded to the Department of Culture, Heritage and Recreation which in turn includes the Council's request as a line in its estimate to Treasury Board. The Council is formally advised of the approved appropriation late in the current fiscal year or early in the new one.

The Council has begun the process of preparing a preliminary three-year plan for its operations.

MANITOBA ARTS COUNCIL

GRANT PROGRAMS

DISCIPLINE	INDIVIDUALS	ORGANIZATIONS	TRAINING
COMMUNITY DEVELOPMENT (all disciplines)	ArtVentures "A"	ArtVentures "A" ArtVentures "B" Access	
DANCE	Major Arts Grants Short-Term Project Grants Choreographers' Programs Presentation Grants Independent Studio Workshop Visiting Choreographers' Workshop Program	Operating Grants to Performing Arts Organizations Operating Grants to Arts Service Organizations Project Operating Grants Manitoba Arts Gaming Fund Commission - Project Grants to Organizations	Student Aid Bursary Program
LITERARY	Major Art Grants Short-Term Project Grants Writers' Grants "A" Writers' Grants "B"	Operating Grants to Arts Service Organizations Project Operating Grants Block Grants to Publishers Book Publishing Project Grants Grants to Periodicals Public Readings by Manitoba Writers Manitoba Arts Gaming Fund Commission - Project Grants to Organizations	Student Aid Bursary Program
MUSIC & OPERA	Major Arts Grants Short-Term Project Grants Composers' Programs -Commissions	Operating Grants to Performing Arts Organizations Operating Grants to Arts Service Organizations Project Operating Grants Composers Program - Performance Manitoba Arts Gaming Fund Commission - Project Grants to Organizations	Student Aid Bursary Program
THEATRE	Major Arts Grants Short-Term Project Grants Playwrights' Development Program Playwrights' Commissioning Program	Operating Grants to Performing Arts Organizations Operating Grants to Arts Service Organizations Project Operating Grants Manitoba Arts Gaming Fund Commission - Project Grants to Organizations	Student Aid Bursary Program
TOURING	Artists in the Schools/ Communities Program Pre-Tour Coordination Grant Touring Subsidy	Artists in the Schools/ Communities Program Pre-Tour Coordination Grant Touring Subsidy	
VISUAL ARTS	Major Arts Grants Short-Term Project Grants Visual Arts Grants Visual Arts Project Grants Film Project Grants Film Production Grants Exhibitions Assistance Program	Operating Grants to Arts Service Organizations Project Operating Grants Manitoba Arts Gaming Fund Commission - Project Grants to Organizations	Student Aid Bursary Program

¹ Project grants are awarded, to cover administrative and program costs of specific projects, to organizations that do not already receive Council operating grants.

MANITOBA ARTS COUNCIL
REVENUE & EXPENDITURE (\$'000)

Fiscal Year Ends 31 March

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Province of Manitoba					
General Grant	1,506	1,317	1,233	912	604
Careerstart	6	--	--	--	--
Special Grant	--	7	22	--	--
TOTAL	<u>1,512</u>	<u>1,324</u>	<u>1,255</u>	<u>912</u>	<u>604</u>
Western Lottery-Manitoba					
Distributor Inc.	506	1,003	1,258	1,085	760
The Manitoba Lotteries					
Foundation	2,153	--	--	--	--
Investment Income	54	28	52	50	23
Donations	--	--	--	2	--
Cancelled Grants	29	21	14	5	16
TOTAL REVENUE	<u>4,254</u>	<u>2,376</u>	<u>2,578</u>	<u>2,054</u>	<u>1,403</u>
EXPENDITURE					
GRANTS & SERVICES					
Dance	539	477	478	399	334
Interdisciplinary	159	100	105	54	21
Literary Arts	262	184	136	87	54
Music & Opera	780	633	604	464	365
Theatre	840	700	632	492	408
Visual Arts	427	339	293	157	117
TOTAL (GRANTS & SERVICES)	<u>2,974*</u>	<u>2,433</u>	<u>2,248</u>	<u>1,653</u>	<u>1,299</u>
ADMINISTRATION					
Salaries & Benefits	219	168	150	116	102
Accommodation	33	31	13**	4	4
Telephone, Telex, & Postage	7	5	3	2	2
Printing, Stationery, Office Supplies	17	8	13	12	7
Professional (Consultant)					
Fees	34	25	22	12	11
Travel (Staff)	6	5	4	5	4
Meetings (incl. Members' Honoraria)	13	8	7	6	4
Miscellaneous	10	8	8	4	2
Furniture & Equipment	35***	3	10	2	2
SUB TOTAL (ADMINISTRATION)	<u>374</u>	<u>261</u>	<u>230</u>	<u>163</u>	<u>138</u>
TOTAL EXPENDITURE	<u>3,348</u>	<u>2,694</u>	<u>2,478</u>	<u>1,816</u>	<u>1,437</u>
Surplus (Deficit) (Before	906	(313)	100	238	(34)
Allocation to Deficit					
Reduction Program Reserve					
& Program Development Fund)					
Allocation from (to) Deficit Reduction					
Program Reserve	--	--	46	(44)	--
Allocation from (to) Program					
Development Fund	--	150	--	(150)	--
SURPLUS (DEFICIT)	<u>906</u>	<u>(163)</u>	<u>146</u>	<u>44</u>	<u>(34)</u>

* Total reflects net cost of Arts Exposure Program, i.e., recovery from schools has been accounted for.

** Amount includes relocation costs.

*** MAC charges all additions to fixed assets as expenditures in the year of acquisition.

ONTARIO
ARTS
COUNCIL



Research & Evaluation
The Canada Council
June 1988

ONTARIO ARTS COUNCIL

INTRODUCTION

At a meeting of The Canadian Conference of the Arts in Toronto in May 1961, which was attended by representatives of the major arts organizations in Canada, it was evident that there was a tremendous upsurge in arts activity, both professional and amateur, in Ontario and across the country. Later in 1961, Mr. Arthur Gelber, President of The Canadian Conference of the Arts organized a meeting to discuss the possibility of an Ontario arts council. From this meeting of representatives of the major arts organizations in Ontario, held in January 1962, a brief, outlining the needs of the arts was prepared and presented to the newly-elected Premier of Ontario, John Robarts, by a delegation consisting of Mr. Gelber, Floyd Chalmers and Trevor Moore, Toronto businessmen and Canadian Conference of the Arts Board members and supporters of the large performing arts companies based in Toronto. Some months later, the Government's intention to form a provincial arts council was announced in the Throne Speech and the legislation was introduced on April 22, 1963. "The enabling legislation and original modus operandi [of the Ontario Arts Council] was modelled on the Canada Council" (MacSkimming, 1983). The Council originally reported to the Minister of Education, through whose department some funding was being given to the major arts organizations.

The Council held its first meeting on November 13, 1963, at the home of the Chairman, J. Keiller Mackay, former Lieutenant Governor of Ontario, and immediately set in motion the consultative process to assess the state of the arts in Ontario and to consider how this body, in association with other agencies supporting the arts, could most effectively serve its clientele and spend its initial \$300,000 appropriation. The first major conference, called by the OAC in April 1964, included representatives of every craft group throughout the province. From this consultative process emerged shortly the Ontario Crafts Council, an organization to act on behalf of all Ontario craftworkers, and the establishment of a craft centre to provide training and marketing support.

In the first year, only ten members were appointed to the Council, and the staff included the Executive Director, Mr. Milton Carman, who was employed officially part-time, and a secretary. The Executive Director became full-time in the second year. In 1968, the Board had undergone a number of changes with some members retiring and new ones being appointed and, at this time, it was brought up to its legal complement of twelve.

In the next year, offices in Film and Literature, Regional Arts and Franco-Ontarian culture were opened with the hiring of new staff members. Coordinated Arts Services (joint ticket-selling and mailing and other costs shared by several large performing arts organizations) and the Centre for Arts Research in Education (CARE) were extremely active. "CARE was developing multi-media arts education kits in collaboration with the Ontario Institute for Studies in Education, creating an arts administration course in collaboration with York University and launching a creative drama program in northern Ontario schools." (MacSkimming, 1983).

In the 70s, the efforts of the Arts Council had been amply rewarded through the broad expansion of its constituency. The programs developed in the 60s, had been aimed at strengthening and expanding arts organizations and institutions, reaching into the communities and educating and increasing the audience for the arts. But in the early 70s, with the establishment of the Film and Literary office, grants were made to young, emerging creative artists in each field and subsequently extended to other disciplines so that by 1973-74, 11% of OAC grants were made to individuals. In 1974-75, Council gave a huge boost to the literary arts not only by doubling its own budget for creative writing and publishing but also through an additional allocation of \$500,000 from the province.

If the OAC was characterized as both innovative and populist in the 60s and 70s, in the 80s it added to its role on behalf of the arts and artists that of advocate. Following the 1979 Soundings,

the new Executive Director, Walter Pitman in his first Annual Report message acknowledged not only the importance of the arts in society but also the necessity to find resources in both the private and public sector to support it and allow artists and their work to flourish. Again, in its brief to the Federal Cultural Policy Review Committee in 1981 (chaired by Mr. Applebaum, formerly Executive Director of the OAC), the Council took the opportunity to review the energy of the arts in Ontario and put forward the following principles which have guided its work:

- that public support should be responsive to the arts, not directive;
- that community support is a prerequisite for the successful operation of arts organizations, as expressed, for example, through boards of directors representative of the community;
- that arts support is a responsibility to be shared among all levels of government, the business and corporate community and private donors, since dependence on any single source renders the arts overly vulnerable;
- that professional artists who achieve excellence merit a priority concern on the part of arts support bodies, and merit also the same social and financial reward as other professionals;
- that the creators of a society's own works of art should be especially valued and supported (MacSkimming, 1983).

At that time, the Council also stated that cultural policy should be flexible and not cling to the status quo. This has been a tenet of the OAC throughout its history as it has reached out to artists and the communities and revised its programs to ensure that they are meeting the current needs of its clientele.

STRUCTURE

Mandate

The Ontario Arts Council was established by Bill 162 of the Ontario legislature (The Arts Council Act, 1962-63) which was given final reading April 26, 1963. Its function is to promote the study and enjoyment of and the production of works in the arts. In the Act, the

"arts" are defined as the arts of the theatre, literature, music, painting, sculpture, architecture or the graphic arts, and includes other similar creative or interpretative activity.

Relations With Government and Other Agencies

Originally, the Arts Council reported to the Minister of Education, whose department had been funding several of the large arts organizations (because of their educational activities) prior to the establishment of the Council. In 1972, this reporting relationship was transferred to the Ministry of Colleges and Universities, and in 1975 was shifted again to the newly-created Ministry of Culture and Recreation. "This change was not merely a result of bureaucratic housekeeping. It marked the beginning of a new era for the Council and indeed for the Ontario government's way of thinking about and dealing with the arts" (MacSkimming, 1983). In 1981, this Ministry underwent changes when its cultural programs became part of the new Ministry of Citizenship and Culture which then assumed responsibility for the Arts Council and other Ontario government agencies.

The annual report which is submitted to the responsible Minister is then presented to the Lieutenant Governor in Council and laid before the Legislative Assembly if it is in session, or if not, at the next ensuing session. The Council's financial accounts are audited annually by the Provincial Auditor, who provides a report on the audit to the Council and to the Minister.

A senior liaison committee comprised of senior members of the Culture section of the Ministry and senior staff of the OAC meets at least quarterly to discuss areas of mutual concern.

Close cooperation has been developed with the Regional Service Consultants of the Ministry of Citizenship and Culture who assist in the delivery of the Community Arts Development Office Projects and Development Grants. For a number of years, the OAC has administered the "Experience Program" sponsored jointly by the Ministry and the Ontario Youth Secretariat. This program provides apprenticeship opportunities for young people to work with professional arts organizations and individual

artists throughout the province in the summer months.

When called, the OAC appears before the Standing Committee on Government Agencies of the Legislature. At its recent hearing, the Committee re-affirmed the arm's length status of the agency designated to provide provincial funding for the arts.

Since its inception, the OAC has maintained close ties with the Canada Council and its staff, exchanging, on an almost daily basis, information about programs and clients. It also makes every effort to keep abreast of current activities and practices of its sister agencies or departments in other provinces.

Objects and Powers

The Arts Council Act 1962-63 describes the objects and powers as follows:

- assist, co-operate with and enlist the aid of organizations whose objects are similar to the objects of the Council;
- provide through appropriate organizations or otherwise for grants, scholarships or loans to persons in Ontario for study or research in the arts in Ontario or elsewhere or to persons in other provinces or territories of Canada or any other countries for study or research in the arts in Ontario;
- make awards to persons in Ontario for outstanding accomplishments in the arts (Government of Ontario, 1963).

The Board

The Board consists of a Chairman, Vice-Chairman and ten other members. They are appointed by the Lieutenant Governor in Council and hold office for three years, except that for those first appointed, four were appointed for one year, four for two years and four for three years. The terms of Members may be renewed for a second term. In response to the Macaulay Report (Government of Ontario, 1984), tenure is limited to two consecutive three-year terms except for the Chairman who may serve a maximum of nine years.

All members "may be paid reasonable travelling and living expenses incurred by them while

away from their ordinary places of residence on the business of the Council" (Government of Ontario, 1963) but they do not receive an honorarium. Members are selected not only from Metropolitan Toronto, but also from all regions of the province and are chosen for their knowledge and support of the arts. They are thus in a position to provide advice and consultation to client groups. Members may also serve on committees, as required.

Committees

The Executive Committee is comprised of the Chairman, Vice-Chairman and five other members designated by the Chair. It meets monthly between Council meetings and is entitled to authorize grants of up to \$10,000.

In accordance with the Arts Council Act (1.1)(2)), an Investment Committee composed of the Chairman, another member of the Council designated by the Council and a person appointed by the Lieutenant Governor in Council "shall aid and advise the Council with respect to the investment of any of its moneys that may remain in its hands from time to time" (Government of Ontario, 1963). It is concerned also with the management of the Chalmer Trust Funds and any other donations.

In accordance with By-law 6.02, a Personnel Committee comprising the Chairman, the Vice-Chairman and four other members, deals with matters referred by the Council. In addition, the Council members also sit on committees dealing with Planning, Communication, Finance, Franco-Ontarian Affairs and so on.

Meetings and By-laws

The Council meets at least four times a year in the City of Toronto, usually in January, April, July and October. For each meeting (lasting about three days) members are assigned to one of four panels--performing arts, cross-disciplinary, film, visual arts and literature--which review all applications and report to plenary. "The Council may make by-laws regulating its proceedings and generally for the conduct and management of its activities." (Government of Ontario, 1963) The current by-laws were enacted in April 1978, and provide for amendments, as required.

Management and Staff

The Council employs its own personnel. It engages the Executive Director and all other directors, officers and support staff. In 1985-86, there were 48 employees. "The staff are not government servants but rather servants of the public" (Ontario Arts Council, 1966). An organization chart of the Council is shown on the following page.

Advisory Committees

There are no standing advisory committees. Rather, specialists in particular fields are called together, as the need arises, to deal with specific problems and new directions. These meetings are called Soundings.

In addition, the Council, throughout its history, has initiated studies in particular areas which have resulted in important reports and frequently, the establishment of new services to the arts. To cite a few: Ezra Schabas' study of community orchestras resulted in the founding of the Ontario Federation of Symphony Orchestras and a later study of choral music in the province, conducted in association with Keith Bissell, produced the Ontario Choral Federation.

In 1972-73, the OAC commissioned a study on the activities and finances of 2,000 arts organizations with a report entitled Economic Aspects of the Arts in Ontario, by Professor Sam Book of York University, and the following year a second study of The Audience for the Performing Arts. Both of these studies provided the Council with a great deal of information about their clients which would guide them in planning their programs.

More recent studies include Arts with a Difference (Savard Committee) and To Know Ourselves (Canadian Studies) conducted by Tom Symons.

OBJECTIVES

Artists

In the beginning, the Council believed that it could best serve individual artists through providing opportunities for employment and outlets for their work. Thus, early funding was

directed to performing arts organizations, art galleries, and service organizations. However, in 1969, when Council approved a move to stimulate the film and literary arts through direct aid, the first grants to individuals were made. Now grants are made to individuals in most disciplines.

Organizations/Institutions

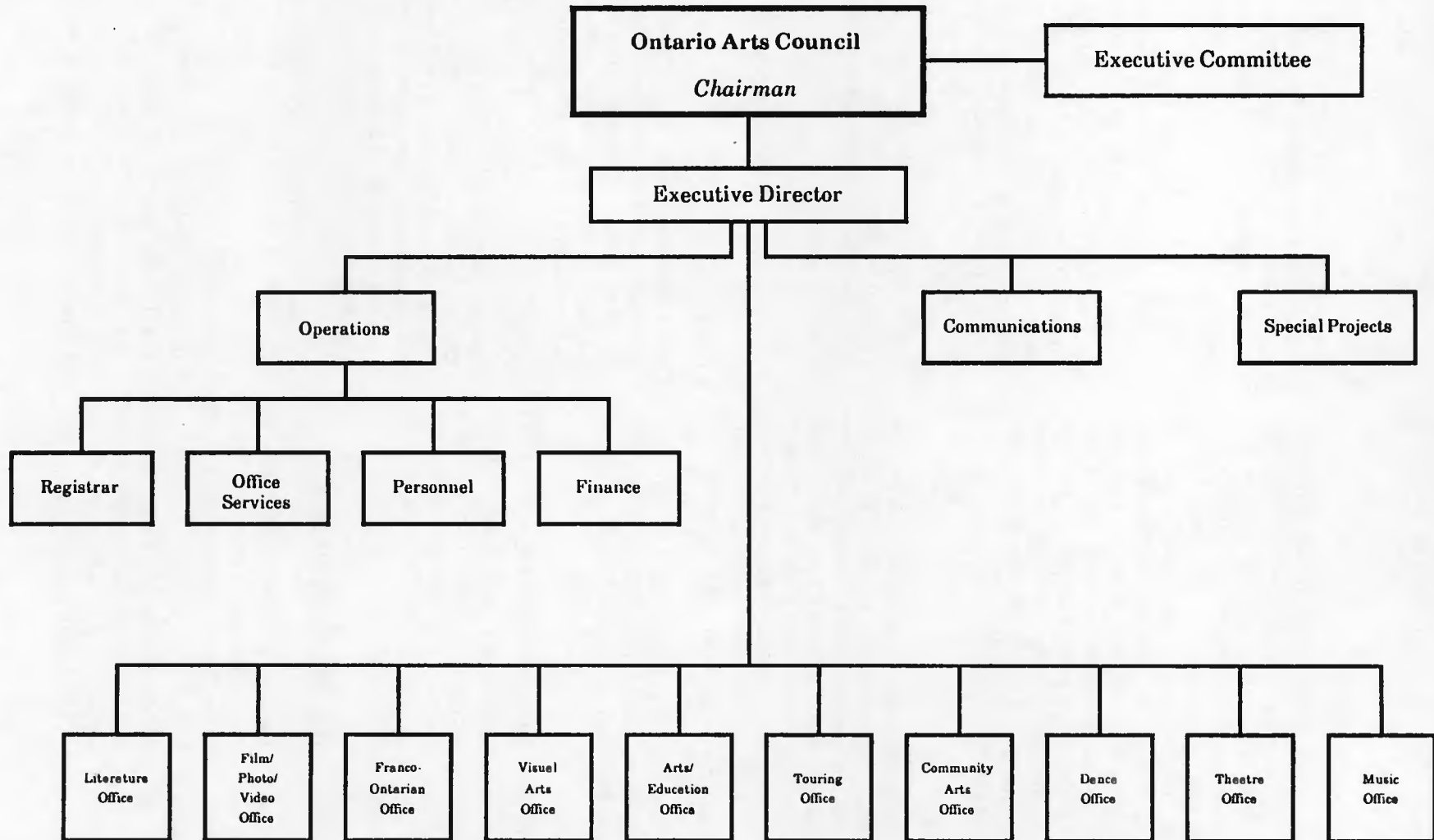
Organizations and institutions are funded by Council as the prime distributor of the arts to the general public and as major outlets for the talents of individual artists. The Council encouraged e.g. the growth of community orchestras to provide musical training throughout the province and to present audiences with a better quality music experience.

To be eligible for OAC grants, organizations must be non-profit, financially viable, serving a need in their particular community and delivering a program of quality in the particular discipline. They must also have good fund-raising capacity and usually evidence of support from other levels of government as well as the private sector.

Audiences/General Public

As mentioned above, Council, since its early days, has funded organizations to improve the artistic quality of their product and provide audiences with a better quality arts experience. At the same time, through its programs, it has encouraged local communities to receive resident artists to upgrade and enhance the quality of local arts group presentations. The Creative Artists in the Schools is a particularly valuable program which introduces children to a live experience of the arts and develops, at an early age, an interest in the arts and an audience for the future. It has been the OAC's belief that through nurturing local activity in a particular art form, for example, the many amateur choirs and theatre groups assisted through the residencies of professional conductors and directors, an audience is developed for the professional opera and theatre companies which tour throughout the province. The OAC has been largely responsible for the development of an extensive network of presenters (between 600 and 700) throughout the province. Though mostly volunteers, these

Ontario Arts Council - Organization Chart



people are highly professional in bringing the performing arts, usually in series, to their communities.

Service Organizations

From the establishment of the Ontario Federation of Symphony Orchestras and the Ontario Choral Federation in its early years, the OAC has continued to support these and similar organizations which provide a network and forum for artists of a particular discipline. A number of the national service organizations have their headquarters in Toronto and are substantially supported by the OAC and by the Ministry of Citizenship and Culture. While the Ministry provides core funding to these organizations, the OAC offers program grants, though not necessarily to all.

Services

In addition to its programs of grants, staff of the ten offices of the Council are available to clients for advice and consultation. Regional officers were appointed for a short period but the experiment was abandoned. However, through the Regional Service Consultants of the Ministry of Citizenship and Culture, the OAC serves regional and local arts councils and groups, while the discipline officers serve the professional arts groups and the Franco-Ontarian office deals with all disciplines and programs for Ontarians whose first language is French.

International Cultural Relations

The Council is involved in international cultural relations in an advisory capacity only, and the Ministry provides provincial funding for Ontario artists going abroad or for foreign groups visiting the province.

POLICIES AND PRINCIPLES

The Council in its early days recognized that, as a public body, its purpose was to serve the entire province. Therefore, it accepted the responsibility of:

1. ensuring that the major, Toronto-based companies, in which it invested nearly half its funds in the early years, served as many Ontarians as possible;

2. determining the artistic needs of the people of Ontario, and how best the Council could meet them (MacSkimming, 1983).

Thus, it persuaded several of the large performing arts companies--and some of the smaller ones--that the main purpose of their OAC funding was to enable them to tour outside Toronto.

The Council has set equal priority on developing the artistic quality of the province's performing groups, in both large and small centres, and on the necessity to serve the population of the province in all regions. In periods of fiscal restraint, this has presented it with the problems of "raise or spread", so named by Sir Kenneth Clark, Chairman of the Arts Council of Great Britain who faced the same difficulty in the United Kingdom. Should money be used essentially to raise the standards of the arts, or should it be devoted to spreading whatever arts there may be as widely as possible among the people?

PROGRAMS

Grants

The more than ninety programs of the OAC are delivered through six disciplinary offices - Dance; Film, Photography and Video; Literature; Music; Theatre; Visual Arts; and four cross-disciplinary offices--Arts/Education; Community Arts Development; Franco-Ontarian; and Touring. They have evolved during the Council's existence to meet current needs of Ontario artists. Grants are given for operations, projects, creation, training, commissions, workshops and conferences and for special purposes related to a particular discipline.

A complete listing of OAC programs appears in *Appendix A*.

Individuals

Individuals who are residents of Ontario may apply for Council funding for creation, e.g. playwrights, choreographers, writers, photographers and so on, for assistance to perform through the Creative Artists in Schools

of the Arts/Education office, and for materials (visual artists). Grants are also made to writers and visual artists through the recommendor process (discussed later).

Since 1973-74, the OAC has assisted community presenters to engage touring artists, usually in a series, through its Touring Arts Fund. From time to time, some support has been offered to theatre companies for touring but this has not been a regular program activity.

Organizations/Institutions

In all cases, organizations must be non-profit, resident in Ontario, and, depending on the orientation of the programs, professional and have its own board based in the community. Grants may be contingent on funding from other sources. Specific criteria concerning number of years in existence, level of activity, etc. apply to particular grant programs, and in all promotional material applicants are urged to seek the advice and guidance of OAC officers in preparing their request to Council.

Public art galleries and service organizations receive core operating funding directly from the Ministry but may apply to OAC for program funds. Both the National Ballet School and the National Theatre School are funded directly by the Ministry.

Services

In addition to its grants, the OAC funds a number of programs, some in association with other provincial departments. Since the early 70s, when the Touring Office of the OAC initiated the project, it has presented an annual showcase and booking conference for performing artists and groups known as "Contact" and now held in most provinces or regions in collaboration with the Touring Office of the Canada Council. Since 1979, Contact Ontariois (for Franco-Ontarian artists and presenters) has also been sponsored by the Franco-Ontarian office of the OAC. The Arts/Education office publishes an annual catalogue of artistic resources available for schools in the coming year. This directory informs schools of the artists (particularly performers) who will tour and the type of program they will provide. It also

publishes annually Artists Wanted, a list of schools seeking artists to work with them in the coming school year under the OAC's Creative Artists in Schools program.

Six part-time touring consultants, resident throughout the province, are available to assist local performing arts presenters to receive touring artists and companies. An educational touring consultant is also available to work with schools, school boards and other educational programs.

Sponsored by the Ministry of Citizenship and Culture, and the Ontario Youth Secretariat, the OAC administers the Experience program which provides young people with the opportunity to gain practical experience with professional performing arts organizations and individual artists throughout the province during the summer months.

Assessment

Three methods of assessment are used. Initially, applications are screened by the appropriate Council office to ensure eligibility in accordance with specified criteria. Assessments may then be made either by independent advisers or by a panel of peers. Both individual assessors and panel members are usually professionals resident in Ontario but may also be drawn from other provinces or countries. The third method is called the third-party recommendor system. This system does not involve lengthy application and assessment procedures required by the jury process, but rather, places the decision for allocating grants with professional intermediaries who are in close contact with artists and therefore knowledgeable about their potential. Examples are book and periodical publishers in the case of writers, public art galleries for visual artists, theatres for playwrights. The intermediaries receive informal applications and recommend artists for grants. When the grants are approved, the Council informs the artist, indicating the source of the recommendation but explaining that no obligation to the recommendor is entailed. This system tends to put artists into closer contact with the market place for their work.

FINANCES

Sources of Funds

The major source of the Council's income is its annual appropriation from the Province of Ontario. From the \$300,000 available in its first year (more than half of which was required to fund the large organizations that had been receiving ad hoc grants from the Ministry of Education), its appropriation grew to over \$21 million in 1984-85, and to more than \$25 million in 1985-86. Total income in 1984-85 was \$21,676,090 of which almost \$19 million (slightly more than 86%) was spent on grants and programs and \$2.5 million (almost 12%) on administration. The revenues and expenditures for the past five years are displayed in *Appendix B*.

As mentioned earlier, other income is derived from transfers from other government departments for specific grant programs and from interest earned.

In 1973-74, following the report of the Royal Commission on Book Publishing, the Ontario Government gave the Council an additional \$500,000 for its literary programs. This was spent over the next year and a half. But the Council's base budget during the 70s increased to reflect such additions for special purposes.

In 1975, a new source provided a substantial infusion of funds into the Ministry of Culture and Recreation (as it was named then). This was the Wintario lottery--the first of several government lotteries in Ontario--whose earnings were to be spent for cultural (including the arts) and recreational purposes. This would mean many new dollars for the arts, but derived from a speculative (and therefore unpredictable) base, rather than a tax-base. The board of the Arts Council, after much internal debate, decided not to accept lottery funds for two reasons. Lottery income was considered highly unpredictable and fluctuating, and the Council recognized the importance of predictable operating funding for the arts. Secondly, the Council was concerned with the prospect of seeing the tax-based support disappear or diminish significantly. "Such a development would transgress the very reason for establishing the Arts Council in the first place: to embody a public commitment of support to the

arts on behalf of all the people of Ontario" (MacSkimming, 1983). At the same time Council wanted to have a voice in the programs for which lottery funds would be spent. During the next year, Council and the Ministry arrived at a mutually agreed upon working arrangement whereby, as far as actual programs were concerned, the Ministry would confine itself to types of funding that would not require judgement of artistic merit; such judgements would remain with the Council. Some of the programs established by the Ministry, for example capital grants to build or improve facilities, would eventually put additional stress on the Council's relatively static budget in the next several years.

Over the years, deficits have plagued the large performing arts organizations. They have been more difficult to avoid in the years when the increases in the budgets of both the OAC and the Canada Council have not even kept pace with inflation, thus causing the resultant freezes in the grants to the "Big Five". Both Councils have established deficit retirement programs at particular times for specific clients. But in 1984-85, with a special supplement of \$3.1 million from the Ontario Government to the OAC's base funding of slightly more than \$18 million, the OAC took a giant step in funding the five major performing arts organizations; it more than doubled its assistance to the Canadian Opera Company, National Ballet of Canada, Shaw Festival, Stratford Festival and Toronto Symphony from \$2.2 million to \$5.3 million. In the following year, it received two further major increments to its base funding--this time for the small and medium-sized companies--\$2 million was distributed on a pro-rata basis to the budgets of the ten granting offices, and \$1 million was used to set up some 15 or more new program initiatives. This action was a direct response to the recommendation of the Macaulay Report that "in order to avoid further damage to the major performing arts organizations and hardship to many other OAC clients during a two year internal review period also recommended, the government should make a special two-year, lottery-based supplement to its regular, tax-based allocation to the Council". The Council happily reported that these increments not only restored its budget to the mid 70s purchasing power but also provided it

with its first growth funding in almost a decade. Then in April 1987, the Council received a one-time grant of \$2.25 million which it will spend over two years on initiatives largely in support of individual artists but also for the development of management expertise in arts organizations.

The revenues and expenditures for the Arts Council for five years--1980-81 to 1984-85--are shown in *Appendix B*. The financial year is April 1 to March 31.

As a result of a recommendation contained in the Macaulay Report (19.9), the Council is undertaking a major evaluation of all its programs, due to be completed in 1989, which will serve as a guide in the allocation of its resources in the 90s.

Donations

In accordance with Section 9(2) of The Arts Council Act, which permits it to accept gifts or bequests, the OAC has received moneys to set up a number of special funds, the largest being the Floyd S. Chalmers Foundation Fund, from which it makes grants and awards for the purposes defined by the donor. In 1979-80, the assets of the Chalmers Foundation were turned over to the Council and were matched by the Ministry with \$1,000,000 from Wintario. Investment income from the combined funds provides awards for new Canadian works and awards to individuals for advanced training for professional careers in the performing arts.

Appropriation and Planning Process

In September of any year, the Council makes its submission for the appropriation for the next fiscal year. The request is prepared on forms provided by the Ministry and is accompanied by a letter explaining where the OAC expects pressures within its budget for the coming year. The decision on the approved budget usually reaches the Council in March. The appropriation is paid in monthly instalments based on projected spending.

The Council's planning process is based on a one-year time frame. However, following the receipt of the additional \$2.2 million appropriation in the Spring 1987, the Executive Director,

Christopher Wootten, announced the Council's decision to embark on a major five-year plan with the aim of doubling its funding through regular and consistent budget increments in a stable growth pattern to 1992-93.

ONTARIO ARTS COUNCIL

GRANTS PROGRAMS

DISCIPLINE	INDIVIDUALS	ORGANIZATIONS	TRAINING
ARTS EDUCATION	Creative Artists in Schools Artist in School & Community Commissioning and New Play Development Special Project Grants	Regional Secondary School Touring Program Special Project Grants School Touring Grants	
COMMUNITY ARTS	Grants to Craftspersons	Operating Grants for Arts Centres Grants for Folk/Multi-Cultural Arts & Local Arts Groups Operating & Project Grants to Community Arts Councils Operating Grants for Arts & Crafts Grants for Native Arts Operating Grants to Multi-Disciplinary Arts Festivals	
DANCE	Independent Choreographers Awards Multidisciplinary Projects Grants	Operating & Project Grants to Dance Organizations Operating or Project Grants for Mime & Puppetry Grants to Umbrellas, Service Associations & Conferences Grants for Dance Presentors Multidisciplinary Project Grants	Grants to Dance Training Institutions Grants to Dance Companies or Schools for Training Projects
FILM, PHOTOGRAPHY & VIDEO	Grants to Photographers Grants to Filmmakers Grants to Electronic Media Artists Grants to Screenwriters Grants to Video Artists Photography Exhibition Assistance Grants	Operating & Project Grants to Organizations	
FRANCO-ONTARIAN	Writers' Grants Playwrights' Grants Grants to Chansonniers Contact Ontariois	Operating Grants to Franco-Ontarian Theatres Grants to Cultural Centres Grants to Festivals New Play Development Grants Grants to Galleries Contact Ontariois Grants to Periodicals & Publishing Houses	
LITERATURE	Writers' Grants -Work-in-Progress -Writers' Reserve	Grants to Literary Associations Operating Grants to Periodicals (principally literary, visual or performing arts) Grants to Book Publishers' (specializing in trade books)	
MUSIC	Commissions/Composers' Fees	Operating Grants to Orchestras Project Grants for Community Orchestras Project Grants to Chamber Ensembles Project & Operating Grants to Choirs Grants to Festivals & Series Operating & Project Grants to Music Associations Operating & Project Grants to Opera & Music Theatre Opera/Music Theatre Development Grants Special Music Project Grants Operating & Project Grants to Contemporary Music Groups Commissions of New Music	Music Training Grants

ONTARIO ARTS COUNCIL

DISCIPLINE	INDIVIDUALS	ORGANIZATIONS	TRAINING
THEATRE	Music Theatre/Opera Development Grants to Playwrights Playwright Residencies	Operating Grants to Professional (1) Theatre Companies Grants to Theatre Service Organizations Theatre Project Grants Music Theatre/Opera Development	Associate Artistic Director Training Grants
TOURING	Contact Ontario Grants	Touring Arts Fund Touring Arts Fund/Dance Incentive Special Projects/Theatre Touring 'Contact' Ontario Grants Managers Advance Booking Assistance	
VISUAL ARTS	Materials Assistance Grants Project Grants Grants to Visual Arts Critics	Operating Grants to Public Art Galleries Project Grants to Service Organizations Grants to Print Workshops Special Project Grants Exhibition & Operating Grants for Artist- Run Spaces Innovative Interpretive Projects Curatorial Development Grants	Grants to Visual Arts Schools for Curricula/Project Costs

(1) Grants to Community Theatre are administered by Theatre Ontario.

ONTARIO ARTS COUNCIL
REVENUE & EXPENDITURE (\$'000)

Fiscal Year Ends 31 March

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
PROVINCE OF ONTARIO					
General Grant	21,182	17,039	16,266	14,968	13,229
Student Summer Employment Opportunity	185	170	169	183	213
Assistance to Arts in Northern Ontario	6	--	--	100	125
Interest Earned	287	148	168	163	142
Cancelled Grants	1	--	--	--	--
Other	15	5	1	14	3
TOTAL REVENUE	21,676	17,362	16,604	15,428	13,712
EXPENDITURE					
GRANTS AND PROGRAMS					
Arts/Education	993	1,036	979	919	910
Community Arts Development	581	538	560	478	570
Dance	1,695	1,056	1,031	876	801
Film & Photography	933	913	891	805	770
Franco-Ontarian	668	620	636	587	568
Literature	1,973	1,900	1,908	1,766	1,681
Music	4,896	3,562	3,419	3,211	3,043
Theatre	4,185	3,299	2,963	2,673	2,622
Touring	464	482	485	497	418
Visual Arts	1,711	1,599	1,537	1,426	1,222
Arts Development & Special Studies	412	92	19	--	--
Student Summer Employment	182	171	170	177	201
Assistance to Arts in Northern Ontario	14	19	66	103	78
SUB TOTAL GRANTS & PROGRAMS	18,707	15,287	14,664	13,518	12,884
Contributions to Trust Funds	1	1	2	1	1
ADMINISTRATION					
Salaries & Benefits	1,635	1,490	1,442	1,360	1,198
Accommodation	287	157	155	132	148
Furniture & Equipment *	27	25	6	7	17
Depreciation	--	--	--	--	--
Telephone, Telex, & Postage	74	70	78	64	57
Printing, Stationery, & Office Supplies	69	80	67	69	55
Professional (Consultant) Fees	151	73	64	46	38
Travel (Staff)	108	92	88	94	73
Meetings (incl. Members' Honoraria)	38	48	37	34	29
Assessors/Juries	--	--	--	51	--
Fees & Expenses **	7	6	8	7	7
Data Processing	142	158	136	139	104
Information Services	15	14	7	13	11
SUB TOTAL (ADMINISTRATION)	2,553	2,213	2,088	2,016	1,737
TOTAL EXPENDITURE	21,261	17,501	16,754	15,535	14,622
SURPLUS (DEFICIT)					
Retained Income, beginning of year	83	222	372	479	1,389
Retained Income, End of Year	498	83	222	372	479

* OAC charges all additions to fixed assets as expenditures in the year of acquisition.

** \$51,000 spent for Management Consulting fees.

The Scottish  Arts Council



Research & Evaluation
The Canada Council
June 1988

SCOTTISH ARTS COUNCIL

INTRODUCTION

From 1947, the Scottish Arts Council (SAC) existed as the Scottish Committee of the Arts Council of Great Britain, but in 1967, by the revised Royal Charter of the Arts Council of Great Britain, it became a separate council with virtual autonomy over the allocation of its revenue. It continues to form part of the Arts Council of Great Britain and shares the aims of the Royal Charter. The Chairman and Vice-Chairman of the Scottish Arts Council are also members of the Arts Council of Great Britain. The first meeting of the new Council was held in Edinburgh in March 1967.

Though the policies of the Scottish Arts Council over the years differed in some respects from those of the Arts Council of Great Britain (ACGB), much of the underlying policy was common. The SAC works mainly through support of independent organizations and individual artists.

In its early years, the SAC provided much of its subsidy through Direct Provision, i.e. it took full responsibility to organize and present performances of music groups, theatre productions, etc. Council also mounted and toured its own exhibitions and continues to do so. During the late 60's, it moved to subsidizing local music clubs and presenting organizations which in turn chose the artistic groups for their programs and undertook the promotion and sales. This was one way that the Council encouraged the local authorities to increase their contributions for the arts.

One of the problems faced by Scottish companies was the lack of suitable performing spaces. Housing the Arts Fund, a government fund for capital costs, channelled through the ACGB was of considerable assistance, but the requirements in Scotland far exceeded its allocation. Nevertheless, through partnerships with local authorities and private donors, many new theatres were built and many in existence were substantially renovated. The Fund has now been discontinued though some funds remain for projects for which commitments had been made and these will be

completed by March 31, 1988. However, when the SAC receives its share of these funds, which will no longer be earmarked, it is intending to allocate £100,000 annually for capital projects.

The SAC encourages the preservation of the Gaelic language through grants to the Gaelic Book Council and for Gaelic literature and publications. Recently, a Gaelic Arts officer was appointed in Inverness with support from the SAC.

For historical and geographical reasons, Scotland did not develop regional arts associations (as had England and Wales), and in fact the SAC performed some of the activities which such organizations would undertake. However, the SAC received additional money in 1973-74 and 1974-75 for regional development and publicity and promotion. Also because of the possible re-organization of regional government in 1975, it set up a Regional Development Committee which would study the question and report in 1976. The Committee found that there was a job to do if provision of the arts were to be improved and developed in every part of Scotland. However, it required the collaboration of the SAC, local authorities, individuals and voluntary arts organizations with the SAC probably acting as the stimulus and coordinator. The Committee emphasized that animation and community arts contribute to a wider enjoyment of the arts but the primary responsibility for them should rest with the local authorities with the SAC continuing to support the professional components. They did not recommend Regional Arts Associations for Scotland but suggested one or two pilot programs for smaller Area Arts Associations where there was support from both local government and the SAC. It also urged the SAC to discuss with the appropriate department the problem of professional training in arts administration. The following year was one of consultation with local authorities regarding action to be taken on the report. Over the next several years, through meetings held with representatives of the local authorities in many regions, close working partnerships were developed for the benefit of the arts.

The Council does not administer orchestras, theatres, arts centres or festivals, but funds others to do so. Its officers, however, sit as observers on boards of management of many of these organizations.

Throughout its history, the SAC has commissioned or carried out itself studies to deal with specific problems. In 1973-74, three major reports were completed. A Committee on Ballet and Dance examined the needs for ballet and dance in Scotland, and the SAC accepted its recommendation of limited development for the Scottish Ballet and increases in the visits of other dance companies to Scotland. A Music Committee reviewed developments in the use of orchestral resources pointing out the need for more concerts in outlying areas and for a concert-promoting agency. The needs of youth were also studied. Recently, the Council has commissioned an enquiry into the implications for the arts of current changes in communications technology and a directory of the assistance available for the amateur arts in Scotland. A three-year study produced a Traditional Arts Report in 1984-85, which was followed up with a series of seminars in major centres. Public interest in the traditional arts was aroused, and Council has supported a number of schemes to promote and develop these activities.

For the first time, in its 1977-78 report, the SAC speaks of a new player in the support of arts activities, i.e. sponsorship provided by business and industry for arts productions or events. A total of about £100,000 was given in sponsorships to the arts in that year. The SAC welcomed this new partner and has conducted annually a survey of sponsorships among its clients. By 1984-85, £900,000 was contributed to the arts through 275 sponsorships and in 1986-87, the contribution exceeded £1 million.

Recent increases in Council grants to art galleries and artists groups have been accompanied by reductions in the Council's own exhibition budget. As the Council prepared less exhibitions itself, the staff were able to devote more time to providing advice and cooperation to other visual arts organizations--not only client organizations, but also to national and local governments and private museums and

galleries. Originally, the Council ran two art galleries, one at its headquarters which was closed in 1980, and one called the Fruitmarket Gallery. In 1984, a new gallery, managed by an independent board, grew out of the Fruitmarket gallery which had been operated by the SAC since its inception ten years earlier.

Although the Arts Council's basic allocation continued to rise between 15-20% in the late 70's, since 1979-80, the effects of inflation substantially flattened the Council's spending ability.

In the early 80's, annual reports of the SAC expressed its concerns about declining funds in real terms (the effects of inflation and minimal increases in the allocation) and increasing demands from new applicants. In fact, it warned of the possible demise of some major "national" organizations unless subsidy were increased. Available funds were not sufficient to allow the Council to support adequately the range of arts activities which it felt would be the minimum to serve the country. But while some organizations found it necessary to reduce the number of new productions or present fewer exhibitions, there was no lack of new initiatives and none of the Council's major clients failed or disappeared. Though government funding at all levels was straight-lined, sponsorships more than doubled. The SAC developed marketing seminars and established an arts marketing fund to assist organizations to increase audiences, thus improving box office revenues and sales of books and paintings.

In 1982, Council, which had been playing a prominent role in the community arts movement, agreed that support for this area would be given a higher priority. Although the SAC provides some financial assistance, it also provides consultations and advice through its professional staff. In the long term, however, the Council insists that responsibility for these activities rests with local authorities.

In the early months of 1984-85, the SAC undertook a detailed examination of every aspect of its expenditures and a look into the future which resulted in the publication of The Next Five Years - a five-year policy review. The

review followed the Council's decision to place greater emphasis upon increasing the availability and accessibility of the arts, developing a more broadly-based public for the arts, supporting the work of the creative artist in Scotland, and increasing other sources of income for the arts. A basic problem the Council faced, as mentioned above, was how, with the limited funds at its disposal, it could continue to support the many established organizations depending on it and still find funding for the new ventures about to be born.

Among the areas where the SAC recognized need were arts for young people, traditional arts, and arts encouragement in rural regions. It also saw a requirement for the Council to provide more services to help arts organizations increase their income from other sources. It has set five emphases for the next five-year period: to increase the availability and accessibility of the arts at the highest possible standards throughout Scotland; to support opportunities for the development, performance and presentation of the work of Scottish creative artists; to develop a more broadly-based public for the arts, particularly among young people; to increase other sources of income for the arts; and, to redefine the relationship between the SAC and the local authorities. At the same time, the Council commissioned several studies: one on the effect of communications technology on the arts; another on the Traditional Arts; and participated in another dealing with Scottish Resources in Schools. In addition, it set up a committee to study its administrative structures and embarked on some administrative changes early in the following year.

To free up approximately £1 million for new developments, the Council has reduced or eliminated funding in some other areas.

During 1984-85, the Minister for the Arts introduced a Business Sponsorship Incentive Scheme, originally for England, but soon extended to Scotland and Wales. New or increased sponsorships over £7,500 were matched by the government on a basis of £1 for every £3 raised. Subsequently, the floor was lowered to £3,000 and more Scottish organizations were able to benefit from the program. In addition, new sponsors (those who have never contributed to the arts group

previously) who contribute £1,000 or more are eligible to have the contribution matched with a client, thus receiving double the original donation.

This Council, like those in some other countries, has serious concerns about the ability of its client organizations to maintain standards and to produce new works given the level of subsidy available. "Lack of financial resources often inhibit a willingness to take risks and this in turn limits the opportunities for new work and its creators" (Scottish Arts Council, 1985).

In March 1985, the Dumfries and Galloway Arts Association was founded. It is the first professionally-staffed area arts association in Scotland. An area arts association is different from the Regional Arts Association, as it does not have a granting component and does not distribute funds. A second such association was established in Shetland two years later.

In May 1985, the Carnegie United Kingdom Trust published Arts and Disabled People, the report of a committee chaired by Sir Richard Attenborough which had looked into "the extent to which existing facilities enable people with disabilities to involve themselves in the arts, whether as artists or audiences" throughout the United Kingdom (cited by Scottish Arts Council, 1986). Later that year, the four arts Councils as a group (the Arts Council of Great Britain, the Scottish Arts Council, the Welsh Arts Council and the Arts Council of Northern Ireland) published a code of practice on arts and disability, supported by an information package. It dealt with such matters as employment policies, programming information and publicity, ticket pricing, and changing attitudes. This material was sent to all arts organizations receiving annual grants from the Scottish Arts Council with a request for early implementation of the code. More recently, the Council has notified its clients that their response to the code will be assessed along with other factors for the annual grant request.

STRUCTURE

Mandate

The Scottish Arts Council, from 1947 until 1967, was a committee of the Arts Council of Great

Britain. In 1967, by the revised Royal Charter, it became the Scottish Arts Council, with a Council of its own and virtual autonomy over the allocation of its block grant received through the Arts Council of Great Britain. After the total grant-in-aid to the ACGB is apportioned among it and the Scottish and Welsh Arts Councils, SAC administers its own separate funds.

Relations with Government and Other Agencies

The SAC receives its annual appropriation through the Arts Council of Great Britain which in turn obtains its annual grant from the Office of Arts and Libraries, Department of Education and Science, headed by the Minister of the Arts. The allocations for both Scotland and Wales are set by the Goschen formula as agreed by the three arts councils in 1977. The SAC receives 12% of the total allocation to the ACGB but may receive additional funds for special purposes, such as the special grant for the Scottish Opera in 1984. The SAC's financial statements and lists of grants form part of the ACGB annual report to Parliament.

The Government directly finances the national museums and galleries, the majority of which are in Edinburgh. It is also responsible for the National Library of Scotland and the Scottish Central Library. The Scottish Education Department is responsible for the following institutions: the Royal Scottish Academy of Music and Drama in Glasgow and the Colleges of Art in Glasgow, Edinburgh, Aberdeen and Dundee, the Scottish Museums Council, the Scottish Film Council, the Scottish Youth Theatre, the National Youth Orchestra of Scotland. Crafts are, at present, assisted by the Scottish Development Agency.

The Council works closely with the Convention of Scottish Local Authorities and with individual regional and district councils. It believes that major organizations are more stable and serve the public better if they are financed from several sources, including local authorities and the private sector. It has spent considerable energy and time meeting with both regional and local government representatives to develop open lines of cooperation for the best possible benefit to artists and art organizations.

Objects and Powers

The Scottish Arts Council forms part of the Arts Council of Great Britain. The objects for which the Council is established are:

- To develop and improve the knowledge, understanding and practice of the arts;
- to increase the accessibility of the arts to the public throughout Scotland; and
- to advise and co-operate with government departments, local authorities and other bodies on any matters concerned directly or indirectly with these objectives (Scottish Arts Council, 1986).

The Board

With the approval of the Secretary of State for Scotland, the Arts Council of Great Britain appoints the 22 members of the SAC. The Chairman and Vice-Chairman are members of the ACGB. Members are appointed for 3-year terms and may be re-appointed for a second term. Members do not receive an honorarium or a fee, but may be reimbursed for out-of-pocket expenses when engaged in Council business.

They are appointed for their personal qualities or qualifications and not as representatives of any group or organization. Other factors, such as geographic distribution, knowledge of the arts and/or business, are also taken into consideration in making appointments.

Committees

The Policy and Resources Committee is advisory to the Council and is composed of the Chairman, Vice-Chairman, and the six Council members who are chairmen of committees. A Scottish Education Department assessor attends the meetings which take place every two months to deal in detail with policy and financial issues and to forward recommendations to Council.

The SAC is structured similarly to the ACGB. It has six committees, each dealing with the programs relating to major disciplines: music, drama, dance and Mime, art, literature, and combined arts. Both the Arts and Literature Committees also have panels. The chairmen of

the committees and panels are members of the Arts Council. Other committee members are chosen for their expertise in a particular discipline. Normally, all council members serve on one or more panels. Committees review applications and make recommendations for grants to the Council as a whole, in the case of operating grants to regular clients. For particular programs, Art Form Committees may make grants to the limit of the budget of the program.

Meetings and By-laws

The Council as a whole meets every two months and reviews the recommendations of the committees and panels as well as many other items. It takes ultimate responsibility for all decisions. Its meetings are held in the alternate months to those of the Policy and Resources Committee. An observer from the Scottish Education Department attends Council meetings.

Management and Staff

The chief executive officer and all other staff are appointed by the SAC. In 1984-85 there were 24 professional staff and 20 support staff, including technicians and cleaners. An organization chart for the Council follows.

OBJECTIVES

The main objective of the SAC is to ensure that the arts are practised and performed to a high standard, and that they are made available to a wide public. Most attention has been paid to the professional artist and to professional arts-producing and arts-promoting organizations. However, the SAC does mount temporary art exhibitions for touring.

The Council, too, has wrestled with the problem common among arts-funding agencies of "raise or spread"--that is, raising the standards of quality or bringing what exists to a wider audience--and appears to have attempted to do both, though, depending on the observers' perception, may have appeared to favour "raise" over "spread".

Artists

The SAC has seen its priority - in relation to funding the individual artist - as the support of

the professional. While several programs of bursaries and awards to assist individuals in visual arts, literature, and dance, and a few programs for individuals in music and theatre have been developed, most grants benefiting individuals, such as choreographers, playwrights, and composers are channeled through organizations or companies.

Organizations/Institutions

Recognizing that the arts depend greatly on two groups of people--the artists and the consumers--the SAC has supported the intermediary organizations which bring these two groups together, i.e., the theatre and dance companies, the orchestras and festivals, as well as its own exhibition program.

In addition, the SAC subsidizes the presenters of concert series who employ artists or ensembles, as well as a number of arts centres and galleries which produce mixed programming--both a combination of performing arts companies and/or art exhibitions. Festivals are also funded as presenters of a range of artistic groups.

Audiences/General Public

The SAC, through many of its programs, endeavours to broaden the public for the arts, especially for young people. It has also attempted to balance its support to the artistic organizations to ensure that they tour to make the arts in all their forms accessible and available throughout the country. To this end, it has subsidized touring for drama and dance companies, for chamber ensembles, and for exhibitions as well as writers-in-the-schools, and writers-in-public programs. The Travelling Gallery, a van set up as a gallery exhibiting works from the SAC Collection, as well as an arts lecture program, extends the knowledge and appreciation of the visual arts throughout the countryside.

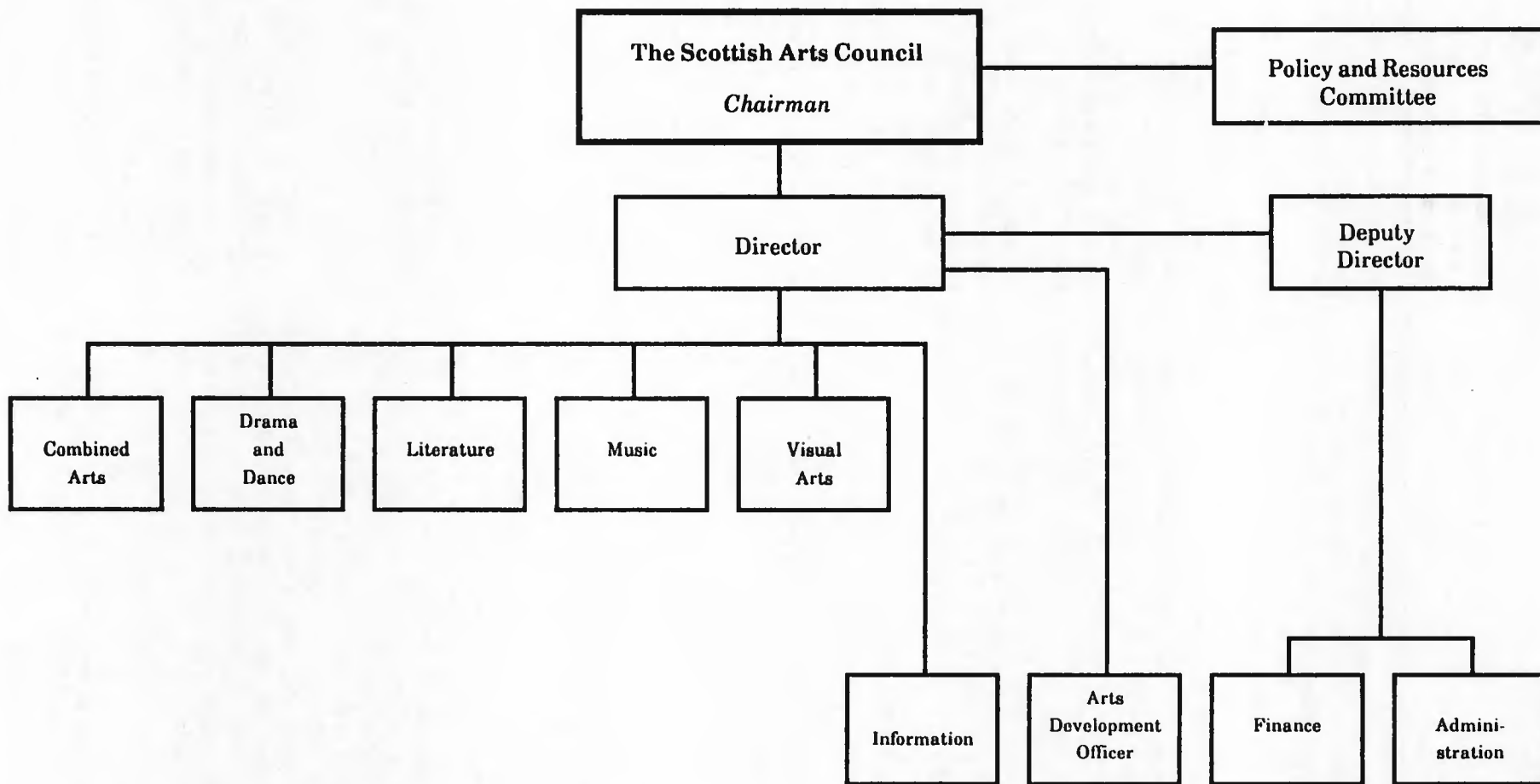
An example of its efforts to inform the general public about the arts and about its activities is the campaign which the SAC mounted in the past year through the media and the publication of A Scottish Success Story.

Works of Art

As a means of supporting Scottish contemporary artists, the SAC has, over the years, purchased

The Scottish Arts Council - Organization Chart

The Scottish Arts Council



works for its own collection which has now become a resource for touring exhibitions. The collection, increased by 25-30 new works annually, is housed at the Stenhouse Gallery. The collection is also available for rental in publicly accessible sites, and approximately 75% of the works are out on loan at any time.

Service Organizations

Service organizations are supported by the SAC for the services and promotion they provide for the arts discipline they represent.

Services

Through its professional staff, the Council offers advisory and developmental services to its clientele and to community arts organizations, where appropriate. It also endeavours to improve the skills of its clients, for example in marketing and administration, through training seminars.

In addition, it provides an information service on the arts in Scotland which is available both to the arts community and the general public.

International Cultural Relations

Many international orchestras and companies perform in Scotland during the Edinburgh International Festival, at other festivals, and some throughout the year. Individual singers and performers from abroad also perform with Scottish companies. Exchanges of writers, photographers and other artists from time to time have been arranged with Canada, Australia, Denmark, the German Democratic Republic, Finland, the United States and others. The SAC believes it is important for Scots to see their culture in a world context and to share their experiences with other nations. The British Council has responsibility for assisting Scottish artists to tour abroad. The Arts from Scotland, a publication produced in association with the British Council, lists Scottish artists and groups available for overseas touring.

POLICIES AND PRINCIPLES

Policies adopted by the SAC reflect its three objectives referred to earlier. From its inception, it has given priority to the support of the

professional aspects of the arts and to those professional arts activities to which the public has access. It does fund, however, some organizations such as the National Federation of Music Societies--which represents and supports amateur choirs--but usually to provide it with, for example, professional conductors or administrative support.

It works mainly through independent arts organizations, though in the case of the Visual Arts, it does select and prepare contemporary art exhibitions for presentation in galleries and on tour. The aims of the visual arts policy which follow may be extended equally to the other disciplines supported by the Council. Thus, it endeavours "to raise the level of visual awareness and improve the quality of the visual environment in Scotland; to ensure that art is widely displayed; to encourage collaboration between artists and others concerned with improving the environment; to underline the importance of the appreciation of and participation in art at all stages of education; to promote contacts between artists and the public in Scotland and abroad" (The Scottish Arts Council, 1986).

Because it recognizes the importance of the presenting and producing organizations as intermediaries for the creative and interpretative artists and the audience, it has, over the years, devoted the major portion of its budget to them. Nevertheless, the Council has at all times emphasized the need to develop and maintain a high level of artistic quality. Generally, however, it has tended to respond to the demands of the arts community rather than to initiate its own programs.

A new policy for festivals was adopted in 1986. This encouraged festivals, many of which had been in existence for some time and were making application for funds annually, to seek out more local funding and business sponsorship.

PROGRAMS

Grants

The SAC provides a broad range of grant programs in music, dance and mime, opera, drama, festivals, film, literature, visual arts, touring, and multi-media. In 1985-86, one of the

recommendations of A Question of Balance (a response to The Next Five Years) that the responsibility for touring be reverted to the discipline departments, was adopted and the Touring Section disappeared though the support of touring continued within the relevant disciplines.

The Visual Arts has recently set up a committee to look at photography and make recommendations to Council as to its involvement in this area.

Individuals

Grants to individuals are made in visual arts, literature, and a few in music, drama, and dance and mime. They may be used for study or training, travel, research, or projects, or to buy some "free time". The Council subsidizes the commercial recordings of Scottish composers as well as those of Scottish-based artists. It may also assist the purchase of pianos for use at public performances.

Organizations

Grants are made to organizations for operations and for special projects, for commissioning of new works, for touring, and for the purchase of art work. Music clubs and arts centres are funded for a season's programs. Publishers are supported for the production costs of certain categories of books, as are literary magazines which offer an important outlet for writers. Most organizations assisted by the SAC are also recipients of grants from their local authority, at one or more government levels, as well as business sponsorships and private donations. All are encouraged to improve their earned revenue as well as contributions from other sources. Other criteria include artistic quality and potential, evidence of sound management and direction and capability for development, the extent to which the organization's stated aims are realized, evidence of the organization's determination to increase its public through education and marketing, and implementation of the disability code. As well as, or instead of grants, guarantees against loss may be offered to organizations.

Other programs assist residencies for artists and writers in the schools, the latter sharing funds

with the Regional Education authorities. Writers-in-Public also assists writers to present and read their works. Festivals, ranging from the well-known Edinburgh International Festival to community arts or folk/traditional music, song and dance festivals are eligible for support. A number of Arts Centres, which present both the visual and performing arts, receive annual grants.

The Council sets aside some funds for associations or organizations representing ethnic minorities to assist them with their activities in various disciplines. For example, grants may be made to bring in a professional performer to give classes in particular ethnic music or dance or to give public performances of their art. Through these events, communities are made more aware of the culture of other countries.

Services

Services offered by the SAC include the Travelling Gallery, which takes exhibitions into areas that often have no galleries, visiting schools, factories, hospitals, shopping centres, village squares and local festivals. The Council purchases contemporary art annually for the Scottish Arts Council Collection and has developed a rental program with approximately 75% of the collection on loan at any time.

The Council publishes a number of directories and bulletins, for example, A List of All The Art Exhibitions In Scotland which promotes the arts and artists to the public, Available for Hire, (published three times a year) a list of Music and Dance and Drama Promoters in Scotland, a Writers' Register, a directory of writers available for the Writers-in-Schools/Public programs. In addition, guides or "how-to" books have been prepared on subjects such as Financial Support for Public Performances, Notes on Negotiating Engagements with Artists and Artists' Agents.

In addition to providing grants, the SAC has a number of other functions. It advises government on major developments in the arts, carries out research in relevant fields, publishes reports, provides expert services and advice to local authorities and to client organizations, and reports, provides expert services and advice to local authorities and to client organizations, and

publicizes the activities of organizations it supports.

In 1985, which was designated by the United Nations as International Youth Year, the SAC and about 50 arts organizations joined together to launch the Young Scot card, a national scheme which offered to school-leavers discounts at concerts, festivals, theatre, dance, and opera performances, arts centres and galleries. The cards are available to young people 16-25 years of age and are distributed to schools by the Scottish Community Education Council. It was accompanied by an information booklet describing the host of arts activities and organizations throughout Scotland.

A complete list of programs appears in *Appendix A*.

Assessment

In all disciplines, applicants are encouraged to discuss their proposals with SAC staff members who can provide advice and assistance in preparing their requests.

Applications for annual grants to regular clients are reviewed by the relevant committee with its recommendations forwarded to the Council for decision. Applications for particular programs within a discipline will be reviewed by the relevant committee and approved or not by that Committee. Council delegates the approval authority to its committee up to the limit of the budget allocated for the particular program. Special panels are formed for some programs, for example, the Grants to Publishers; all books proposed for subsidy must be read and recommendations made to the appropriate discipline committee. In the case of regular clients, committee members may attend performances or exhibitions and committees may also meet with these clients annually to discuss their plans and receive their reports.

FINANCES

Sources of Funds

The SAC receives an annual allocation from the Arts Council of Great Britain which receives the total allotment for England, Scotland and Wales. Additional funds from the Housing the

Arts Fund have also devolved to the SAC. In 1982-83, a supplementary grant of £516,000, which was the SAC's share of a special government grant to assist organizations in financial difficulty, was received. Following the Priestly report on the financial state of the Royal Opera House Covent Garden and the Royal Shakespeare Company pointing out the degree of underfunding to these organizations which the Arts Councils had suspected, supplementary funds were made available to the Arts Councils for opera companies in Britain in 1983-84. A sum of £917,851 was received by the SAC for the Scottish Opera in order that it could eliminate its operating and capital deficits. And in 1985-86, in addition to its basic allocation of £12,139,050, the Council received a supplementary grant of £600,000 to compensate for the shortfall in local authority support to the arts organizations occasioned by a change in the responsibilities for arts and leisure (as recommended in the Stodart Report) from the regional authorities primarily to the local authorities.

In accordance with the Goschen formula, the base allocation to the SAC remains at 12% of the total grant-in-aid to the ACGB. Funds for special purposes, as mentioned above, have not been reflected in the base grant. As its allocation is paid in monthly instalments, the SAC is able to invest funds in short term paper and thus earn some interest revenue.

The fiscal year is April 1 to March 31.

A table of the Revenues and Expenditures for the five years, 1980-81 to 1984-85, is shown in *Appendix B*. Over the 4-year period, revenues increased from £8,350,000 to £12,206,000 or 46%, while expenditures rose from £8,691,000 to £12,186,000 or 40%.

Appropriation and Planning Process

The Scottish Arts Council prepares its request for funding annually, and along with that of the Welsh Arts Council it is incorporated in the request submitted by the ACGB to the Office of Arts and Libraries (OAL).

The process begins in the summer for the following fiscal year. Regular clients are canvassed for their needs, then the SAC, using this information along with the costs of

programs and administration, prepares its budget proposal which is sent to the ACGB about July for forwarding to the OAL. By the end of November, the ACGB receives word of the approximate amount of the allocation from government which is passed along to the SAC for discussion with its committees. By the end of December, announcement of the firm amount is received and the Council then prepares its final budget for the year beginning the following April 1.

SCOTTISH ARTS COUNCIL

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
COMBINED ARTS	Training Bursaries	Grants to Arts Centres Grants to Festivals	Grants for Arts Administration Training
DANCE AND MIME	Training Bursaries	Operating Grants to Dance Companies Choreography Awards to Dance Groups Grants for Artists in Residence Project Grants to Dance Companies Grants to Dance Companies for Touring	
DRAMA	Bursaries for Trainee Directors and Others in Drama	Operating Grants to Theatre Companies Playwright Commissions Grants to Theatre Companies for Touring Theatre in Education/Youth/Community Grants to Art Centres Stage 1 Touring Program	
FILM		Block Grant to Scottish Film Production Fund and Scottish Film Training Trust	
LITERATURE	Bursaries to Writers Travel and Research Grants to Writers Writing Fellowships International Exchanges for Writers Book Awards to Writers	Grants to Publishers for Publication of Books Grants to Literary Magazines Grants to Service Organizations Grants for Writers in Public Grants for Writers in Schools Grants to Literary Organizations	
MUSIC	Provision of Performing Material to Individuals Awards to Individuals	Grants to Opera Companies Grants to Orchestras Grants to Chamber Ensembles Grants for Commissioning Grants to Concert Societies Grants to Contemporary Music Organizations Grants for Recordings Grants to Purchase Pianos Grants to Service Organizations	
TOURING		Grants to Theatres, Opera and Dance Companies and for Exhibitions through Discipline Sections	
VISUAL ART	Bursaries Awards Small Assistance Grants Travel and Research Grants Training Purchases from Individuals for SAC Collection	Grants and Guarantees to Galleries and Exhibition Centres Operating Grants to Galleries Grants for Artists in Residence Grants for Commissioning Grants to Organizations to Assist with Purchases Operating Grants to Service Organizations Grants for Touring of Art Exhibitions	
OTHER		Capital Grants for Buildings, Renovations, or Equipment (1)	

(1) The Housing the Arts Scheme, through which these grants were made, has been discontinued.

SCOTTISH ARTS COUNCIL
REVENUE & EXPENDITURE (L'000)

(Fiscal Year Ends 31 March)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Grants from Arts Council of Great Britain:					
- Revenue	11,879	10,991	10,200	9,344	8,350
- Revenue Supplementary	---	453	516	70	50
- Capital (Housing the Arts)	145	495	78	262	158
Revenue from Direct Promotions	35	32	35	26	50
Other income *	147	173	132	132	100
TOTAL REVENUE	12,206	12,144	10,961	9,834	8,708
EXPENDITURE					
Art	892	703	661	542	545
Combined Arts	819	760	647	704	562
Dance & Mime	1,207	1,147	1,053	904**	805**
Drama	2,286	2,204	2,021	1,798	1,709
Film	60	58	76	100	81
Literature	499	499	407	351	309
Music	4,608	4,598	4,307	3,540**	3,227**
Touring ***	175	158	278	230	114
Festivals	510	478	480	442	381
Direct Promotions (Gross)	176	256	232	181	230
Reports, Surveys & Seminars	17	9	9	9	5
Housing the Arts	145	495	78	262	158
SUB TOTAL (ARTS)	11,394	11,365	10,249	9,063	8,126
ADMINISTRATION ****					
Staff Salaries & Benefits	470	440	415	365	327
Publicity & Entertainment	36	32	38	46	38
Accommodation	85	115	95	42	34
Depreciation *****	41	46	81	---	---
Stationery, Telephone, & Postage	108	85	82	95	63
Legal & Financial Services	8	2	2	2	1
Travel & Meetings	44	47	49	39	43
SUB TOTAL (ADMINISTRATION)	792	767	762	589	506
Transfer to Capital Account re. Capital Expenditure	---	---	---	79	29
Transfer to (from) Provision for Capital Expenditure	---	---	---	41	30
TOTAL EXPENDITURE	12,186	12,132	11,011	9,772	8,691
SURPLUS/DEFICIT	20	12	(50)	62	17

* Amount includes grants and guarantees accrued in previous years, not now required; interest receivable; and, donations, sundry income and profit on sale of fixed assets.

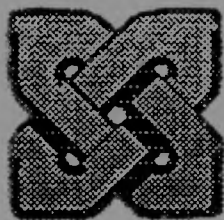
** Financial statements in Annual Reports for these years show dance figures as part of music total.

*** Amount represents SAC's contribution to a national touring effort to which a number of district councils also contribute.

**** Operating costs charged to "Direct Promotions" in the SAC statements have been included in "Administration".

***** Fixed assets were not depreciated prior to 1982-83.

WELSH ARTS
COUNCIL



Research & Evaluation
The Canada Council
June 1988

WELSH ARTS COUNCIL

INTRODUCTION

In 1953-54, the Welsh Committee of the Arts Council of Great Britain (ACGB) was first given an independent grant (£30,000) "to be used at its discretion for the support of the arts in Wales" (Arts Council of Great Britain, 1954). Then, in 1967, it became a separate council with autonomy over the allocation of its revenue. It continues to be a part of the Arts Council of Great Britain and shares the aims of the Royal Charter which was passed in 1967. The Chairman and one other member are members of the ACGB.

In his report on an enquiry conducted for the Gulbenkian Foundation in 1976, Lord Redcliffe-Maud affirmed that "the arm's-length principle for the Welsh Arts Council (WAC) is of paramount importance," and continued to say that, "continuing links with the Arts Council of Great Britain must also be assured, especially at staff level". He noted that the Regional Arts Associations were especially well placed to encourage local participation in the arts and recommended that they develop the role of stimulator rather than subsidizer of the arts (Lord Redcliffe-Maud, 1976).

In 1980-81, a budget for dance training was established and bursaries were offered for the first time to dancers and dance teachers. Because of the limited funds for theatre projects of a short term nature, a public announcement to this effect was made and applications competing for these funds were assessed together.

The variety of its responsibilities and the difficulty of establishing priorities among competing claims for the limited funds available led the Drama Committee, in 1980-81, to embark on a vigorous reappraisal of its policy. A Working Party visited each of the major clients gathering information and assessing the present operations and future aspirations of each organization. Because of the success of these visits, it was decided to continue the practice as part of the evaluation process.

In 1980-81, the rate of inflation exceeded the increase in the WAC's grant and a decline began in the real resources available to it. Welsh arts organizations felt the effects. They also found that grants from other sources were shrinking and in the economic climate, it was difficult to increase income at the box office. With organizations making greater demands for funding, the Council found it difficult to respond positively to new initiatives.

In fact, the WAC's initially approved appropriation for 1983-84 was, later in the year, reduced by 1%, a decrease which had to be passed along to its clients which were already struggling with possible year-end deficits.

The Drama Committee, in a review of its current clients and the patterns of subsidy, agreed that the Council must either substantially increase the allocation for drama or considerably narrow and restrict the scope of its policies to make major changes in priorities. It continued to restrict its funding to presenting theatres and arts centres in order to make theatrical productions available to venues throughout Wales. But local authorities at all levels in Wales were playing a significant role in supporting theatre companies in many communities. Touring companies, too, were assisted by the Regional Arts Associations.

Throughout its history, the WAC has commissioned or undertaken studies relating to particular areas of concern and seeking directions for new policy. A Survey of Galleries and Exhibition Spaces in Wales by Dr. Nicholas Pearson was received and published in 1981-82. It provided a comprehensive description of over 150 exhibition centres and discussed the philosophy and practicability of exhibition provision for the benefit of artists and communities. It contributed to the Council's decision to discontinue originating touring exhibitions. These funds were diverted to providing increased grants for individual artists and a new interest-free loan scheme for artists. "Marketing the Visual Arts" was also a matter

of major concern. Funds previously used for WAC exhibitions were employed to help exhibition centres to improve and expand their services to artists and their audiences.

In 1984, the Council undertook a major review of its policies and activities. The resultant report Priorities into Practice was published in the Summer of 1984 (after discussions with its clients and the general public, the Council moved to begin implementation of its recommendations during 1984-85). With the tremendous growth of activity in Wales, even an increase of 25% in real terms would only have permitted taking on new clients if support for existing activities were withdrawn or reduced. As no new funds were available, the Council had to envisage a plan in three stages.

- Stage 1. Diversion of funds within the existing budget to new developments or to the consolidation of priority activities.
- Stage 2. In case modest increases in funding became available in the short term, a contingency plan to provide a framework for future development.
- Stage 3. General development plans which might have to await longer-term further growth in funds available for the arts in Wales.

After discussions and consultations with clients and others, the Council developed a plan for reallocation of funds within disciplines and across disciplines and decided to embark on Stage 1. This was probably the largest single change in direction in the Council's recent history. During the year, the media helped to increase public debate of the arts and the Council encouraged a higher profile for its work.

In its Annual Report for 1985-86, the Council reported that Stage 1 (which involved a shift of 16% of its arts support budget, excluding opera, or approximately £700,000) was virtually accomplished and would be completed in 1986-87, along with a start being made on Stage 2.

STRUCTURE

Mandate

The Welsh Arts Council is a committee of the Arts Council of Great Britain, and since April 1, 1953, has enjoyed autonomy, as the Scottish Arts Council does, in the distribution of its funding from the ACGB. By Royal Charter passed in 1967, it became an autonomous body, though it still makes its request for allocations and its reports to Parliament through the Arts Council of Great Britain.

Relations with Government and Other Agencies

The WAC receives its annual appropriation through the Arts Council of Great Britain which in turn obtains its annual grant from the Office of Arts and Libraries, Department of Education and Science, headed by the Minister of the Arts. The allocations for Wales and Scotland are a part of the grant to the ACGB with the WAC receiving, in accordance with the Goschen formula, 7% of the total allocation. It also receives some contribution from the Housing the Arts Fund. WAC's financial statements and lists of grants form part of the ACGB annual report to Parliament.

Three regional arts councils have been established in Wales. They work closely with the WAC to deliver and promote the arts in communities and rural areas throughout Wales. Their revenues are derived from grants from the WAC and local authorities as well as from some programming.

The WAC acts as the agent of the Crafts Council in Wales by making grants from the annual allocation it receives from the Crafts Council and by providing administrative and back-up services. In association with the British Broadcasting Corporation, the Council supports the BBC Welsh Symphony Orchestra which, since 1974, has grown from 44 to 78 players and has attained an international reputation. This orchestra, through its tours, brings symphonic music to many areas of the country.

Objects and Powers

The objects of the Welsh Arts Council are:

- to develop and improve the knowledge, understanding and practice of the arts;
- to increase the accessibility of the arts to the public throughout Great Britain;
- to advise and co-operate with departments of the Government, local authorities and other bodies on any matters concerned whether directly or indirectly with the foregoing objects. (Welsh Arts Council, 1986)

The Board

The Council consists of a Chairman, Vice-Chairman, and 19 members. The Chairman and one other member are appointed by the Minister of the Arts, with the approval of the Secretary of State for Wales, to sit on the ACGB. The second member from Wales appointed by the Minister is usually invited by the Welsh Arts Council to be Vice-Chairman. The remaining 19 members are appointed by the Arts Council of Great Britain with the approval of the Secretary of State for Wales. Council members are appointed for three years and may be re-appointed for a second term. All members serve on one or more of the Council's committees.

Members are chosen as private citizens and not as representatives of any organizations. They are selected for their knowledge and expertise in the arts, or arts-related occupations. Other criteria, such as geographic distribution, language, sex are also taken into consideration. They do not receive any remuneration, but are reimbursed for expenses incurred in performing their duties.

Committees

Committees for each of the disciplines (arts, crafts, dance, drama, film, literature, music) and for touring (changed from regional in 1986) are chaired by members of the Council with varying numbers of members plus representatives of the Regional Arts Associations. They are appointed annually, but it is customary for about three-quarters of the members to be re-appointed to

allow continuity. The Council seeks nominations for its committees annually; anyone may recommend new members. The Council members for each discipline committee propose new members to the Council as a whole for approval. Members receive no honorarium or fees but may be reimbursed for expenses incurred in the carrying out of their duties.

Certain specialist members of Her Majesty's Inspectorate of the Welsh Education Office attend discipline committee meetings.

Discipline committees meet four times annually, usually in June, September, December and March and usually several weeks in advance of Council meetings. They discuss policy matters and develop future plans, review all applications for grants in the relevant discipline and forward recommendations along with those from the Finance Committee to Council. Representatives of the Welsh Office, the British Film Institute, and the Craft Council attend appropriate committee meetings as observers.

The Finance and Policy Committee of the Council consists of ten Council members. It includes the Chairman, Vice-Chairman, Chairmen of discipline committees plus other members with financial expertise. It meets three times annually. After client applications are reviewed by discipline committees, their finances are reviewed by this committee and recommendations are made to go forward to Council. It oversees the budget process and brings budget to Council based on proposals of discipline committees and allocation received. Composed of experts in respective disciplines, panels deal with applications from individuals and review artists' work as well as dossiers.

Meetings and By-laws

Meetings are held for one-half day five times annually, usually in Cardiff though one meeting per year may be held in one of the regions.

Assessors from the Welsh Office and the Welsh Office of the Department of Education and Science attend meetings of the Arts Council.

Three Regional Arts Associations--North Wales, West Wales, and South-East Wales--are subsidized by the Welsh Arts Council. They are

autonomous bodies administered by their members and have developed expertise and knowledge of the artistic activities and the needs of the residents in their regions. Representatives of each Association are members of the Regional Committee of the WAC. Their support focuses mainly on professional activities or professional input to amateur events. They are also funded by their respective local authorities.

Management and Staff

The WAC appoints the Director and all other staff. In 1984-85, the Council staff totalled 38, 20 officers and 18 support staff. In addition, 23 staff members were employed in Direct Promotions.

An Organization Chart for the Welsh Arts Council is not available.

OBJECTIVES

The Welsh Arts Council's main objective is to support artistic excellence both in the creation and the practice of the arts and to ensure that the arts are accessible to all parts of the country. In its recent policy statement, the Council adopted the principle that "whilst encouraging the new and innovative, they have a clear responsibility to be careful not to undermine certain key activities in the arts which have only recently reached full development and which are widely supported" (Welsh Arts Council, 1984).

The Council recognizes the responsibility to secure a continued base of support for Welsh language artistic activities. This extends not only to activities where the language is the main factor, but also to traditional Welsh music, Anglo-Welsh literature, some visual arts and craft activities.

Artists

The Council believes it is its role to promote the support and employment of artists, the furthering of their interests as professionals, and the promotion and sale of their work.

Organizations/Institutions

Recognizing the need to support or even create organizations/institutions through which artistic achievement can be readily made available to the public, the Council funds a wide variety of such organizations. As a prerequisite for support, applicants must show evidence of "exemplary professional standards" in their work (Welsh Arts Council, 1981).

Audiences/General Public

In support of Objective Two of the Royal Charter, the Council has funded touring of both performing and visual arts to bring the arts to as many venues in Wales as possible. The presentation of the highest quality artistic performance is one element in developing and upgrading the appreciation of the arts. Artists-in-residence programs also provide the opportunity to expose young people to new experiences in the arts.

Works of Art

Until recently, with its budget severely restricted, the Council has purchased the works of contemporary Welsh artists and holds a considerable collection which it has made available for touring exhibitions. In Priorities into Practice, it proposes the establishment of a Gallery for Contemporary Work which would house the collection as well as provide space for craft displays and a photography gallery. To this end, it has begun discussions with possible partners in such an undertaking.

Service Organizations

Organizations which provide services to artists of a particular discipline are assisted financially by the Council, e.g. the Welsh Amateur Music Society or the Welsh Book Council. Theatres and halls which present performing artists and/or organizations receive funding towards their program activities.

Services

A broad range of advisory and consulting services in most disciplines is offered by Council staff and through the Regional Arts Associa-

tions. As the Council has found it necessary to cut back funding in certain areas, it has endeavoured to find ways to assist clients in locating new sources of revenue and developing more efficient methods of operating. Specific resources, such as the Slide and Information Library, are also maintained and made available to both artists and the general public.

International Cultural Relations

Wherever possible, the Council has assisted foreign groups to tour in Wales and thus give the Welsh people the opportunity to see the work of artists of other countries.

POLICIES AND PRINCIPLES

In the early 80's, the Council had adopted a policy to ensure the existence of one type of theatre company, i.e., Theatre in Education/Community in every county in Wales; this goal, with the significant contribution of the Education Authorities in Wales, was achieved in 1980/81.

In Drama, the Council gives again the highest priority to the creation of theatre and to opportunities for the production of new work. In 1982-83, this policy led to the introduction of a Touring Formula for Drama tours which redistributed the available subsidy from presenting theatres and arts centres to producing companies. It confirmed this policy to concentrate subsidy on making theatre productions available to centres throughout Wales at the expense of smaller grants to presenters. Council believed that presenting theatres as public facilities serving their surrounding communities, should obtain funding from their local authorities.

The Council does not fund the construction of buildings, though it has, in the past, assisted some through the Housing the Arts Fund. It is withdrawing its support to the maintenance of buildings such as arts centres and theatres in favour of the "product" presented in them.

PROGRAMS

Grants

A range of programs of assistance is offered to both individuals and organizations in crafts,

dance, drama, film, literature, music, and visual arts. In addition, the Council supports three regional arts associations and its own gallery and bookshop.

Individuals

Grants to individuals are made for travel, "setting-up" projects, research, training, production (film), commissions.

Organizations

Grants are offered to organizations for operations, artists in residence, purchase of works, projects, touring, exhibitions, workshops, publications.

The Council owns and operates its own bookshop and gallery, the Oriel Bookshop, which it has operated since 1974. Its services include a van which regularly visits rural areas. The Shop also produces LP recordings of Welsh poetry.

The Council arranges and finances a program of orchestral concerts throughout Wales, bringing in orchestras such as the Berlin Philharmonic as well as the Royal Liverpool Philharmonic and Northern Sinfonia and touring them along with the BBC Welsh Symphony Orchestra. Recordings of contemporary Welsh music are sponsored by the WAC and commissions are offered to Welsh composers.

As a stimulus to the sale of works of art, the Council launched a new program, Collectorplan, in December 1983. Some 20 galleries became members within the first six months, and there are now 30 member galleries. The program offers to the general public interest-free loans (repayable in up to 12 months) for the purchase of works of art. An Interest-Free Loan Scheme provides visual artists with assistance mainly to acquire materials and equipment. Applications to this program doubled in its second year of operation.

Though the Council moved away from its role of organizing visual art exhibitions in the 80's, it initiated, in 1982, a Craft Showcase Network to make known the work of Welsh craftsmen throughout the country and to assist them in marketing their products. By 1985-86, the Network had grown to six venues and provided a total of 13 showcases. A continuous program of

displays changing on a six week cycle is organized with work provided by thirty individual craftsmen from England and Wales.

For many years, the WAC has promoted the practice of payment of artists' exhibiting fees. In 1985-86, it offered grants of £140 to help publicly funded galleries to pay fees of at least £150. Galleries tended to consider the Arts Council's recommended minimum as a set rate, and Council began to consider raising the minimum level of fee recommended and bringing about a more realistic and negotiated range of fees.

About one-third of the Literature budget goes to the Welsh Books Council which provides advice and practical assistance to publishers, authors, editors, designers, booksellers, teachers, librarians and the general public.

Services

Marketing Consultancy Service offers advice and help to artists in planning development of their work and career.

A slide library with a computerized index and reference system was established in 1983-84. It has instant printing facilities, and holds information on the work of 2,000 artists, all of which is available to the public for consultation. A craft newsletter with a circulation of 2,000 and Artnews, which started in 1983-84 and has a circulation of 3,000, provide information on the arts and the Council to its clients and the public.

The WAC has found it important, on revision, to initiate projects and in 1984-85, it announced what was called a "franchise" for a large scale theatre company for South Wales toward which it offered £125,000 for a half year's operation and £250,000 per annum for the two subsequent years. The winner among the four applicants established a new theatre company in association with an existing company already receiving project funding. Both the city and county councils also committed themselves to supporting the new organization.

Artists' studios have been supported in a number of centres and have been made available to artists at moderate rents. An example is the

Chapter complex in Cardiff which also includes a theatre, film theatre, gallery and studios.

Although the WAC does not offer a specific program for people with special needs, in 1985-86 it awarded a grant to the organization Arts for Disabled People in Wales. In addition, many of the Council's regular clients provide programs for people with special needs.

Assessment

Both panels and committees are engaged in the process of reviewing applications and recommending grants to Council for approval. Panels consist of members of Council plus possibly other experts, depending on the program. Panels, e.g. for visual arts, usually look at and recommend artists' work.

FINANCES

Sources of Funds

The major proportion of the Council's revenue is its allocation from the Arts Council of Great Britain. It also receives grants from the Crafts Council and the British Film Institute, which are wholly spent on the two disciplines implied. Small amounts from the Housing the Arts Fund are transferred from the ACGB, though this program has been discontinued and only previous commitments are now honoured. A small amount of revenue is generated through interest on the deposit of the grant in aid.

This Council is directly accountable to the ACGB. Its accounts form part of those of the ACGB which are audited by the Comptroller and Auditor General. Both the list of grants and the audited statements are included in the ACGB's annual report.

In 1984-85, the total grant from the Arts Council of Great Britain was £7,107,300, which included £121,500 earmarked for the Welsh National Opera, £109,300 for Housing the Arts, and a special grant of £75,000 to complete the production of two Welsh literary reference works. This was the first time that the WAC received earmarked funds but there was no feeling that this acceptance was establishing a precedent.

The following year, the increase in the allocation from the Arts Council of Great Britain was 3.2% compared to an increase of 5.9% in the Retail Prices Index. Thus, for the third successive year, the WAC experienced a real reduction in its income. The year-end deficit wiped out any reserve it had carried over from previous years, and it was necessary to warn its organization clients that there were no funds available for rescue operations. From 1980-81 to 1984-85, the annual appropriation increased from £5,060,000 to £7,107,300. The Welsh Arts Council's share of the ACGB total revenue allocation is maintained at 7% in accordance with the existing agreement.

The fiscal year is April 1 to March 31.

Donations

The WAC is a registered charity and may receive donations.

Appropriation and Planning Process

The WAC submits an annual estimate to the ACGB and receives a budgetary allocation from it. This process begins in September, when the Council prepares its general submission based on subject committee proposals put together after consultations with clients; some intimation of the allocation is available, usually at the end of December; and the actual allocation is known in February when the final budget is prepared and approved for the fiscal year, beginning on April 1. The request for government funding is made for one year only.

WELSH ARTS COUNCIL

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
CRAFT (1)	Project Grants Ceramic Research Awards Special Project Awards to Individuals Craft Showcase Network (WAC Operated Rotating Exhibition Scheme)	Project Grants Grants for Commissions and Purchases of Craft Works Grants for Residencies Exhibition Grants Grants to Regional Associations for their Craftmen in Schools Fellowship Awards	
DANCE		Operating Grants to Performing Companies Operating and Project Grants to Community Dance Organizations Project Aid and Commissions to Dance Companies Touring/Residencies Training Grants to Dance Schools	
DRAMA	Grants to Individuals for Theatre Writing and Training	Grants to Production Companies Grants to Young Peoples and Community Theatre Companies Grants to Theatres and Arts Centres Grants for Marketing Projects	
FILM (2)	Production Grants Small Production Project Awards Completion/Supplementary Grants Distribution Grants Training and Education Grants Travel Grants Film and Video Touring	Small Production Project Awards Completion/Supplementary Grants Distribution Grants Exhibition Grants Film and Video Workshop Grants Training and Education Grants Film and Video Touring	
LITERATURE	Prizes to Writers (3) Children's Literature Grants	Operating Grants to Organizations Publication Production Grants to Publishers Children's Literature Grants Grants to Periodicals Grants to Regional Arts Associations for Writers on Tour Scheme	
MUSIC	Commissions to Composers Awards for Advanced Study Young Welsh Singers Competition	Grants to Opera Companies Operating Grants to Orchestras and Music Organizations Grants for Festivals Grants for Production of Publications about Music Concert Program	
VISUAL ART	Setting Up Grants Developmental Residencies Travel Grants Masterclass/Industrial Experience Grants Interest-Free Loans to Artists Commissions to Artists Collectorplan	Operating Grants to Galleries Grants for Artists' Exhibiting Fees Staffing Grants to Galleries Grants to Art Organizations Artist in Residence Grants Grants for Art Publications	
OTHER		Oriel Bookshop and Gallery (4) Operating Grants to Regional Arts Associations Capital Grants for Buildings, Renovations or Equipment (5)	

1 - Program administered by WAC with funds provided by the Crafts Council.

2 - Approximately one half of the total budget of the WAC's Film section is supplied by the British Film Institute.

3 - In 1985-86, the Literature Committee did not award bursaries or residencies to writers but hopes to restore these schemes shortly.

4 - WAC owned and operated.

5 - The Housing the Arts Scheme, through which these grants are made, has been discontinued.

WELSH ARTS COUNCIL
REVENUE & EXPENDITURE (L'000)

(Fiscal Year Ends 31 March)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Grants from ACGB	7,107	6,537	6,703	5,609	5,060
Grant from Craft Council	69	66	61	57	52
Grant from British Film Institute	47	47	45	39	35
Grants and Guarantees from Previous Years	17	48	24	10	37
Interest Receivable	41	39	72	62	51
Profit/(Loss) on Sale of Fixed Assets	2	(1)	(2)	2	7
Revenue from Direct Promotions	176	180	164	196	161
Other Income	<u>5</u>	<u>5</u>	<u>6</u>	<u>1</u>	<u>10</u>
TOTAL REVENUE	7,464	6,921	7,073	5,976	5,413
EXPENDITURE					
Art	406	385	341	273	208
Craft	69	63	55	65	52
Dance	185	144	113	174	139
Drama	1,673	1,634	1,612	1,603	1,517
Festivals	126	124	126	104	84
Film	87	86	84	93	82
Literature	574	509	511	466	421
Multimedia	312	312	273	40	9
Music	2,177	1,977	1,911	1,623	1,442
Direct Promotions (Gross)	568	592	552	617	624
Regional Arts Associations	519	495	408	351	313
Housing the Arts	<u>109</u>	<u>80</u>	<u>409</u>	<u>58</u>	<u>75</u>
SUB TOTAL	6,805	6,401	6,395	5,467	4,966
ADMINISTRATION					
Staff Salaries & Benefits	413	405	382	351	305
Publicity & Entertainment	5	7	11	6	8
Accommodation	45	39	44	39	28
Depreciation	16	16	10	—	—
Stationery, Telephone & Postage	55	48	52	52	35
Legal & Financial Services	8	4	2	7	5
Travel and Meetings	67	69	61	48	48
Miscellaneous	<u>14</u>	<u>17</u>	<u>12</u>	<u>1</u>	<u>3</u>
SUB TOTAL	623	605	574	504	432
Transfer to Capital Account re. Capital Expenditure	—	—	—	24	42
Transfer to(from) Provision for Capital Expenditure	<u>—</u>	<u>—</u>	<u>—</u>	<u>9</u>	<u>(10)</u>
TOTAL EXPENDITURE	7,428	7,006	6,969	6,004	5,430

Notes: Operating costs charged to "Direct Promotions" in the WAC financial statements have been included in Administration.

ARTS COUNCIL OF
NORTHERN IRELAND



Research & Evaluation
The Canada Council
June 1988

ARTS COUNCIL OF NORTHERN IRELAND

INTRODUCTION

CEMA (The Council for the Encouragement of Music and the Arts), which had been established in England during the Second World War, was by its terms of reference restricted to activities in Great Britain. So in 1943, Northern Ireland set up a CEMA with funds provided equally by the Pilgrim Trust and the Northern Ireland Ministry of Education. Later, the Trust withdrew and this organization was totally funded by the Government. In January 1963, the name was changed and it became the Arts Council of Northern Ireland (White, 1975).

In 1970-71, its allocation was £240,000, and local authorities contributed nearly £13,000. Comparison of its level of funding with the other United Kingdom Arts Councils at this time, places the ACNI below the Welsh Arts Council and near the major English Regional Arts Associations.

The present Arts Council of Northern Ireland is a separate institution, a company limited by guarantee, and independent of the Arts Council of Great Britain based in London. Its allocation comes directly from the Northern Ireland Office through the Department of Education.

The year 1980-81 was particularly difficult for the Council with the originally announced grant from the Department of Education being cut back and the Grand Opera House in Belfast, refurbished at considerable cost, scheduled to open in September. As a result, some arts organizations whose grants were cut ended the year with sizeable deficits. By holding the general level of support to the arts at the previous year's level, the Council was able to fund the Grand Opera House though not at the desired level.

Despite these financial problems, the Board of the Council welcomed the conclusion of negotiations for the enlargement of the Ulster Orchestra after the disbanding of the BBC Northern Ireland Orchestra. This was the result of joint funding by the Council, the BBC, the Belfast City Council and a private sponsor. It

was in this year, too, that the Council presented its first exhibition of crafts.

At the close of the 70's, the Arts Council developed new policies for involving District Councils financially and administratively in the promotion of professional arts events. The Regional Development Committee monitoring this partnership, seeks ways to share and stimulate resources, expertise and finances to ensure that the arts are appropriately integrated in the programs evolved. At the present time, a network of 25 Regional Arts Committees (all volunteers but including representatives of District Councils) has grown in the province. The development of arts festivals in many communities is one result of the work of these committees.

As mentioned already, the Grand Opera House with seating capacity of 1,000 re-opened in September 1980. The Annual Report for 1980-81 remarks that the box-office revenue of £400,000 for the six-month period, though substantial, did not affect adversely the attendance at the other two theatres in Belfast. The visit of the Scottish Opera the following June (the first visiting company in ten years) launched a season of opera presented by this company and several others. It is through the Grand Opera House that Northern Ireland audiences have access to major national opera and theatre companies. However, it is costly to bring in such companies, and in 1983, faced with a projected deficit, a small committee of businessmen was struck to examine the management and financing of this theatre.

Throughout its existence, the Council has constantly reviewed the situation of the Arts in the country. In 1980, a review undertaken by the Board resulted in a major report on provision for the crafts in Northern Ireland which was subsequently submitted to the Minister of Education seeking funds and staff. In 1981-82, at least three craft exhibitions were presented, emphasizing the Council's intention to promote the crafts more actively. To date, there is no indication that the Council has received any additional funds for this purpose.

At this time also, the Council's support for Community Arts was re-assessed. The Board concluded that while its present policies were sound, in the face of serious social and community problems in its towns and cities, there was considerable need for expansion, and that in the present economic climate, its only avenue for future development was in coordinating efforts with other agencies active in the field.

Later in its 1982-83 Annual Report, the Council pointed out that the emphasis of Community Arts workshops and performances has been on young people. As well as contributing to the Youth Drama Festival which took place for the first time that summer, a production on the theme of youth unemployment was toured. In addition, workshops in several theatre forms have resulted in the establishment of a puppet company and a clown company.

During 1981-82, the government was able to restore funding to the level prior to the previous year's cutbacks and to acknowledge additional financial responsibility for the newly-opened Grand Opera House. For 1982-83, an increase of 9.9% in the Council's grant was achieved. Moreover, the Council was given additional funds to provide special assistance to arts organizations coping with substantial deficits. Corporate support for the arts also increased significantly in this period.

In Spring 1982, a working party, chaired by Professor Alan Astin, a Board member (and now Chairman) was set up by the Council to review arrangements for professional touring and to consult with District Councils and their arts committees. At the same time, a sponsorship consultant was hired with assistance from the Gulbenkian Foundation, to promote the number of opportunities for support of the arts by individuals and corporate donors. The subsequent report on touring was well received and measures were taken--both through reorganization of the Council's Regional Committee and through improved cooperation among local arts committees--to better coordinate tours and/or present more prestigious events.

In a review of the Council's structure, the Board found that the number of advisory committees

was disproportionate to the size of the Council and its operations. In 1982, the Board's recommendation to reduce the eight committees was implemented with activities grouped under three main areas--Combined Arts, Performance Arts, and Visual Arts. The nature of the Regional Committee was changed to provide representation from the regions.

The 1982-83 Annual Report announced the government's approval for a theatre in Londonderry and an arts centre in Enniskillen, projects urgently supported by district councils and the Arts Council. The prospect of these new facilities would open up many possibilities for artistic activities in these districts. In addition to the Grand Opera House, the Council directly manages its own art gallery in Belfast. Extensive damage by a car bomb in April 1982 caused the closure of the art gallery for almost a year.

Drama flourished in Ulster in the 80's and was particularly encouraged by the increased numbers of local playwrights producing contemporary work. Between 1980 and 1985, ninety-five new plays were produced in Ireland and abroad by no less than forty-three Ulster playwrights (Northern Ireland Information Service and the Arts Council of Northern Ireland).

In January 1984, after lengthy consultations, the Council completed a review of its support for opera in Northern Ireland and immediately implemented two of the recommendations, i.e. that an Opera Coordinating Authority be set up to coordinate seasons of locally produced opera with visits of companies from outside Northern Ireland and that two local companies be merged. The climbing costs of opera productions and the limited growth of the Council's resources to fund them was at the root of this review. The new-born Opera Northern Ireland presented its first season in September 1986 with the assistance of the Ulster Orchestra.

Throughout 1984-85, the Council like the other three in the United Kingdom, undertook a thorough review of all the activities it supported and of its programs, finally preparing a submission for increased funding to the

Government. The Council concluded that its programs are appropriate and that none of the projects it presently funds should be abandoned. In fact, the Council found that there had been a remarkable growth of creative activity among poets, playwrights and novelists which was inadequately funded, not to list the number of performing groups which were struggling to survive. The review dealt with future needs and the desirable developments over the next five years, given the resources. Some extra funds were made available by the Government for a Special Initiative Fund (designed to assist projects which benefit the greatest number of people) over the next three years. A pilot scheme of block grants for regional festivals has been established from this fund for an experimental two-year period.

In 1984-85 also, the Committee of Enquiry, set up by the Carnegie United Kingdom Trust, to review arts opportunities for the disabled, visited Northern Ireland. The resulting Attenborough Report was published and studied by the four arts councils in the United Kingdom followed by a plan for joint initiatives.

The Belfast Festival at Queen's University has been an annual event since 1962, presenting a wide variety of the arts by both local artists and groups and visiting companies. In 1984, it achieved the highest box office ever in its history and presented such outstanding artists as Dame Janet Baker. Both the University and the Council provide financial support with the University providing its auditorium and the Arts Council providing the Grand Opera House and gallery space for the three-week event.

Following the 1984 Regional Arts Conference, the Council's Regional Committee undertook a detailed survey of arts funding and the apparent imbalance of funding between Belfast and the rest of the Province. Though this situation is partly the result of historical development, the Council is conscious of the need to respond to the many initiatives throughout the Province and of the resources that are required for their support. This growth of arts activities also prompted the Council to consider means to improve the level of arts management through presentation of a series of seminars on aspects of arts administration.

Again through the Special Initiative Fund, which was made available for three years, the Council funded one-shot events--but it was forced to find funds for the Youth Drama Scheme from it when funding from the Education and Library Board was discontinued. This scheme, unique in the United Kingdom, maintains a province-wide network of weekly drama workshops for young people. With courses from theatre, dance and mime experts, this experiment is providing young people with a crucial recreational and artistic outlet. It has also been a launching pad for Ulster's next generation of professional actors as well as for several new theatre companies.

While local authorities have been affected by the general financial climate, arts groups are encouraged to make convincing cases for support from their local councils and this area of support continues to grow.

STRUCTURE

Mandate

The Arts Council of Northern Ireland was incorporated as a limited company, under the Companies Act (Northern Ireland) 1932, on July 30, 1947. Its original name "The Council for the Encouragement of Music and the Arts" was changed to the present name by special resolution on January 29, 1963. Further amendments of the articles of association were adopted on November 19, 1986. Membership in the Council is open (by application) to the general public who are interested in and supportive of the arts.

The Council was established "to increase the accessibility of the Fine Arts to the public throughout Northern Ireland and to improve the standards of execution of the Fine Arts..." (Registrar of Companies for Northern Ireland, 1986, art 3).

Relations with Government and other Agencies

The Arts Council communicates with the Northern Ireland Office through the Minister of Education.

Though constitutionally independent of the Arts Council of Great Britain (ACGB), the Arts Council of Northern Ireland, through its director, maintains close contact with the ACGB on an informal basis. It has also developed a system of close collaboration with the local authorities throughout the six counties of the province.

The Gulbenkian Foundation has been a collaborator in the provision of salaries for arts directors of District Councils and for the part-time salary of a sponsorship organizer for the province to develop links with the Association for Business Sponsorship of the Arts (ABSA).

Close collaboration exists with the Irish Arts Council which allows for economic advantages to both through shared exhibitions, jointly supported publications and exchange of productions and performances.

Objects and Powers

Section 3 of the Council's enabling legislation states its objects as:

"to increase the accessibility of the Fine Arts to the Public throughout Northern Ireland and to improve the standard of execution of the Fine Arts by encouraging and fostering the appreciation of Music, Drama, Ballet, Painting, Sculpture, Architecture, and Artistic, Educational and Cultural pursuits of all kinds in all parts of Northern Ireland" (Registrar of Companies for Northern Ireland, 1986, art 3).

The Board

The Board of Governors of the Council consists of twenty members selected as follows: three members of Council elected by Council at its Annual General Meeting (these members hold office for one year but may be re-elected annually until a maximum of five years continuous service has ensued, and after a lapse of one year, they may be eligible for re-election); three members of the Council nominated by the Senate of Queen's University, Belfast; three members of the Council nominated by the University of Ulster; one member of the Council nominated by the Association of Local Authorities; one member of the Council nominated by the Association of Education and

Libraries Area Boards; and nine members of the Council nominated by the Minister of Education for Northern Ireland.

The Chairman and Vice-Chairman of the Board are appointed from among the members and may hold office for such terms as the Board may determine.

The Chairman receives an honorarium, and all Board members are reimbursed for expenses incurred while on Council business. An assessor and an observer from the Department of Education also sit on the Board.

Committees

The Finance Committee - which is composed of the Chairman of the Board, Chairmen of the advisory committees and Directors of departments - meets twice in the year to review the Council's financial situation and to prepare its overall budget and its appropriation request to the Department of Education.

Though the number of advisory committees had been reduced to three earlier in the 80's, in 1985-86, there were the following advisory committees chaired by Council members: Music and Opera, Combined Arts, Visual Arts, Drama and Dance, and Regional.

Members of Committees are chosen for their expertise in and/or knowledge of the arts or particular areas of the arts. They serve without remuneration but may be reimbursed for expenses incurred while on Council business.

Meetings and By-laws

The Board meets at least four times each year (for one-half day); and the Committees meet six times a year for one-half day. All grants approved by the relevant committees are forwarded to the Board for final decision.

Management and Staff

The Director of the Council is appointed by the Board which may also appoint all other staff necessary to the Council's operation. The salaries and terms and conditions of employment of all staff are determined by the Board. In 1984-85, the total number of staff was

104 including specialists and support staff. This total includes staff of the Grand Opera House and the Council's art gallery, as well as three community arts officers who advise local groups and stimulate community activities. An organization chart of the Council is shown on the following page.

OBJECTIVES

The broad objectives of the Council are to make the arts in all its forms available to the widest number of people and to assist the development of arts and artists of the highest quality.

Artists

Council funding for individual artists is given to assist them to develop and expand their creative talents and to stimulate markets for their productions and presentations.

Organizations/Institutions

Organizations which produce, perform and exhibit the arts are funded by the Council, as well as those which bring artists to their communities to perform or lead workshops. Thus, community centres and local arts clubs are supported both for the employment provided for artists and for the access provided to audiences.

Audiences/General Public

The Council has given some priority to supporting the exposure and education of young people to the arts through its close cooperation with local Boards of Education and schools in coordinating artists-in-residence and touring groups.

Festivals of the arts presented throughout the province increase the appreciation of the arts and the knowledge of the traditional expression of the Irish culture.

Works of Art

The Council supports artists in the production of their work through exhibitions of its bursary holders among others at the Council Gallery and through the activities of the Studio Print

Workshop where local artists have the opportunity to work with a resident printmaker.

Services

Through its publications, the Council disseminates information about the Council and the arts.

International Cultural Relations

Council's funding for foreign attractions taking part in the Belfast Festival provides the people of Ulster with the opportunity to not only experience the arts of other countries, but also to make comparisons of quality.

POLICIES AND PRINCIPLES

Council policies and programs have been developed to fulfill the objectives of its mandate, i.e. to support and encourage the talented artist and to make the arts accessible to the greatest number of people.

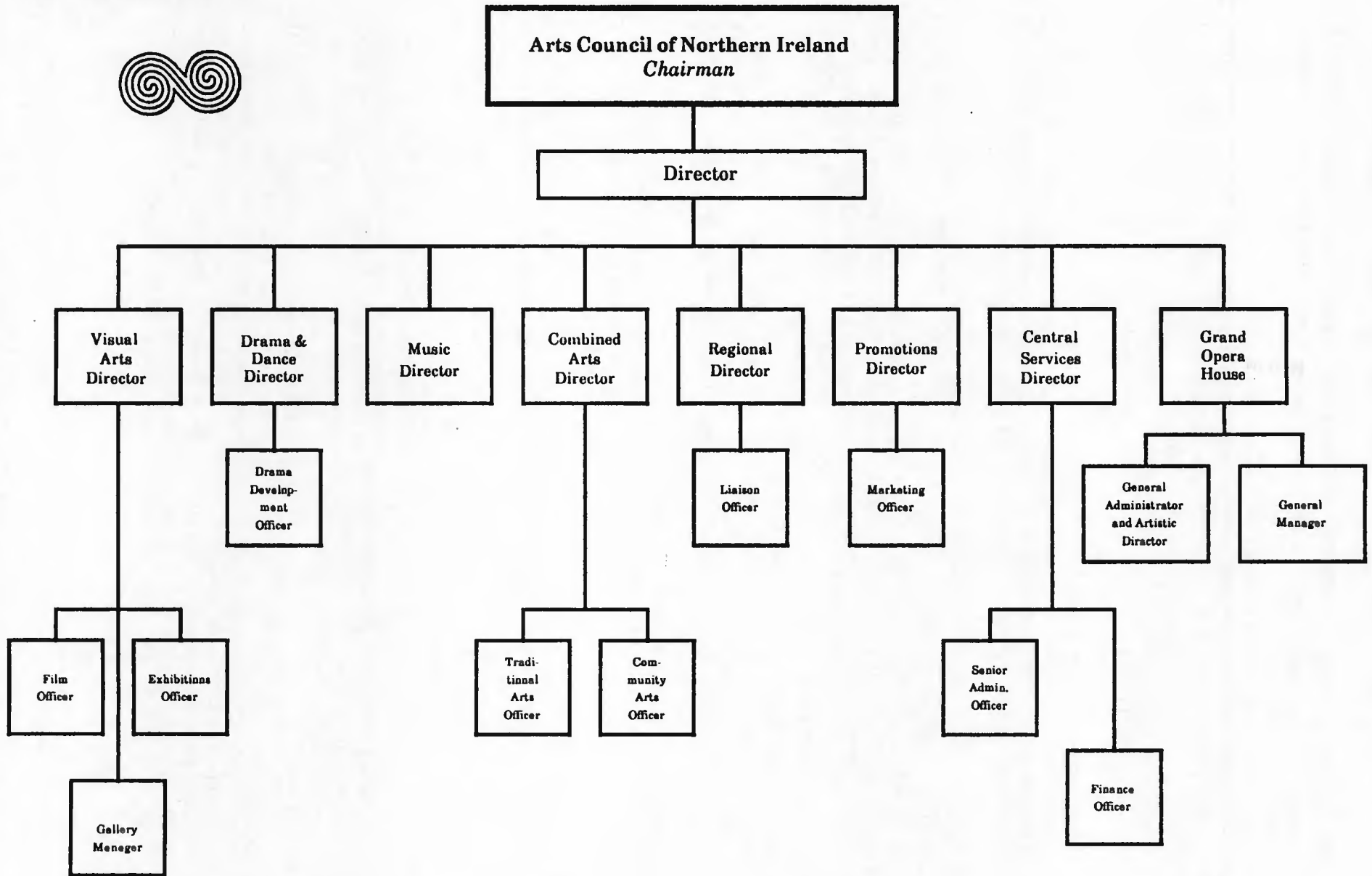
The Council endeavours to provide artistic experience of the highest quality to the rural communities as well as to the main centres of population.

Emphasis is given to involving young people in all areas of the arts as audiences, as performers and as creators.

A portion of the Council's budget is allocated to encourage the Traditional Arts--singing, storytelling, music, and traditional dancing. Grants and guarantees are offered to artists, societies and publishers active in preserving these aspects of Irish culture. Its goal has been to promote the traditional arts by "looking into the future through the eyes of the past" (Arts Council of Northern Ireland, 1982). New music is still being written in the traditional idiom.

The Council appoints assessors, usually the Director of the appropriate discipline department, to sit on the board of organizations which it supports. These representatives attend Board meetings and keep abreast of current artistic plans and the financial situation as well as projections for the future.

**Arts Council of Northern Ireland -
Organization Chart**



PROGRAMS

Grants

The Council provides assistance to individuals and organizations in community arts, drama and dance, film, literature, music, traditional arts, visual arts, and to programs in support of youth activities and regional development.

Individuals

In support of the individual artist, the Council provides Major Awards (intended to provide "free" time for senior artists) and Bursaries (intended to create opportunities for artists) for projects and travel. Fellowships are awarded for residencies for creative artists and a few travel grants are given.

In addition, the Council administers the Bass Ireland Arts Awards funded by the Bass Ireland Company.

Organizations

The Arts Council supports arts organizations through both grants and guarantees. Grants are made to performing companies for a season of work, for projects and touring. Organizations are normally non-profit and must accept a Council assessor on their Board. A number of festivals, both specific to a discipline and multi-disciplinary, are funded by the Council, mainly for their professional components. The Council provides funds to publishers and literary magazines in its efforts to support markets for its writers. The Council also supports a program of lectures and readings by Irish artists.

Grants are made to art galleries for exhibitions and events and to art magazines. The Council operates the Belfast Gallery, which presents exhibitions of local artists, including its bursary holders, as well as those of artists of other countries.

To encourage the performance and enjoyment of traditional music, the Council supports a number of folk clubs and a number of organizations which offer formal training in this art.

The Council encourages the accessibility of the arts to the young through the dissemination of information to the schools and occasionally

through arranging transportation of students to cultural presentations. In collaboration with Boards of Education, it provides artists-in-residence, performances and/or workshops.

The Youth Drama Scheme is organized by the Arts Council in association with the Education and Library Boards which provide the funding (this funding was discontinued in 1985-86). It provides for weekly drama workshops for young people in a network of 13 centres across the province and a number of one-week residential courses for the most promising students during the summer months.

As the interest in youth drama developed through the Community Arts program, a similar growth occurred in photography, leading to the production of two touring exhibitions through funding to Camerawork Derry in 1984-85.

Since 1981, the Council in collaboration with the Irish Arts Council has contributed to the support of the Tyrone Guthrie Centre--a residence for artists from all parts of Ireland which enables them to work on their own projects in a creative atmosphere.

The Partnership-Purchase Scheme is a program which shares the costs of commissions, particularly for sculpture, with other public bodies.

The Grand Opera House, mentioned earlier, is directly managed by the Arts Council. It budgets an annual subsidy for the operation of the theatre which reached £457,000 in 1985-86.

A full description of Council programs is shown in *Appendix A*.

Services

The Council has developed a collection of Contemporary Art through its annual purchases of the work of Irish artists.

A Print Workshop, housed at Council headquarters, provides facilities for artists to expand their graphic range through working in the various etching processes. An annual fellowship in printmaking is given for a resident artist who often assists other artists to develop their talents.

The Council directly manages the Belfast Gallery which presents an exhibition program featuring the work of Irish artists as well as those from many other countries. It features exhibitions of the work of former bursary holders. In addition, exhibitions are prepared for touring; in 1985-86 there were three. A small bookshop and a video service are housed in the gallery.

Artslink, a calendar of arts events in Northern Ireland is published bi-monthly and widely distributed. In 1985, Images: Arts and the People in Northern Ireland was published by the Northern Ireland Information Service in association with the Arts Council of Northern Ireland. It describes graphically and entertainingly the growth of the arts over the past twenty years.

Assessment

Applications from both individuals and organizations are reviewed by the appropriate discipline section for completeness and eligibility, then brought by the Department Director to the relevant advisory committee where recommendations are made for approval by the Board of the Council.

FINANCES

The books and the accounts of the Council are audited annually by the Controller and Auditor General of Northern Ireland. The financial statements for the past year form part of the Annual Report presented to the Annual General Meeting of the Council.

Sources of Funds

The Arts Council of Northern Ireland is funded through the Northern Ireland Office and receives its allocation from the Department of Education. In 1985-86, its allocation was £2,959,000 plus a Special Initiative Grant of £165,000. The Council's revenue and expenditure for the five years 1980-81 to 1984-85 are shown in *Appendix B*.

At the end of 1984-85, the Council found itself in the position of having an operating deficit. And in the early months of the next year, it learned

that its allocation would represent almost no increase over the previous year's. Although the Council encourages its clients to obtain private funding, Northern Ireland does not benefit from the Business Sponsorship Incentive Schemes available in other parts of the United Kingdom that have dramatically increased sponsorships in England and Scotland.

The Council's fiscal year is April 1 to March 31.

Donations

The Council may accept donations and bequests as well as payments from Government Departments.

Appropriation and Planning Process

The budget preparation process begins with the Advisory Committees which present their priorities ranked in order for the fiscal year two years hence. The Finance Committee then reviews the budgets for all departments as well as the present state of the current year and presents to the Board the overall budget projections and the amount of allocation to be requested. Upon approval, the amount required goes forward to the Department of Education. For example, in October 1987, the Finance Committee was in the final process of preparing the Council's funding request for the fiscal year 1989-90, to go forward to the Government and expected to receive word about the level of their allocation in February or March 1988.

ARTS COUNCIL OF NORTHERN IRELAND

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
COMMUNITY ARTS	Awards Bursaries	Grants and Guarantees to: - Community Arts Organizations - Workshops Grants - Resource Centres - Presenting Organizations	
DRAMA AND DANCE	Awards Bursaries	Operating Grants Project Grants Touring Grants	
FILM	Awards Film Commissions	Film Commissions Grants and Guarantees to: - Producing Organizations	
LITERATURE	Awards Bursaries	Grants and Guarantees to: - Publishers - Periodicals - Book Distributors - Literary Associations - Visiting Writers/Lecturers	
MUSIC AND OPERA	Awards Bursaries Composer in Residence Scheme Grants to Keyboard Technicians Touring Grants	Grants and Guarantees to: - Orchestras - Choirs - Opera Companies - Music Ensembles Touring Grants	
VISUAL ARTS	Awards Bursaries Transport Grants Exhibitions Grants Touring Grants Printmaker in Residence Scheme	Grants and Guarantees to: - Visual Arts Collectives - Galleries - Publications and Catalogues - Organizations for Exhibitions Transport Grants Touring Grants Lecturers' Scheme Partnership-Purchase Scheme	
OTHER	Traditional Arts Grants	Grants to Arts Festivals Traditional Arts Grants Operating Grant to Grand Opera House	

ARTS COUNCIL OF NORTHERN IRELAND
REVENUE & EXPENDITURE (£'000)

(Fiscal Year Ends 31 March)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Department of Education					
- Basic	2,799	2,675	2,500	2,275	1,758
- Special	20	110	71	—	—
Special Initiative Grant	50	—	—	—	—
	<u>2,819</u>	<u>2,785</u>	<u>2,571</u>	<u>2,275</u>	<u>1,758</u>
Grants for Prior Years Not Required	28	3	—	—	—
Other Income	3	5	—	2	2
	<u>3</u>	<u>5</u>	<u>—</u>	<u>2</u>	<u>2</u>
TOTAL REVENUE	<u>2,900</u>	<u>2,793</u>	<u>2,571</u>	<u>2,277</u>	<u>1,760</u>
EXPENDITURE					
ORGANIZATIONS -					
Drama & Dance	427	357	392	320	277
Music & Opera *	1,187	1,198	1,046	954	684
Art	139	108	85	90	52
Film	31	36	45	35	27
Community Arts	96	98	75	72	61
Literature	63	65	55	47	31
Traditional Arts	29	29	19	16	10
INDIVIDUALS **	75	74	73	73	69
Central Arts Services	—	—	—	158	—
Festivals	93	68	77	65	55
Advisors and Specialists	221	205	190	—	—
Artslink - Information Service	33	31	28	26	25
Gallery and Print Workshop	88	88	58	51	61
Booking Service	—	—	3	9	9
SUB TOTAL (ARTS)	<u>2,482</u>	<u>2,357</u>	<u>2,146</u>	<u>1,918</u>	<u>1,361</u>
ADMINISTRATION					
Salaries and Expenses	236	225	215	—	—
Board & Committee Expenses	15	15	13	—	—
Rent & Building Services	62	69	89	—	—
Operating Expenses	82	60	57	—	—
	<u>395</u>	<u>369</u>	<u>374</u>	<u>314</u>	<u>441</u>
SUB TOTAL (ADMINISTRATION)	<u>395</u>	<u>369</u>	<u>374</u>	<u>314</u>	<u>441</u>
Capital Expenditure	45	59	41	14	2
	<u>45</u>	<u>59</u>	<u>41</u>	<u>14</u>	<u>2</u>
TOTAL EXPENDITURE	<u>2,922</u>	<u>2,785</u>	<u>2,561</u>	<u>2,246</u>	<u>1,804</u>
ACCUMULATED FUNDS					
Balance - Previous Year	15	11	2	(28)	16
Surplus/(Deficit) Current Year	(22)	8	10	31	(44)
Grand Opera House Deficit	<u>(88)</u>	<u>(4)</u>	<u>(1)</u>	<u>(1)</u>	<u>—</u>
BALANCE	<u>(95)</u>	<u>15</u>	<u>11</u>	<u>2</u>	<u>(28)</u>

* Includes operating grants to the Grand Opera House and the Ulster Orchestra.

** Discipline breakdown for awards and bursaries to individuals not available.

THE COMMONWEALTH OF MASSACHUSETTS COUNCIL ON THE

arts and humanities



Research & Evaluation
The Canada Council
June 1988

MASSACHUSETTS COUNCIL ON THE ARTS AND HUMANITIES

INTRODUCTION

In 1964, a commission, appointed by Governor Endicott Peabody to examine the cultural needs and resources of the Commonwealth of Massachusetts, recommended the creation of a state council on the arts and humanities. In 1966, Bill 3334, which provided for the founding of the Massachusetts Council on the Arts and Humanities, was introduced to the Legislature by then Representative, Michael Dukakis. Later that year, the Bill was amended to include a \$25,000 appropriation, and after lengthy debate as to whether or not State funds should be spent on the arts, was signed into law on September 1 by Governor John Volpe. Shortly thereafter, the Governor appointed the Council's first membership as well as its first acting executive director.

In addition to its initial State appropriation of \$25,000, the MCAH received \$12,053 from the newly-formed National Endowment for the Arts as well as an additional \$25,000 in Endowment funds to carry out a cultural survey of the Commonwealth, making a total budget of \$62,053. The Council's goals in that first year were to "build audiences for culture, develop existing cultural resources, and encourage working artists" (Massachusetts Council on the Arts and Humanities, 1986). Six of the seven projects it funded that year were in direct response to the above-mentioned goals.

The seventh project stemmed from the Council's enabling legislation which specified that it should "make reviews or surveys as it deems advisable of the facilities, activities, and needs of public and private institutions and organizations within the Commonwealth concerned with the arts and humanities" (Massachusetts Council on the Arts and Humanities, 1986). In keeping with the mandate, the MCAH conducted a survey--by mailing out questionnaires to as many members of the arts and humanities community as could be located--in order to establish a plan of action that would best meet the needs of those working in the arts and humanities. Response to this survey--encouraging, both in the number of

questionnaires received and in the insight that each provided--shaped the direction of the Council for its first twenty years. In striving to fulfill its mandate of stimulating the practice, study, and appreciation of the arts and humanities, the Council developed a strategy from the responses it received to its 1967 survey. Today, the Council continues to rely on the Arts and Humanities community for direction when developing its policies by holding public hearings and undertaking surveys.

Later in 1978, recognizing the possible diversity from region to region within the Commonwealth and wishing to encourage and preserve this diversity, the Council began to consider applications made to several of its funding programs by region, arranging for the assessment of these applications to be handled by local panelists.

In addition to fulfilling its role as a funding agency, the Council has endeavoured since its inception to improve the Commonwealth's cultural climate by lobbying for greater support for the arts and humanities community. For instance, in 1978, it appointed a Task Force on Public Financing of the Arts and Humanities whose objective was to identify alternative means of supporting arts and humanities organizations and activities. In 1981, the Governor adopted the Task Force's recommendations and signed into law a budget of \$4 million for the Council. At the same time, the legislature enacted the Cultural Resources Act, allowing the State to fund educational programs for schoolchildren by cultural institutions, and the Massachusetts One Percent for Art legislation providing one percent of the cost of construction (up to \$100,000) to purchase or commission art work for state buildings as well as the Amendments to Bonding Authorities Act that broadened the scope of agencies eligible for low interest financing to include cultural organizations wanting to make capital improvements to their facilities.

In 1977, because she was concerned about the serious lack of funding for State arts agencies, Jaqueline O'Reilly, then Director of the State's

Special Commission on the Performing and Visual Arts and formerly a member of a special legislative commission on arts funding appointed by Governor Francis Sargent, sought to create a Massachusetts State Arts Lottery, from which all of the proceeds would be devoted to the MCAH. After a number of trying years, plagued first by unsuccessful attempts to get legislation passed for a Massachusetts State Arts Lottery, and second, by an attempt to set up a lottery that subsequently proved unpopular and therefore failed, in 1982, the "Megabucks" lottery was finally devised. But the initial reason for establishing the arts lottery--to provide an increased budget for the MCAH--had changed so that by the time approved legislation had reached the planning stage, the Massachusetts State Lottery had become an alternative source of funding for community-based organizations which were unable to obtain funds from the MCAH.

"Megabucks" became an instant success, generating much more money in the first five months of operation than had been expected for the first year. However, the level of proceeds devoted to the arts was restricted by the Legislature, not only because of the criticism that overwhelming support of the arts in a time of reductions in funding for basic human services was unwarranted, but also because of concern that local arts councils would not be able to effectively handle more funds than what the restriction allowed for. Currently, \$5 million annually are distributed to local arts councils in over 300 cities and towns which make the choice among local arts applicants for submission to the Massachusetts Arts Lottery Council. The level of funding is based on the size of the municipality.

By the spring of 1983, however, there was growing concern that the MCAH and the Massachusetts Arts Lottery Council (MALC) were duplicating efforts. The Governor therefore, appointed a special commission to examine the possibility of a merger between the two agencies. Since that time, the question of a merger has been surrounded by a great deal of controversy. First, the Lottery Council is concerned that should a merger occur, they would be absorbed by the MCAH, and their funds would be shifted from the local councils which the Lottery now supports, to the established organizations that the MCAH supports. As well,

there is disagreement between the two Councils as to who would head the new super-agency. Though the two agencies work closely to avoid duplication of funding (the Chairman of the MALC is a member of the MCAH board), at the present time these differences have not been resolved.

With the aid of the Governor and the Legislature, the Council organized the Corporate Support Project in 1981. It has increased business giving to the arts, broadened the base of such giving and has helped to create a network of interested corporate leaders as planners and advocates for the cultural life of their communities. One aspect of the Council's corporate support initiative has been the Regional Corporate Challenge Program (a three-year pilot program) through which the Council matches dollar for dollar new and increased corporate contributions to local cultural organizations. This program is suspended at the time of writing, pending the Council's review of an evaluation which it commissioned in 1986 (Schuster, 1986).

Beginning in 1985, the Council has given considerable attention to the limited available studio space for artists believing that the lack of suitable working space has contributed to the exodus of artists from its region. It has provided funds for technical consultants and has encouraged support from other State agencies, community officials, private developers and financiers.

Recognizing the cash-flow problems intensified by its funding procedures, the MCAH seeks to amend Article 46 of the Articles of Amendment of the State Constitution. Currently, State agencies are prohibited from making direct grants to private organizations (or individuals). To comply with the law, the Council must award its grants in the form of service reimbursement contracts. The organization must first spend its money--often forcing it to borrow from a lending institution--and then repay the loan with interest when the Council's grant is paid. The process is administratively awkward and time-consuming for all parties and often a hardship for small budget organizations.

Because of this State law, funding for individuals has been contracted to private

organizations, such as the Artists Foundation and the Institute for the Arts. As well, the MCAH does not offer general operating grants or capital grants. It has been pointed out that the MCAH is "oriented toward the State's established, primary arts institutions, with lesser support for community-based arts activities" (Kirwan, 1984). Community-based organizations rely on the support of the Massachusetts Arts Lottery Council which is channeled through the State's district councils.

After twenty years of existence, the Council's budget for 1986 is \$16.3 million. Massachusetts is now the number one State in the percentage of State resources dedicated to the arts and ranks second in per capita support to the arts.

STRUCTURE

Mandate

The MCAH came into being in 1966 with the enactment of Bill 3334 by the State Legislature which stated that:

"The Council shall stimulate the practice, study, and appreciation of the arts and humanities in the public interest. The Council shall make such reviews or surveys as it deems advisable of the facilities, activities and needs of public and private institutions and organizations within the Commonwealth concerned with the arts and humanities. It shall encourage and make recommendations concerning the development on the local level of institutions and organizations which further the practice, study, and appreciation of the arts and humanities in the interest of the citizens of the Commonwealth" (cited by Massachusetts Council on the Arts and Humanities, 1986).

Relations with Government and other Agencies

The Council relates to the State government through the Governor. The Council has been instrumental in extending the authority of two State lending agencies to cultural institutions. This has afforded low-interest loans to cultural institutions for construction of facilities or renovations to existing ones.

The Council collaborates with the State Division of Capital Planning and Operations on the Percent for Art Program which funds commissions or purchases of works of art for public buildings or spaces.

Objects and Powers

In accordance with Section 42 of the Act establishing the Council it shall:

- stimulate and encourage throughout the commonwealth the practice, study and appreciation of the arts and humanities in the public interest;
- make such reviews or surveys as it deems advisable of the facilities, activities, and needs of public and private institutions and organizations within the commonwealth concerned with the arts and humanities, including but not limited to theatre, music, opera, dance, poetry, architecture, painting, sculpture and allied arts and crafts;
- encourage and make recommendations concerning the development on the local level of institutions and organizations which further the practice, study and appreciation of the arts and humanities in the interests of the citizens of the commonwealth (Government of the Commonwealth of Massachusetts, 1966).

The following challenges were identified and considered by Council to be of utmost importance: "Improving the access of every citizen to the arts and humanities and helping to build institutions which deliver them; Recognizing that cultural education is inseparable from cultural development; Making the Commonwealth a supportive environment for the creation and presentation of contemporary arts." (Massachusetts Council on the Arts and Humanities, 1986).

In order to meet these challenges, the Council established the following goals:

- to support cultural organizations of high quality in preserving, presenting and interpreting the arts and humanities for the benefit of the public;

- . to stimulate the creation of new works by talented professional artists and humanists;
- . to recognize the cultural diversity of the state's population and strengthen minority cultural groups;
- . to expand opportunities for education in the arts and humanities for all citizens of the state; and,
- . to lead statewide efforts in the areas of arts and humanities funding, advocacy and long-range planning (Massachusetts Council on the Arts and Humanities, 1982).

The Board

The Board consists of fifteen private citizens appointed by the Governor of the State to serve for three-year terms. Members may be re-appointed for a second three-year term. There is no ceiling on the tenure of the Chairman. The Governor designates the Chairman and Vice-Chairman from among the members. According to the Act which governs the activities of the Council, members are chosen for their "demonstrated scholarship or creativity in, or distinguished service to, the arts and humanities . . ." (Government of the Commonwealth of Massachusetts, 1966). In making these appointments, consideration is given to recommendations for membership from civic, educational and professional groups concerned with the arts and humanities and with a balance of membership among the performing arts, fine arts and humanities. The Board governs the Council making all final decisions relating to both general policy and all requests for funding. Members do not receive remuneration for their services, but are reimbursed for expenses incurred while on Council's business.

Applicants may appeal a negative Council decision if they are able to demonstrate that the Council did not follow proper application and review procedures. In order to do so, applicants must submit, in writing, a request for reconsideration to the attention of the Chairman within thirty days of the Council's announcement of its decision. These

applications are circulated to all Council members and considered at the next Council meeting.

Committees

Sub-committees of Council are struck to respond to particular issues, but there are no standing committees.

Meetings and By-laws

The Council meets six times a year. Most meetings are one-half day but the June meeting of two days provides time for discussion of policy and planning.

Management and Staff

The Executive Director and all other staff are appointed by the Council. The MCAH's staff has grown from one full-time Executive Director at its inception in 1966 to a total of 45 employees in 1984-85: 22 support staff and 23 professional staff. Salaries of the professional staff are funded through the basic state grant received annually from the National Endowment for the Arts. An organization chart is shown on the following page.

OBJECTIVES

Artists

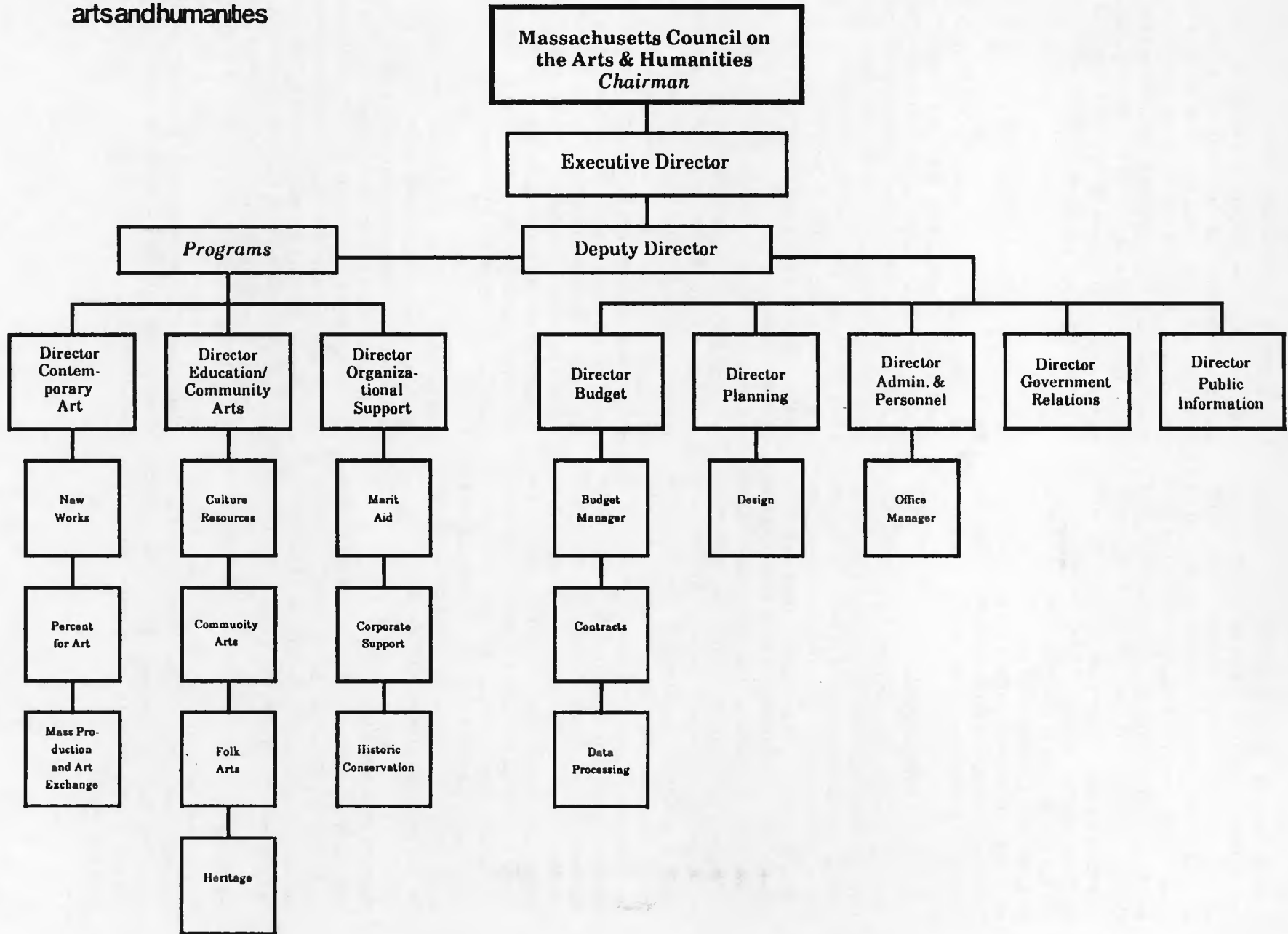
The MCAH endeavors to make Massachusetts a "supportive environment for the creation and presentation of contemporary art" (Massachusetts Council on the Arts and Humanities, 1986). To this end, twenty percent of the Council's budget is dedicated to supporting individual artists, either through fellowships (the Council's Fellowship Program is administered by the Artists Foundation) or through support of institutions or organizations whose primary purpose is to present contemporary works.

Organizations/Institutions

The MCAH seeks to strengthen Commonwealth cultural organizations and institutions by assisting them to create and present new work and to improve the administrative aspects of their organization. Funding is available for organizations which present high quality programs or services to as large an audience as

Massachusetts Arts Council on the Arts & Humanities - Organization Chart

THE COMMONWEALTH OF MASSACHUSETTS COUNCIL ON THE
artsandhumanities



possible; provide career opportunities for artists and humanists; play a leadership role in the artistic and humanistic communities; build relations with home communities; and work toward management standards equal to the high level of their programs. To this end, the Council's membership and panels--which consist of working artists, major philanthropists and business leaders in many fields - as well as its staff, are available to Council clients in need of advice. The Council also provides its client organizations and institutions with professional assistance grants which allow them to enlist the services of professional consultants.

Audiences/General Public

From the survey it conducted in 1967, the Council identified what it considered to be its three major challenges. One of these challenges dealt directly with public awareness and understanding of the arts and humanities. The Council believes that cultural education is inseparable from cultural development, hence its support for programs such as the artists-in-residence scheme which expose children and other community members to the arts and humanities, and, therefore, ensure the healthy development of the arts and humanities in Massachusetts. The Council seeks to expand the audience for the Arts and Humanities through its Resources for Learning program which through six categories of funding supports a range of cultural learning activities for children and adults. For example, grants are made to arts organizations for their educational programs or to schools to subsidize admission fees for performances, exhibitions, etc.

Service Organizations

Non-profit service organizations, which provide technical assistance, promotion, or other services to artists and cultural organizations, are eligible for project funds from the MCAH.

Services

The role of advocate for the arts has been a serious concern of the Council in its efforts to revise or have introduced legislation which would be of benefit to artists and arts organizations.

International Cultural Relations

Some modest support is provided by Council for showcasing Massachusetts talent out of State and/or out of country and for bringing artists and artistic groups from other countries to Massachusetts to strengthen the State as a centre for contemporary art. Visiting artists are also assisted for residencies which include lectures, workshops and other cultural events.

POLICIES AND PRINCIPLES

As mentioned earlier, when developing its policies, the Council has, since its inception, consulted with the arts and humanities community through survey/questionnaires, and periodic public hearings. The Council considers that open dialogue between itself and the community is the best way to ensure that the needs of the community are recognized and dealt with effectively.

In keeping with this view, from the responses to its 1967 survey of the arts and humanities community, the Council identified three major challenges which continue to be relevant today. From these it developed its objectives, shaping its funding programs and activities according to the needs of the community. In the past twenty years it has successfully dealt with many aspects of each one and, in entering its third decade, the MCAH continues to strive to meet slightly modified versions of the initial challenges.

For instance, the first - improving access of the arts and humanities to every citizen and helping to build the institutions which deliver them - has been expanded to include the importance of new technologies in realizing this goal. As well, both the necessity of ensuring that cultural education is inseparable from cultural development, and the importance of making the Commonwealth a supportive environment for the creation and presentation of contemporary art, remain of primary concern. But, added to these is the new challenge of "Expanding the base of support for the arts and humanities in Massachusetts" (Jeff McLaughlin).

Also, although the Council's Corporate Support Program has already greatly increased private support to the arts, the MCAH continues to strive toward developing an even broader range of funding sources for the arts and humanities community of Massachusetts by endeavoring to attract more corporate support for its clients.

In its program brochure, the Council outlines its commitment "to Affirmative Action, not only as a matter of law, but also as a policy designed to encourage the participation of all segments of the Commonwealth's population in Council programs. The Council encourages requests for projects in the arts and humanities which address the needs of Asian, Black, Cape Verdean, Hispanic, and Native American peoples, females, the disabled, and self-identified Vietnam-era veterans. The Council also welcomes proposals for programs which reach geographically underserved and economically disadvantaged populations" (Massachusetts Council on the Arts and Humanities, 1986).

PROGRAMS

The Massachusetts Council on the Arts and Humanities delivers some twenty programs for support to individuals and organizations. They are listed in *Appendix A*.

Grants

In addition to the specific criteria developed for each individual funding program, each application is reviewed according to three main criteria: artistic excellence, employment of Massachusetts artists, and audience diversity and geographical range.

Individuals

Individual artists and humanists may apply to Council programs only under the aegis of a cultural institution. However, the MCAH is the principal funding source for the Massachusetts Artists Fellowship Program administered by the Artists' Foundation. Approximately 55 fellowships of \$7,500 are awarded annually in crafts, dance, film/video, music, visual arts, writing, interdisciplinary. Grants of \$500 are also awarded to a group of finalists. It also supports The Institute for the Arts, which

administers short term and longer term artist-in-residence programs, bringing working artists into the schools. It does, however, also award funds indirectly to individual artists working in design arts, film, photography, video and radio, through its MassProductions program, set up to enable them to complete a work already in progress and present it to the public. But such applications must be submitted jointly with a cultural institution. Similarly, through its New Works and One Percent for the Art programs, the MCAH accepts applications from organizations to commission work from an individual or group of artists.

Organizations

Programs to fund organizations fall into three broad categories: Professional Assistance, Community Arts and Education, and Contemporary Arts. But the largest program is Merit Aid which funds organizations that provide cultural programs of high quality to the public, supporting their development and encouraging them to strive for organizational stability. This support is given for two consecutive years. The Historic Conservation Program helps Massachusetts museums, historical societies, libraries and similar institutions to professionally manage their collections. Grants for Conservation Projects must be matched dollar for dollar.

Professional Assistance programs offer aid to individual or collaborating organizations to hire consultants on a short-term basis to address specific needs or problems, for scholarships for staff or board members to attend workshops or seminars, or assistance to organizations to sponsor workshops.

Community Arts Programs include Heritage grants (initiated in 1985 and intended to extend the public's appreciation of the culture and history of Afro-American, Asian, Cape Verdean, Hispanic and Native American peoples), Folklife and Ethnic Arts grants, and Local Arts Awards. The Resources for Learning Program offers funds for the education of children and adults in the arts and humanities and particularly strives to enable school children to attend, through free or discounted admissions, events of large cultural institutions.

The creation and presentation of new works in dance, design arts, media, music, theatre and visual arts are encouraged through Art Exchange grants (projects involving exchange of Massachusetts productions with out-of-state artists or institutions).

MassProduction grants (in design arts, film, photography, radio and video) assist artists to complete works in progress and present them to the public. Funds are also available to commission new works in criticism, dance, design arts, media, theatre, music, and visual arts. Approximately twenty percent of the Council's budget is committed to artists and organizations presenting and interpreting contemporary work.

Applicants to all of the funding programs offered by the MCAH are judged for artistic excellence, as well as for their managerial and fiscal competence. Competition is, therefore, very rigorous, with the professional, experienced organizations often more successful than community-based groups.

The MCAH indirectly funds touring through its contribution to a program administered by the New England Foundation for the Arts (\$175,000 in 1985), a regional consortium of the state arts agencies of Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island and Vermont. The Council's contribution is combined with funds from the other state agencies as well as with an appropriation from the National Endowment for the Arts to support touring of performing arts companies and visual arts/media exhibitions, public appearances of composers, public readings by New England authors.

Services

In addition to its many funding programs, the MCAH provides services to its clients and to the public in general. For instance, in addition to providing its clients with technical and professional advice, Council staff is available to those seeking advice on the completion of MCAH funding applications. Further, it offers information on other possible sources of funding as well as any resources or people which would likely be of use to its clients. As well, the Council publishes both regular bulletins and

reports, and information guides and brochures on various topics. It also occasionally sponsors workshops and conferences on specific topics, and frequently hosts information workshops on its funding programs. Finally, the Council maintains a small library of resource material.

Assessment

Applications to most Council programs are reviewed by the appropriate peer advisory panel which, after review, makes recommendations to the Council, which makes the final decision. For some programs, panelists make site visits and interview applicants. The number of panelists varies depending on the discipline but is usually about ten.

Panelists are chosen for their expertise in the field under which the application falls. Also, because of the possible cultural diversity within the Commonwealth, the MCAH considers applications regionally rather than state-wide for several of its funding programs. In such cases, panelists are chosen, not only for their expertise in the discipline for which an application is received, but also for their geographic proximity to the applicant. They are appointed by the Council. While rotation of panelists takes place, some may be asked to serve for two or three review periods. Panelists are paid a modest honoraria and are reimbursed for expenses they incur while on Council business. The Council has produced a Panelist Handbook as a guide.

FINANCES

Sources of Funds

The MCAH receives an annual allocation from the Commonwealth of Massachusetts (\$13,602,727 in 1985) and is required to submit its estimates annually. Annual support is also received from the National Endowment for the Arts (\$506,046 in 1985). From the original budget of \$62,053 in 1966, Council's revenues have grown to \$16.3 million in 1986, and in fact, its budget has nearly doubled over the past three years. The revenue and expenditure for the past five years are shown in *Appendix B*.

The Massachusetts Council on the Arts and Humanities' fiscal year runs from July 1 to June

30. Its financial records are audited by the State Auditor.

In accordance with the Cultural Resources Act, the Council must devote a portion of its program budget each year to cultural education for school children. It also administers the Percent for the Arts program in cooperation with the Division of Capital Planning and Operations.

Donations

In accordance with its legislation, the Council may accept gifts, contributions and bequests from individuals, foundations and all levels of government in furtherance of its programs.

Appropriation and Planning Process

The Council's budget is recommended by the Governor and appropriated by the Legislature. The Council's appropriation process begins in August when the Council begins to discuss its request for funding for the next year with the Governor who makes his budget proposal in January. Throughout January to March Treasury analysts prepare the budget which goes to the House of Representatives in March and subsequently to the Senate. About the end of May, the House and Senate reach agreement on the State budget for the year and the Council receives final approval of its allocation.

MASSACHUSETTS COUNCIL ON THE ARTS AND HUMANITIES

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS(3)	ORGANIZATIONS	TRAINING
CRAFT		Professional and Technical Assistance Programs Merit Aid	
DANCE		Art Exchange Programs(1) Project Grants for Commissions Development Funds for a Permanent Program for Commissioning Artists Merit Aid Incentive Awards Cultural Resources Program Professional & Technical Assistance Programs	
DESIGN ARTS		MassProductions Art Exchange Programs(1) Project Grants for Commissions Grants for State Exchanges(1) Professional & Technical Assistance Programs Assistance to Artists to Complete Works in Progress and to Present them to Public(2)	
FILM, PHOTOGRAPHY, VIDEO, RADIO		Touring MassProductions Program New Works Incentive Awards Professional & Technical Assistance Programs Assistance to Artists to Complete Works in Progress and to Present them to Public(2)	
INTER- DISCIPLINARY		Art Exchanges(1) Professional & Technical Assistance Programs Project Grants for Commissions Grants to Organizations for Leadership Searches	
LITERATURE		Live Literature Touring Grants to Small Presses and Literary Magazines Merit Aid Historic Conservation Programs(1) Cultural Research Program Professional & Technical Assistance Programs	
MEDIA		Art Exchanges(1) Cultural Research Program Merit Aid Project Grants for Commissions Development Funds for a Permanent Program for Commissioning Artists Professional & Technical Assistance Programs Grants to Non-profit Media Groups	
MUSEUMS		Historic Conservation Program(1) Grants to Service Organizations for Historic Collections Management Projects Aimed at Assisting Cultural Groups Grants to Organizations for Historic Collections Storage (1) Merit Aid Cultural Resources Program Professional & Technical Assistance Programs	
MUSIC		Art Exchanges(1) Cultural Resources Program Merit Aid Incentive Awards Project Grants for Commissions Development Funds for a Permanent Program for Commissioning Artists Grants for Specific Programs Professional & Technical Assistance Programs	

MASSACHUSETTS COUNCIL ON THE ARTS AND HUMANITIES

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
THEATRE		Art Exchanges(1) Project Grants for Commissions Development Funds for a Permanent Program for Commissioning Artists Cultural Resources Program Incentive Awards Merit Aid Professional & Technical Assistance Program Grants for Specific Programs	
VISUAL ARTS		Art Exchanges(1) Project Grants for Commissions Development Funds for a Permanent Program for Commissioning Artists Incentive Awards Grants for Specific Programs Professional & Technical Assistance Programs Grants to Organizations to Develop or Secure Suitable Artists' Working Space	
OTHER		Grants for Research to Small Organizations Grants for Community Arts Programs - Projects that Express Cultural Heritage Traditions - Local Arts Planning Projects - Folklife and Ethnic Arts Projects - Folk Arts Merit Aid - Cultural Education Projects - Resources for Learning - Documentation Awards ((4) - Special Initiatives Projects Workshops & Conferences	

(1) Requires dollar-for-dollar matching funds.

(2) Artist(s) and cultural institution submit a joint application.

(3) Funding to the Artists Foundation and the Institute for the Arts provides fellowships for artists and the Artists-in-Residence program.

(4) Awarded to exemplary projects funded through the Education programs of Community Arts and Education department.
 It is not possible to apply; instead, advisory panel recommends projects it feels are worthy.

MASSACHUSETTS COUNCIL ON THE ARTS AND THE HUMANITIES
REVENUE & EXPENDITURE (\$'000)

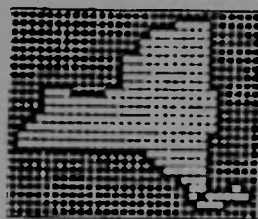
(Fiscal Year Ends 30 June)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
Commonwealth of Massachusetts	13,603	8,524	5,500	4,087	4,087
National Endowment for the Arts					
- Basic State Grant	360	400	305	341	375
- Artist in Education	98	102	58	80	89
- Design Arts	18	--	8	--	20
- Folk Arts	15	11	--	--	--
- Interarts	15	--	--	--	18
Health, Education & Welfare Office of Education					
- ESAA Special Arts Grant	--	--	30	--	--
Trust Fund Receipt	2	39	1	--	--
TOTAL REVENUE	14,111	9,076	5,902	4,508	4,589
EXPENDITURE					
Funding Programs					
- Financial Assistance to Cultural Organizations	10,709	6,582	4,169	3,035	3,098
- Artists Services	1,747	1,147	670	654	622
Touring Program	175	198	215	159	172
Research/planning/Services to the Field					
- Staffing	--	--	--	147	154
- Supplies & Operations	--	--	--	46	57
Reverted to Commonwealth's General Fund	194	1	--	--	--
Federal Grant Disbursements (NEA):					
- Basic State Grant	360	400	305		
- Artists in Education	98	102	58		
- Design Arts	18	--	8		
- Folk Arts	15	11	--		
- Interarts	15	--	--		
Health, Education & Welfare Office of Education					
- ESAA Special Arts Grant	--	--	29	--	--
Trust Fund Disbursement	3	39	1	--	--
SUB TOTAL (ARTS)	13,334	8,480	5,455	4,041	4,103
ADMINISTRATION *					
- Staffing & Panelists	--	--	--	381	378
- Supplies & Operations	--	--	--	86	108
SUB TOTAL (ADMINISTRATION)	777	596	446	467	486
TOTAL EXPENDITURE	14,111	9,076	5,901	4,508	4,589

* - Amount includes administration costs that had been charged directly to Funding Programs.

Distribution by discipline of grants to individuals and organizations not available.

NEW YORK STATE
COUNCIL ON THE ARTS



Research & Evaluation
The Canada Council
June 1988

NEW YORK STATE COUNCIL ON THE ARTS

INTRODUCTION

The New York State Council on the Arts came into being as a temporary commission in 1960, and was established as a permanent agency in 1965, the same year as the Missouri State Council on the Arts and the National Endowment for the Arts. These two councils have served as the basis of the legislation creating many of the state arts agencies (National Research Centre of the Arts, Inc., 1976).

Its modest initial budget of \$50,000 grew to \$771,895 in 1965, when it became a permanent agency, and reached over \$40 million in the 80's.

Large private foundations had pioneered much of the art of giving in the United States prior to the 70's, so that public funding agencies, such as the Council, were quick to adopt some techniques and principles which had proved successful for them, for example, the use of peer panels to assess applications and the principle of not being the sole source of support.

The 60's were years of great activity and innovation in the arts but the Council, despite being seen as an agency of government, responded with consistent sympathy to the avant-garde and was willing to invest in the contemporary and the new. It was supported in this attitude by the politicians with one legislator quoted saying, "If the Council isn't making mistakes, it isn't doing its job" (New York State Council on the Arts, 1985).

In 1970, many arts organizations were faced with serious financial difficulties, and in fact the survival of some was in doubt. Council was asked to prepare a paper setting out the situation. The total deficit borne by arts organizations and institutions in the State was estimated at \$60 million, and some of New York's major arts organizations were faced with imminent bankruptcy. At the instigation of the Governor's Office, an emergency fund of \$18 million was added to the NYSCA budget taking it from \$2.5 million to \$20 million. The Council was indeed challenged by the necessity of distributing such a large sum of money through the required procedures in the following year.

However, with the liberal use of consultants and a task force of experienced administrators seconded from the State government to assist Council staff, the Council succeeded in meeting the challenge. The experience of the previous ten years in evaluating proposals, measuring artistic merit, judging managerial competence had proved the Council's maturity. The Council estimated that between sixty and several hundred arts organizations were saved in that year.

The huge increase in Council's budget in 1970-71, brought with it the problem of how best to assist individual artists. At that time, it was believed that State law prohibited the Council from giving money to individuals. The solution was to set up a new organization, the Creative Artists Public Service Program, which would commission artists to perform some "service" to the people of the State, e.g. a painter might be required to paint a mural in a prison or a writer might give a reading at a high school.

At about the same time, two organizations were established which would be supporters of the Council. The first was the Joint Legislative Commission on Cultural Resources which over the years had issued informative and useful reports on studies undertaken, and the second was the Concerned Citizens for the Arts, an advocacy group which undertook activities to promote public backing for the Council.

A Report of the New York State Commission on Cultural Resources (March 1971) had reviewed the events of 1970, the current state of the arts in the region and how the Council had coped with the financial situation. Its assessment of the Council's performance was positive but it found that the emergency program should continue on a \$30 million appropriation in the 1971-72 fiscal year because it was vitally important to many organizations (New York State Commission on Cultural Resources, 1971). While the 1970 funds were primarily meant to rid arts organizations of crippling deficits, future grants should be awarded on the basis of merit and financial need and the type and extent of cultural resources provided.

1971 was the year of the taxpayers' revolt when public pressure on the legislature to cut expenditures was greater than ever before. Not only cuts in the Council's budget were proposed but even its elimination. Nevertheless it survived (though with a one-third cut in budget) largely in the form in which it exists today, i.e. with the organization subdivided by arts programs and the Council members involved in the final step of the decision-making process.

Over the next several years, the Council's budget remained around \$15 million which presented the Council with great difficulties in the support of its clients at either end of the scale, in a state as large and as varied in types of art organizations as New York. For example, in 1974 NYSCA received almost \$17 million in funding from all sources (99% from State Government) and its staff of 82 spent \$15 million for 996 projects. The best approach would be a doubling of the Council's appropriation and the Council prepared such a request; the Governor supported the move, and the Legislature (with only a few dissenting votes) went beyond this goal and raised the Council's budget to \$34.5 million in 1974/75. This generosity was not without conditions.

The legislature was concerned with balance in 1974-75, and required that half the Council's funds should go to "primary organizations". This policy was already followed by the Council. A per capita distribution of arts "services" by county was also requested, and the Council was asked to submit a plan for decentralization--to give money to local groups for distribution in their communities. The Decentralization Program, a pilot program begun in 1979/80 with the assistance of the National Endowment for the Arts, became a permanent program in 1980-81. Council provides grants to local agencies, which accept applications from and approve grants of up to \$3,000 to local arts organizations for activities in their communities. In the following year, this program was entirely financed by the Council.

The Council had begun its support of electronic arts in 1970 with a program intended to increase the availability of small format video equipment. By 1975, the Council funded a broad array of electronic activities through a number

of support categories, and in 1980-81 its funding gave greater emphasis to raising the visibility of this new field in the larger culture.

Funding for fiscal year 1980-81 was reduced marginally but in a year of soaring inflation and high operating costs for the arts, the Council took every possible measure to adjust its programs to meet the needs of its clients. Increased emphasis was given to support of Folk Arts activities in response to growing public interest, and a Folk Arts Coordinator was appointed to serve this new area.

The Council has been an innovator. It recognizes the principles of excellence and equity but believes they supplement one another. It has been committed to responsiveness to change and has developed new programs to meet new needs. In the 80's, one of the major needs has been for more and better arts spaces, especially in New York City. Thus, while not becoming involved in real estate, it encouraged the creation of a theatre designed solely for dance, from a former rundown movie house. It also helped to support the city's first non-profit theatre devoted to the work of independent film-makers.

A statewide Task Force on the Individual Artist, established in 1980-81, was followed in 1985 by a new Individual Artists Fellowship Program. The functions which had been undertaken by the Creative Artists Service Program (six categories of fellowships totalling \$925,000 were administered in 1983-84) were transferred to the New York Foundation for the Arts. In 1984-85, the Foundation administered fellowships in fourteen categories with a budget of \$1.1 million. Applications to this program are expected to reach 10,000 annually.

The Governor was instrumental in bringing about the development by Council and the State Education Department of a program in arts education. The legislature supported the program with an additional \$2 million in the Council's 1985-86 budget. Funds go to arts organizations in partnership with schools.

In 1981-82, when the financial commitments to the arts were being reduced, the NYSCA received an increase of \$1.5 million in its

allocation; many of these additional dollars were devoted to the local assistance program. Despite increased resources, the Council felt it necessary to refine its funding criteria and priorities "to insure that the finest practitioners of the arts would be able to receive a sufficient proportion of public funds" (New York State Council on the Arts, 1982). In this way, however, the Council was able to respond to both the new and developing groups as well as to the more established, well known clients.

With the spread of its arts support activities throughout the State, the Council, in 1981-82, opened a small office in Albany, the capital, to better serve its constituents. With a grant from the Robert Sterling Clark Foundation, the Council undertook a study of local funding, including county and municipal support, of arts organizations with a view to developing incentives to encourage increased local support of the State's growing arts activities.

In the following year, based on the data collected and with the recommendations of an advisory committee, the Planning and Development Office submitted for Council approval a new incentive funding program called Local Incentive Funding Test (LIFT) which would provide funds on a matching basis to county governments for regranting to local arts organizations. In this area, New York has been a pioneer with the National Endowment and others following suit.

In 1982-83, measures to improve communications between the Council and constituent organizations, individual artists, the general public, and legislators, included the expansion of annual application seminars to 18 locations across the State. More attention was given to publications that could effectively reach and inform the public about Arts Council activities. A general information brochure was published for the first time, and the publication of the newsletter, distributed on a quarterly basis, was resumed. As an advocate, Council discussed developing a stronger role as an information resource for legislation affecting the arts. To assist arts organizations developmentally, the Council organized a one-day conference on the use of computers which was attended by some 400 representatives of client groups. Following the conference, a

computer systems information packet was compiled for distribution.

Under current legislation, the Council was required in 1982-83 to provide cultural services in the equivalent of at least 55¢ per person per county (62)--grants through all programs easily exceeded the per capita figure in all cases. Encouraged by the Governor, and with a grant from a corporate sponsor, the New York State Governor's Awards were reinstated in 1983-84, after being discontinued in 1975 during the era of the State's fiscal restraints.

Also in 1983-84, the Council began to offer to some parts of its constituency the opportunity to make multi-year applications. It hoped to expand this type of support to the arts in such a way that it would not create barriers in the path of its clients' operations and activities. During this year, the Council determined to improve its efforts to increase funding for the arts both from the public and the private sector.

Though it had placed special emphasis on supporting folk life activities for several years, in 1983-84 on the recommendation of its Folk Arts Advisory panel and with National Endowment funding, the Council awarded twelve folk arts apprenticeships. These grants allowed experienced folk artists to study intensively with a master.

In 1984-85, the New York State Arts Council celebrated its twenty-fifth anniversary with a grants budget of \$35.3 million, the largest for any state in the history of the country, and in the following year the grants budget grew to \$40 million. To mark its contributions to the theatre over the previous 25 years, the Council was presented with a "Tony" which was accepted by the Chairman on the nationally televised awards program.

Throughout the ten years prior to 1985, the Council "had been fighting what amounted to a rear-guard action to help shore up its older constituents while trying to provide some encouragement and sustenance to its newer, younger and more geographically dispersed groups" (New York State Council on the Arts, 1984-85). With this year's significant increase, however, the Council looked to the future. It restored some funding previously withdrawn

from the larger organizations, increased assistance to smaller groups, and developed a number of new programs to respond to current needs. Among these was the creation of a new Folk Arts Program with the requisite staff to receive applications in the following fiscal years; an Incentive Programming category for presenting organizations; as well as two-year guidelines, in order to give some stability to its stated funding interests. To improve access to the Council and its programs, informal public meetings of program departments with their constituents were held throughout the State.

In October 1986, the Council undertook a survey (by questionnaire) of arts facilities and in the summer of 1987 published Room to Move: An Arts Facilities Survey. Findings concluded that two-thirds of the respondents are inadequately housed, that space is most often rented, frequently on a short-term basis and that cost increases have been significant in recent years. Almost half of the respondents have had to renovate their spaces. The Council will utilize the results of the survey in its long-range planning efforts.

At about the same time, the Council announced a Capital Funding Initiative to make available grants and/or loans to clients of three-years standing for the improvement or rehabilitation of existing buildings owned or leased by non-profit organizations. These funds would be available in fiscal year 1987-88.

During the summer of 1987, the Council held a series of meetings across the State to begin discussions toward the development of a long-range plan. Some themes which have been identified and to which the Council will give serious consideration are: strengthening the role of arts in society, strengthening support systems for the artist, understanding the audiences, arts education and learning stabilizing organizations.

STRUCTURE

Mandate

The New York State Council on the Arts became a permanent agency within the Executive Department through the enactment of Article 19-I of Chapter 181 of the Laws of New York on

May 13, 1965. It replaced the temporary state commission which had been established in 1960 and extended in 1962.

Relations with Government and Other Agencies

The NYSCA relates to the State Government through the Governor and the Executive Department.

The New York State Council on the Arts is a member of the Mid-Atlantic Arts Foundation along with state arts agencies in Pennsylvania, New Jersey, Delaware, Maryland, West Virginia, Virginia and Washington D.C. The Foundation is funded by the NEA and its member states. It was created in the late 70's to encourage the sharing of cultural resources across state borders. It funds performing arts touring in the region, provides the resources of a presenters' directory and computer information services to its members. It has also supported some arts information activities in partnership with the federal government.

Objects and Powers

The Council has the following objects and powers:

- To stimulate and encourage throughout the state the study and presentation of the performing and fine arts and public interest and participation therein;
- To make such surveys as may be deemed advisable of public and private institutions engaged within the state in artistic and cultural activities, including but not limited to, music, theatre, dance, painting, sculpture, architecture, and allied arts and crafts, and to make recommendations concerning appropriate methods to encourage participation in and appreciation of the arts to meet the legitimate needs and aspirations of persons in all parts of the state;
- To take such steps as may be necessary and appropriate to encourage public interest in the cultural heritage of our state and to expand the state's cultural resources;

- To hold public or private hearings; . . . (Government of New York State, 1965).

The Board

The Council consists of twenty members appointed by the Governor with the advice and consent of the Senate. The Chairman and Vice-Chairman are designated from among the members and serve at the pleasure of the Governor. Members are appointed for five-year terms and are selected from among private citizens widely known for their professional competence and experience in connection with the performing and fine arts. In making appointments to Council, consideration is given to recommendations made by civic, educational and professional associations or groups concerned with or engaged in the production or presentation of the arts. The Chairman receives compensation fixed by the Governor, and all members are reimbursed for expenses incurred by them in performance of their Council duties. The Council makes the final decision on all policies and grant requests, based on recommendations from panelists and staff. An appeal process has been established based on non-presentation of information, misrepresentation of information, improper procedure. A special panel which meets five times a year reviews all appeals.

Committees

A system of sub-committees, composed of Council members and established for each arts program, reviews proposals which have been passed on by the staff and assessed by the advisory panels. These committees are composed of five members, two of whom are co-chairmen, and meet at the same time as but prior to the meetings of the full Council. Council members may sit on more than one sub-committee. It was felt that small Council committees could scrutinize specific proposals in more detail than the whole Council; there was interaction among committee members and Council members educated each other.

Meetings and By-Laws

Council meets five times a year to consider applications for funding and holds one meeting annually (usually for two days) to discuss policy and planning.

All meetings of the Council and of Council committees are open to the public in accordance with the General Regulations of the Council and with the Open Meetings Law.

The Council conducts its affairs in accordance with the General Regulations governing its operations and procedures (filed with the State of New York).

Management and Staff

The Chairman is the Chief Executive Officer of the Council and, by the Act, is given authority to appoint and fix the compensation for all other staff. All staff, including the Executive Director, are State employees but some are considered non-statutory and serve at the pleasure of the Chairman. In 1984-85, the total number of employees was 96, including 63 professional staff and 33 support staff. An organization chart of the Council is shown on the following page.

Advisory Panels

Advisory Panels of the Council are established to review applications for funding and to make recommendations to Council Committees.

OBJECTIVES

One of the Council's aims from its inception was to make the cultural resources of the State available and accessible, both geographically and socially. Another objective is to foster artistic excellence in all its forms of expression.

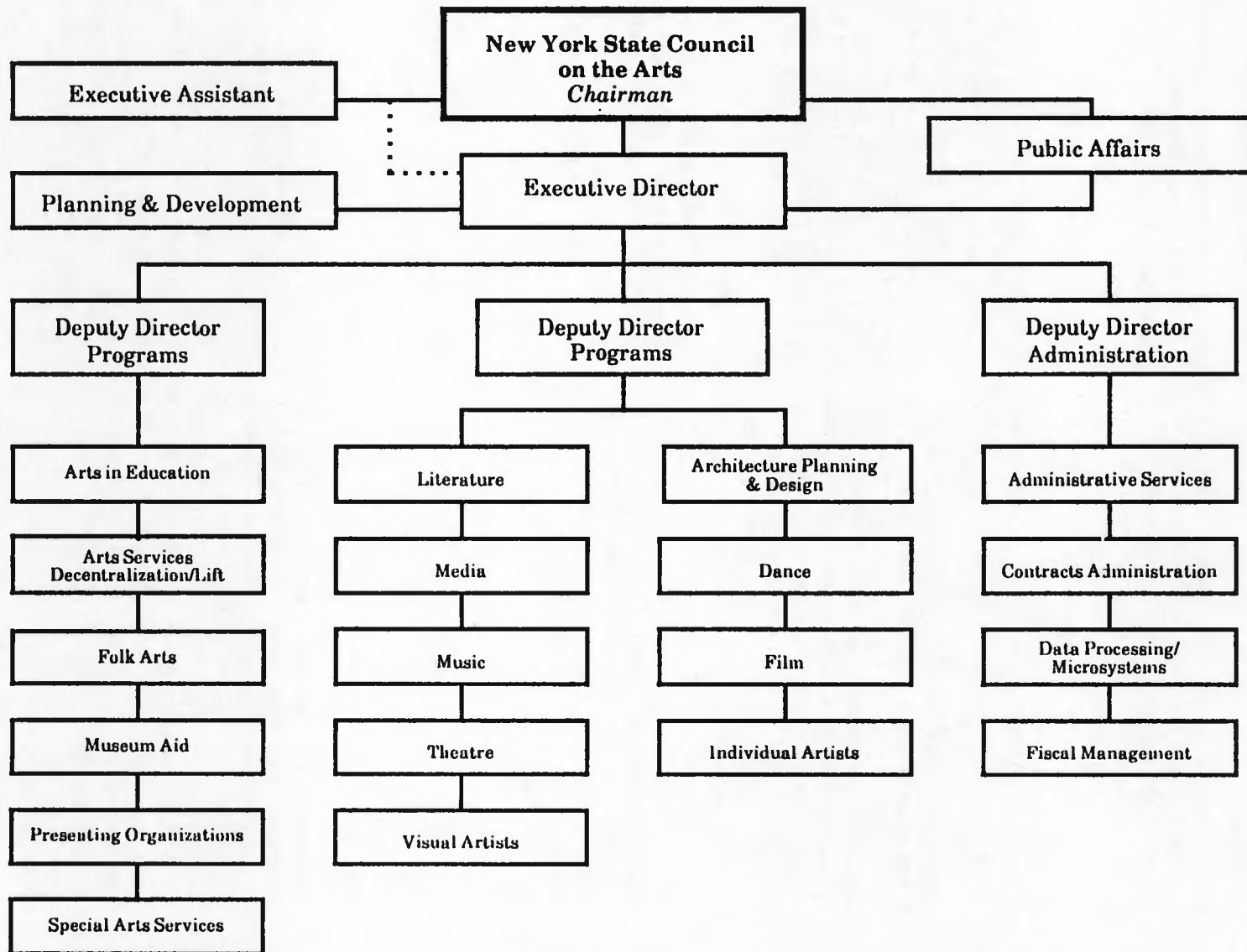
Artists

Though the Council accepts that its major responsibility is to assist the artists of New York State to develop their artistic talents and to find markets for their creativity, it cannot give money directly to individuals. Therefore, the NYSCA has developed programs which through sponsoring organizations provide funding to the artists. Some organizations, which are not directly related to the arts may receive funds as sponsors for a particular artist and his/her project.

Organizations/Institutions

The Council has substantially supported arts organizations, both large and small, as primary

New York State Council on the Arts - Organization Chart



channels through which artists create, perform and present their work.

Legislation has mandated that 50% of the Council's state grants appropriation must be directed to organizations designated "primary". These are eligible arts organizations which, by the quality of their arts services, their stature as arts institutions on a State or national level, or by the importance of their contribution to a significant population or to their arts discipline are particularly important to the cultural life of the State and whose loss, in the opinion of the Council would be a serious loss to the people of the State.

Audiences/General Public

To bring the arts to a wide population, the Council has developed programs, such as LIFT and the Decentralization Program where funding is devolved to local arts agencies which then make grants to community arts organizations. At the same time, assistance for touring groups and presenting organizations allows the well known artistic groups in major centres to be seen in more remote communities.

Service Organizations

The Council created a program specifically to fund service organizations which provide a wide range of support services to artists of a particular discipline. It has also been instrumental in establishing organizations such as the Gallery Association of New York State which has been an invaluable communication link among the galleries of the State.

Services

Early in its history, the Council devised a program to provide technical assistance to its clients; it wishes to assist arts organizations to improve their operations through offering expert advice by consultants and by staff in areas, such as fund-raising, marketing, etc. The Council regularly holds application seminars throughout the State and advertises the locations well in advance. Council staff members are available at these sessions to describe the Council's application and review process and to answer questions.

The Council believes it has an advocacy role for the arts in addition to its responsibility as a financial and technical supporter.

POLICIES AND PRINCIPLES

The Council is committed to the long term development of cultural life in New York State and to the extension of the arts to every region of the State. It believes in the principles of excellence and equity but also that they complement each other.

As mentioned earlier, the Council has been an innovator and has been committed to responsiveness to change. It continues to be a leader in developing new programs to meet these needs (frequently used as models by other State arts agencies and the NEA). Most recently it has been developing programs to assist presenters which will stimulate risk-taking programming and the presentation of non-traditional performing arts throughout the State.

Since 1974-75, Council has been required by legislation to direct 50% of its funding to "primary organizations". A specific per capita distribution of arts services by county is also stipulated.

PROGRAMS

All of Council's funding is given in the form of contracts for service.

Grants

Individuals

Though the Council created an Individual Artists Program in 1984-85, grants from this category are made to sponsoring organizations for the creation of new works by individual artists. Included are programs to support film production, media production, visual artists sponsored projects as well as music and theatre commissions. The sponsoring organization is responsible for administering the grant and making the final report. However, artistic control and proprietary rights remain with the artist.

In addition, the Council provides some \$1 million to the New York Foundation for the Arts to administer a fellowship program for artists. Grants are made on a competitive basis for architecture, choreography, crafts, fiction, film, graphics, music composition, painting, performance art/emergent forms, photography, playwriting/screenwriting, poetry, sculpture, and video. Applicants must be at least 18 years of age, and have resided in New York State for two years prior to applying.

Organizations

Operating Grants and Project grants have been the two major methods of funding arts organizations/institutions since the Council was created. This form of assistance is given in architecture, dance, film, folk arts, literature, media, music, theatre, visual arts and for museums, presenting and touring. Over the years additional categories of grants have been developed to respond to the specific needs of each discipline. The program of multi-year support, initiated in 1984-85, allows arts organizations to apply at the beginning of one funding year for two consecutive years of support under certain eligibility conditions. In the first year, 34 organizations benefitted from the program. A complete list of grant programs is shown in *Appendix A*.

Several new methods of funding the arts have been introduced recently.

A Musical Instrument Revolving Fund was established in 1984-85, with a special allocation of \$200,000 in the Council's appropriation. The Fund assists symphony orchestra musicians throughout the State by purchasing instruments for orchestras which then repay the funds over a 5-10 year period with a low annual rate of interest.

New York State New Music Network was initiated in 1983-84, with the second Network in Fall 1985, touring nine new music groups through five communities throughout the State. The goals of the Network are to present a wide variety of current music-making; to open new performance spaces for contemporary music; and, to develop new audiences.

Another new funding initiative in the Arts and Education began in 1985-86, through collaboration of the Council and the State Education Department. Council support goes to programs for children in which cultural organizations collaborate with educational institutions.

The Governor's Arts Awards are offered annually to artists, patrons and arts organizations. Nominations are received from Council's constituents, legislators and the general public, and award-winners are selected by a jury chaired by the Council Chairperson. Since the awards were reinstated in 1984, they have been made possible through the assistance of corporate sponsors.

Administrative Development, a pilot program was initiated in 1982-83, to strengthen the administration of community oriented organizations through matching funds toward a key administrative salary.

The Decentralization Program provides funds to local arts agencies to make grants of up to \$3,000 to local organizations for a wide range of artistic activities. In 1984-85, 26 regrant agencies served 37 of the State's 62 counties and made 638 grants from a budget of \$730,000.

Through the Local Incentive Funding Test (LIFT), established in 1983-84, the Council encourages county governments to contribute to the delivery of arts programs and services. Each \$2.00 of Council funding must be matched by \$3.00 locally, 60% of which must come from the county budget. In most instances, local arts councils are designated to administer the funds which are distributed to local arts groups.

The Arts Service Program provides funds to local arts councils for community arts events, including senior citizens programs and projects providing access to the disabled, to service organizations, and for interdisciplinary arts projects and for outreach to ethnic/minority communities. At the beginning of 1987, the Council took the first steps to streamline the delivery of the latter three programs and to develop a state/local partnership program.

The Film Program increased funding for film making by almost 20% in 1984-85, and signi-

ificantly numerous Council funded films went on to theatrical release, festival selection and home-video release. In fact, an Academy Award for best documentary went to a film which had received start-up money from the Council.

Services

Technical Assistance, one of the Council's oldest services to arts organizations, provides for the assignment of expert consultants to work with arts organizations to resolve problems which their own staff may not be equipped to handle. Assistance is available in artistic and administrative areas including accounting, budgeting, fund-raising, marketing.

A Newsletter is published and distributed quarterly by the Council. It includes announcement of meeting dates, new programs, and generally provides information about the Council and its activities.

Assessment

Each application to the Council is reviewed first by the appropriate program staff for eligibility and the clarification of information presented. Program auditors who have expertise in a particular art form are assigned by Council staff to evaluate performances and programs and field representatives with similar qualifications visit applicant organizations to review programs, exhibits and facilities. Both prepare written reports which are considered in the assessment process. Staff also make site visits and attend performances and exhibitions. At the same time, the Fiscal Management Division of the Council determines the financial eligibility of the applicant. Advisory panels of approximately 13 persons review the applications in a particular program area and make recommendations to the Council committee which deals with this discipline or area. Meetings of Advisory Panels are not open to the public. The recommendations of the committee are presented to the Council as a whole for approval. Panel members include artists, arts administrators, and experts in the discipline area. They are selected by the Chairman with Council approval from persons nominated by staff, current panelists, Council members, members of the arts community and the general public. The Council seeks nominations through its publications. Advisory

panel members are appointed for one year but may be re-appointed for up to three years. The Chairman will try as far as possible to appoint at least two "unaffiliated" members to each panel, i.e., members who are not affiliated with any applicant reviewed by the Panel on which they are to sit. The panels' primary function is to safeguard artistic quality but they also assist the Council to be aware of the latest activities in their particular specialty and area. Panel members are paid \$75.00 per day. Those living within a 50 mile radius of New York City are not reimbursed for travel expenses.

FINANCES

Sources of Funds

The Council receives an annual appropriation from the State Legislature which provides both arts funding and administration costs. In addition, there is an annual grant from the National Endowment for the Arts which includes both program funds and some contribution for staff positions. In its first year, the temporary Council had a grants budget of \$50,000. When it became a permanent agency in 1965, the sum was \$771,895, and in 1984-85, it was slightly less than \$40 million. The Governor announced for 1987-88 a budget of \$47.4 million plus \$2 million for a new Capital Aid Initiative. The Council's fiscal year is April 1 to March 31.

Donations

The Council may "accept gifts, contributions, and bequests of unrestricted funds from individuals, foundations, corporations, and other organizations or institutions . . ." (Government of New York State, 1965).

Appropriation and Planning Process

In the Fall of the year, the NYSCA submits its budget request to the Office of Budget in the Executive Office where it is reviewed. The amount recommended is included in the Governor's State of the State address in early spring. Subsequently, the legislature votes on the allocation and the Council then receives the official announcement, sometimes after April 1. In some years, the appropriation approved has been higher than that recommended by the Governor.

NEW YORK STATE COUNCIL ON THE ARTS

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
ARCHITECTURE, PLANNING AND DESIGN	Special Arts Services Grants	Archival Conservation Projects General Operating Support Support for Conferences/Seminars Design Studies Exhibition Planning and Exhibitions Feasibility and Adaptive Use Studies Historic Landscape and Structures Reports and Surveys institutional Development Grants (2) Support for Internships, Lectures, Workshops Publication and Research	
DANCE		Commissions Professional Performance Home Base General Operating Support Performance and Rehearsal Space Support Professional Performance Touring Long-Term Residency in N.Y.State Long-Range Development N.Y.State Touring Plan Support for Administrative Salaries Periodicals Support for Service Organizations	
FILM		General Operating Support Grants for Film Distribution Exhibition Grants Grants for Acquisitions Equipment Access Grants Production Grants Preservation/Archival Conservation Grants Grants for Publications and Workshops Filmmaker Residencies	
FOLK ARTS		General Operating Support Project Grants Presentation Grants	
LITERATURE		General Operating Support Book Publication Grants Community Program Grants Grants to Literary Magazines Staged Readings Grants Grants for Translation Grants for Workshops Writers' Workspace Grants Writers' Appearances Grants Writers-in-residence Grants to Service Organizations	
MEDIA		General Operating Support Project Grants Exhibition Grants Production Grants Workspace and Equipment Access Grants Artists-in-Residence Grants to Service Organizations	
MUSEUMS		General Operating Support Cataloguing and Research Grants Grants for Conservation Exhibition Grants Grants for Internships Grants for Service Organizations	

NEW YORK STATE COUNCIL ON THE ARTS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
MUSIC		General Operating Support Support for Professional Performances at Home Support for Administrative Salaries Grants to Service Organizations Publication Grants for Music Periodicals Commissions and Recording Grants Touring Support for Non-Professional Performances	
THEATRE		General Operating Support Professional Performances Home Base Support Touring Semi-Professional Performance Support Commissions Support for Service Organizations	
VISUAL ARTS		Artists-In-Residence General Operating Support Exhibition Program Institutional Advancement Support (2) Periodicals Special Projects Workspace Support Performance Art Programs Art In Public Places Commissions	
OTHER		Grants to Local Arts Organizations/Service operations for: General Operating Support Administrative Salaries Community Outreach Projects - Information Services - Institutional Advancement - Professional Consultants - Publications and Workshops - Support to Service Organizations - Support to local Regranting Agencies Arts In Education Support (1) - Special Projects - Commissions/Sponsored Projects - General Operating Support Support to Presenting Organizations for: - General operations - Administrative Development - Incentive Programming - New Presenter Development - Presentation - Professional Consultants - Commissions Special Arts Services (3) Local Incentive Funding Test/LIFT Program (4)	

1 - The Arts in Education Program was initiated in 1985-86.

2- Requires Matching Grants.

3 - Program set up to encourage minority/ethnic organizations in all disciplines.

4 - Requires a match of no less than three local dollars for every two dollars from the NYSCA .

NEW YORK STATE COUNCIL ON THE ARTS
REVENUE & EXPENDITURE (\$'000)

(Fiscal Year Ends 31 March)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
New York State					
- State Purposes	3,788	3,298	3,224	2,925	2,426
- Local Assistance	35,300	32,000	32,500	32,500	30,870
National Endowment for the Arts	888	827	912	1163	1,159
Adjustments					
- Local Assistance Awards lapsed by contract modification	—	3	1	42	50
- State Purpose Funds Carryover	43	11	23	52	26
TOTAL REVENUE	40,019	36,131	36,660	36,682	34,532
EXPENDITURE					
Architecture, Planning & Design	976	890	872	878	850
Dance	3,050	2,725	2,810	2,830	2,703
Decentralization	827	578	563	516	200
Film	1,770	1,644	1,674	1,675	1,550
Literature	1,009	941	914	847	736
Local Arts/Service Organizations	3,679	3,273	3,383	3,426	3,289
Media	1,275	1,173	1,200	1,177	1,170
Museum Aid	6,400	5,848	5,983	5,932	5,661
Music	5,861	5,292	5,408	5,527	5,374
Presenting Organizations	2,148	1,916	1,965	1,843	1,711
Special Arts Services	3,390	3,101	3,050	3,122	3,033
Theatre	3,628	3,367	3,438	3,423	3,342
Visual Artists	1,287	1,245	1,239	1,261	1,201
Federal (NEA)					
- Local Assistance Awards	479	482	665	931	935
TOTAL ARTS	35,779	32,475	33,164	33,388	31,755
ADMINISTRATION					
- Personal Services *	2,892	2,864	2,804	2,453	2,045
- Maintenance & Operations **	853	423	397	421	355
- Federal (NEA) ***	409	345	247	232	225
TOTAL ADMINISTRATION	4,154	3,632	3,448	3,106	2,625
TOTAL EXPENDITURE	39,933	36,107	36,612	36,494	34,380

* Includes salaries and fees to staff, outside consultants, panelists, field representatives, auditors.

** Includes supplies, travel (staff and panels), rent, electricity, legal fees, etc.

*** This amount is Federal contribution for additional staff.



Research & Evaluation
The Canada Council
June 1988

CALIFORNIA ARTS COUNCIL

INTRODUCTION

The California Arts Council, which came into existence on January 1, 1976, was preceded by the California Arts Commission. The Commission had been created in 1963 by Jessie Unruh the then Speaker of the California Assembly who introduced legislation AB-1 matched by legislation authored by State Senator George Miller. Its legislation stressed "the opportunity to view, enjoy or participate in the arts, promoting the general welfare of the state and its people by giving further recognition to the arts as a vital part of our culture and heritage, increasing employment for artists and others through production of artistic events, improving artistic standards, and helping the general economy through support of the arts." (California Arts Council, 1986). The 15-member commission met and conducted business until 1975, when it was abolished. It had operated usually on a budget of less than \$500,000 annually.

The Council was established early in the administration of Governor Edmund G. Brown, Jr. who had begun office during a time of great social change in the state which witnessed considerable turmoil in political and social traditions. The Governor believed that the Council should be developed by working artists and his first appointments reflected this belief (two had been on the arts commission). At its inaugural meeting on January 10, 1976, several of the new members made philosophical statements touching on their individual views of the role and objectives of the Arts Council. All, however, expressed concern about art and artists in education. To develop ways to meet these goals, the Council formed four committees--Arts in the Community and Artists in Social Institutions; Grants and Art in Public Places; Artists in Schools and Alternatives in Education; Information, Communication, Technical Assistance, and Special Projects. Each Committee consisted of two members and a staff person. The first year's budget (a partial year) was \$800,000 of which \$555,000 was

allocated for grants. In 1976-77, the budget was \$1.2 million.

In the policy discussions of one of these committees, the policy for the first year was articulated as follows. "All the arts deserve support; there is not enough money to support everything that deserves it; this year we recommend support of grass roots expression, fostering diversity, and particularly nurturing areas which have heretofore received the least support." (California Arts Council, 1986). In their concern for previously neglected arts groups, the Council alienated much of California's arts community and was criticized for supporting "socially acceptable" programs at the expense of artistic merit. With the requirement of ten meetings per year, the new staff were heavily involved in meeting preparations and reports with limited time for establishing a well ordered administration and the ability to respond to demands for accountability.

Nevertheless, programs initiated in the first year became the basis for later Arts Council funding procedures and priorities. Four of these were Technical Assistance/State of the Arts (funding media studies of many arts disciplines in California, the findings to be distributed to the general public); Artists in Communities (a 2-year program to fund salaries and supplies for artists residencies in communities and in state institutions, e.g. hospitals and prisons); Alternatives in Education (a 3-year pilot program funded jointly with the NEA to integrate the academic curriculum with the performing and visual arts); Special Projects (creative and innovative proposals from artists). The latter sparked criticism from the general public and increased the doubts of already dubious legislators who were called upon to approve the Council's appropriation. The Performing Arts Touring Program also began in 1976.

About the same time as the Council was established, the California Confederation of the

Arts was organized in Los Angeles by artists and arts organizations who believed that artists must unite to form an effective lobby with all levels of government. Originally, the Confederation supported the Arts Council but became disenchanted by the kind of grants given and the limited support for large-budget traditional organizations. Nevertheless, it arranged two public meetings in the Fall 1976, offering the opportunity to the public and the Arts Council to exchange opinions and information.

In 1977-78, the Council's budget was \$3.4 million, more than double the previous year but it came with a series of recommendations to improve administrative and communications procedures, including reducing staff, and streamlining the panelist and grant selection process with clearly defined responsibilities for panelists. In the next year, the Council received a 60% cut in its budget, an indication of the lack of support for its activities. At this time, the Council hired a consultant recognized for his achievements with other government agencies and also obtained on loan the services of a Department of Finance analyst. It responded to the criticisms it had received; it took major steps to improve its public image; it developed an ongoing evaluation system and granting and contracting procedures to demonstrate it was a financially responsible agency.

In the following year, the Council asked for a major increase to \$12 million which would include funding for the large-budget and traditional organizations and the Artists in the Schools and Communities programs. It had regained the support of the California Confederation of the Arts which joined the lobby for its request to government.

At the same time, amendments to the Arts Council Act gave the legislature somewhat more control of the agency through the addition of two members, one appointed by the Speaker of the Assembly and one by the Senate Rules Committee. They also required senate approval of the Governor's appointments with staggered fixed terms to ensure orderly turnover of membership. Of value to members and staff alike, was the reduction of Council meetings to no more than eight per year.

In addition, a Council contracted study, The Economic Impact of the 1979-80 California Arts Council Budget, indicated that every \$1.00 spent on the arts was multiplied six times throughout the economy. As a result, although Proposition 13 (major tax-cutting legislation) passed and every other agency received a ten percent cut, the Council's state appropriation was increased to \$7.3 million, making a total budget of \$8.3 million.

In the early eighties "the Council had achieved administrative competence, programs well-balanced between support for both non-traditional and established arts organizations, and a consequent lessening of acrimony and public dissension" (California Arts Council, 1986), and the then Chairman described its future in the following way: "the California Arts Council's commitment will continue with programs that encourage quality, participation and cultural awareness of California's citizens." (California Arts Council, 1986). It reviewed the original Council's principle that the arts are a problem-solving tool along with the opinions of new members concerning priorities for arts funding and developed a Mission Statement which represented a compromise:

"To provide a new vision of California's people to and through themselves, gathering from traditions and skills of all our cultures, to project the possibility that a people could be immersed in the arts and satisfaction of creativity, as a natural part of daily life, the Arts Council believes that the arts in California, and therefore the people, are best served by encouraging the legitimacy of cultural diversity and the interaction of such expression everywhere." (California Arts Council, 1986).

During this time, the Council considered the issue of aid to individual artists and held a series of state-wide artists assemblies in 1981. Questions raised included whether a program should support established artists or those who show promise, how various disciplines should be represented; whether the bulk of funds would go to better known urban artists at the expense of rural artists. The early controversies over the Special Projects program made legislators wary of such assistance. In 1982-83, a program for aid

to individuals was devised and included in the budget proposal but was not approved then or in any year since. However, the Council is now designing a program which it expects to begin in 1987-88.

The issue of decentralization was also of importance in the early days of the Council, and despite some scepticism about the ability of local groups to deal with questions of artistic merit, cultural diversity, and fears for its success, the State-Local Program began in 1980, by offering \$12,000 to each county enabling a designated agency to survey existing arts facilities, services and funding sources. Then each agency developed a plan to best serve the cultural needs and priorities of its population. This program was the first of its kind in the United States and became a model for the National Endowment for the Arts and for other states. The program has continued to evolve and now provides two-level grants.

At the time of the State budget crisis in 1983, the Arts Council, along with other state agencies, received substantial budget cuts. Funds have now been restored but in the interval the Technical Services program was eliminated and the Touring Program and Arts in Public Building's Programs were severely reduced.

In more recent years, the Council has held several public planning meetings in response to NEA directives which have resulted in a long-range planning document.

Multi-cultural programs have been added lately to the Council's activities. They focus on service and assistance to groups which have been under-represented in Council programs and will help them to take advantage of other Council programs.

The Council staff are currently developing criteria and guidelines for a new program of aid to individual artists while the Council is turning its attention to Folk Arts. An advisory committee has been established to study the issues with a view to developing suitable programs.

In his Tenth Anniversary Report message, then-Chairman Stephen Goldstine points out that "perhaps the most unique achievement has been the lattice which connects artists, volunteer

leadership and audience in substantial ways that simply did not exist prior to the creation of this agency." (California Arts Council, 1986).

STRUCTURE

Mandate

The California Arts Council, a state agency, came into being on January 1, 1976, through the passage of the California Arts Act of 1975. The Council's expressed mandate (described in Objects and Powers) is the basis for all Arts Council activities. Amendments to the Act in March 1978 increased the number of Council members to eleven from the original nine and provided for staggered fixed terms.

Relations with Government and Other Agencies

The Council is directly responsible to the Governor of the State of California. It makes its Annual Reports to the Governor and its budget request is channeled through him.

With the Office of the State Architect, the Arts Council administers the Art in Public Buildings Program, funding for which forms part of the Council's annual allocation.

Objects and Powers

The California Arts Act establishes the objects and powers of the Council as follows:

- to encourage artistic awareness, participation, and expression;
- to help independent local groups develop their own art programs;
- to promote employment of artists and craftspersons in both the public and private sector;
- to provide for exhibition of art works in public buildings throughout California; and,
- to enlist the help of all state agencies in the fullest expression of our artistic potential. (California Arts Council, 1986).

The Board

The governing board consists of eleven members who serve four-year staggered terms. Nine members are appointed by the Governor, subject to approval by the State Senate. One member is

appointed by the Speaker of the Assembly and one by the Senate Rules Committee. Members choose their own chairperson. They serve without salary but are reimbursed for expenses incurred on Council business. Over the years, Council members have had varied backgrounds and skills. Some are practicing artists or arts teachers, some have experience as board members for arts organizations, some are well known in their profession and some are known only in their own communities. All share "a consciousness of the importance of art in people's lives, and the significance of art to the life and future of the State of California." (California Arts Council, 1986). The Council is the final decision-making body. Appeals on negative decisions may be made to it only on failure to comply with established procedures.

Committees

The Council sets up Committees of Members, as required, to deal with special issues. Presently, the Executive Committee is composed of four members, the Planning and Finance Committee of three members and the Public/Private Partnership of four members. There are no fixed terms of office for these committees, and the composition may change from year to year.

Meetings and By-laws

The Council meets up to eight times per year throughout the state. Its meetings are open to the public. All grants are approved on a majority vote by the Arts Council and the decision is final. The Executive Committee meets one or two weeks prior to the full Council meetings.

Management and Staff

The Governor appoints the Director and two Deputy Directors. Three positions as Special Assistants are appointed by the Director, with approval of the Governor. All other staff are employed by the Director. Council staff are considered to be state employees. In 1985-86, the tenth anniversary year, the staff numbered 51 persons, including 16 arts grant administrators. Student interns or volunteers occasionally undertake short term studies. An organization chart of the Council is shown on the following page.

Advisory Committees

To address new issues and consider appropriate programs, the Council calls in experts in a specific area to form an advisory committee. Such a group has completed a review of the needs and the possible funding for folk arts while currently a committee is reviewing the panel process and another the application forms.

OBJECTIVES

Artists

The Council is committed to assisting professional artists to find markets for their work and to become better known throughout the State. The Council is presently addressing the issue of grants to individual artists, and with an advisory panel, is working to develop criteria and guidelines. Nevertheless, it is committed to supporting artists in a broad range of disciplines through its Artists in Schools/Communities/Social Institutions and its Touring/Presenting programs. The former are intended to expand professional artists' participation in society and to promote the use of the arts for learning and problem solving while the latter provides opportunity to performing artists to increase their income and audiences.

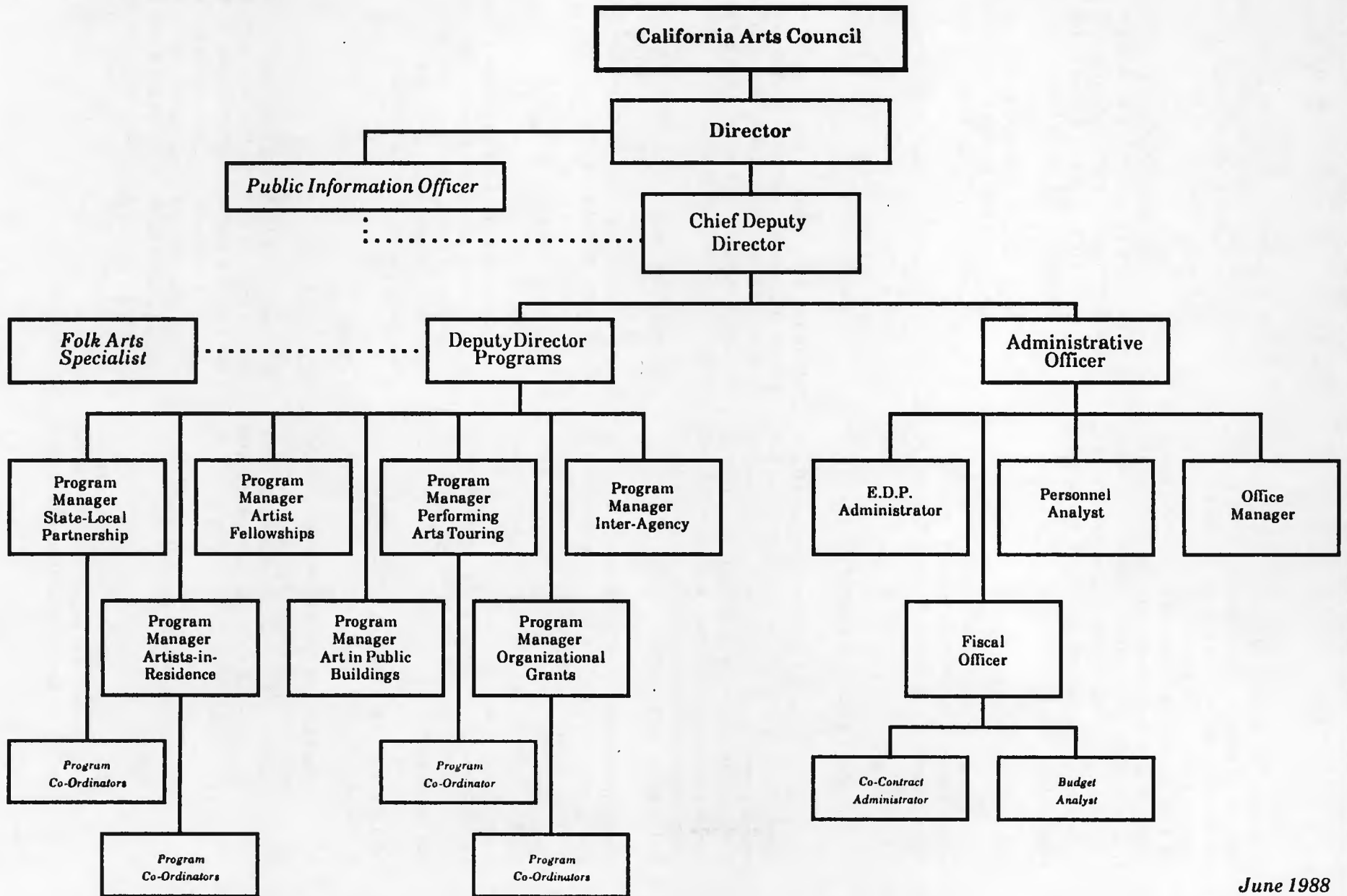
Organizations/Institutions

Initially, the Council funded the major performing arts organizations in a very limited way, but in 1978, it applied for a major increase in its budget and included a provision for funding large-budget organizations. At the same time, it sought their support in lobbying the legislators. Today, it funds some 500 arts organizations, both large and small and in many disciplines.

Audiences/General Public

The Council is committed to providing arts programming to all people of the State of California, but more specifically, to bringing artists of many disciplines into schools, community centres and social institutions, thus developing audiences for the art forms and providing new and expanding venues for the artists. From its inception, the Council was concerned about the expansion of the arts and

California Arts Council - Organization Chart



developed programs to assist the arts in educational settings. Subsequently, some of this programming was taken over by the State. To increase public awareness and participation in the arts, encourage local communities to reach their full potential through the development of arts programs that serve local needs, and provide access to the arts in under-served areas of the State, the Council developed the State-Local Partnership Program.

Service Organizations

Through its Organizational Grants, the Council assists organizations which provide services of many kinds to artists in one or several disciplines.

POLICIES AND PRINCIPLES

From its inception the Council gave priority to support for arts and artists with innovative and creative projects and to excellence. It believes it is important to provide an artistic experience to people throughout the State via its several types of artists-in-residence in schools, in communities and in social institutions.

Through these programs it reached children and young people, the elderly, people in physical and mental health facilities and correctional institutions. Early on, through the State/Local Partnership Program, the Council began devolving some of its funding and its responsibility for supporting local artistic activities to local agencies which were closer to the population.

In 1981, the Arts Council described its ongoing concerns as follows:

- To awaken and strengthen the creative, problem-solving abilities of all of California's people by increasing their opportunities to participate, study with or watch creative artists at work.
- To expand training opportunities for artists.
- To encourage a stable base of employment and support for California artists by fostering cultural programs

within every appropriate governmental agency, designed to employ the skills of artists in aiding those agencies to pursue their stated goal.

- To nourish and support excellence in the art of every culture in California so they may become conversant with the total spectrum of creative expression available in California today.
- To aid artists by supporting or creating legislation that protects their interests or enhances their survival.
- To foster and support programs designed to test the utility of art as a problem-solving mechanism (California Arts Council, 1986).

While the early goals of the Council are still observed to be serving social needs, the first criteria of these programs is artistic quality--the quality of the artist, the project, and the artistic experience for the participant.

Large organizations are supported, but at least 50% of California Arts Council funding must be spent to provide outreach activities and services to under-served audiences.

PROGRAMS

The Council has developed a range of programs which provide assistance to arts organizations and artists in dance, theatre, music and opera, visual arts, media arts, architecture, crafts, photography, literature, and folk arts.

Grants

Individuals

At present, individual artists are not funded directly by the Council but are encouraged through the Artists-in-Residence schemes (artists in schools, communities or social institutions) and the Touring program. Visual artists are also funded through the Art in Public Buildings program which, through annual competitions, selects artists to work with state architects on designing projects for state parks and buildings.

Organizations

Grants to organizations include the Artistic and Administrative Development program, the Support to Prominent Organizations program (organizations with \$1 million budgets which produce or exhibit the arts), the Multi Cultural Advancement Grant program and the Multi-Cultural Entry Grant program. The latter two are new programs. All applicants must have their principal residence in California. Organizations applying for grants must comply with three Acts forbidding discrimination based on race, colour, national origin, sex, age or disability, and with the Fair Labour Standards. To be eligible for funding, organizations must be non-profit and tax exempt, must demonstrate managerial and fiscal competence, evidence of community support, and meet a number of other criteria, particularly a high level of quality.

The Touring Program assists both individual performing artists and groups. Each year, the Council selects through competition a roster of artists which appear in the Touring Artists Directory and for which the presenters may apply for fee reimbursement. Grants must usually be matched on a one-to-one basis.

In 1986-87, three programs to assist multi-cultural groups and organizations were announced.

The State-Local Partnership Program supports the implementation of local arts plans over an extended period. For this program a partner (a local agency in each county or city government) is designated and is responsible for providing an increase in the amount and quality of local arts activities and for increasing public awareness and participation in these activities. Grants are given on two levels: one, basic ongoing support for those who meet minimum operating standards; and two, funding, allocated by competition, to support projects and programs specific to the partner's cultural needs.

All grants are provided in the form of contracts for services with the selected individuals and organizations and are paid out only when the services have been performed.

Services

As mentioned earlier, the California Touring Artists Directory is published annually and distributed widely to assist both performing artists and groups and presenters to book their seasons. Council also provides technical support for touring in the form of consultations, seminars and workshops to artists, presenters and booking agents.

Council staff are available for consultation regarding all grant programs, both on an individual basis and, occasionally, in group situations in local communities. Consultations outside head office are usually held in the months immediately preceding application deadlines. The State Fair Arts Award Collection is available on loan to publicly accessible state offices.

Assessment

The granting system of the Council has matured as has the Council itself. At present, some twenty grant panels meet each year to consider applications, one panel meeting for each program category or discipline. There are usually seven people on a panel. Panel members are recommended by Council members, by staff and by people in the field. They are selected for their expertise, their experience and their commitment to the arts. Panelists may serve up to three years but membership is rotated annually. They do not receive a fee or honorarium, but are compensated for expenses. Panel meetings may last almost a week depending on the number and extent of applications (ranging from 40-60 pages each). Panels rank their choices, which then go forward as recommendations for funding to the Council. Since 1986, Arts Council panel meetings have been open to the public.

FINANCES

Sources of Funds

The Council is financed through an annual appropriation from the State Legislature and through federal funds disbursed by the National Endowment for the Arts. The request for funds is made directly to the Governor.

The financial accounts and statements are audited by the Controller of the State of California, by the State Department of Finance or by the State Auditor General on an irregular basis--usually at three or four year intervals. The fiscal year is July 1 to June 30.

Donations

The Council may accept donations and has recently had corporate assistance to celebrate its tenth anniversary. It will also receive foundation support for its new Folk Arts program.

Appropriation and Planning Process

The Council's budget and annual request for funding are presented to and discussed with the State Department of Finance and are included as a line item in the State budget. The process begins in the Fall of one year for the following year's budget. The request goes to the Governor in time to be included in his budget announcement in January. Throughout the Spring, some adjustments may be made by the legislature before the appropriation is approved by it and the Governor. Announcement of the new budget may come only at the end of June--for July 1.

CALIFORNIA ARTS COUNCIL

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
ARCHITECTURE /DESIGN		Artists in Residence* Artistic & Administrative Development Program	
DANCE		Artists in Residence Roster Fee Support to Presenters Dance Touring Initiative Support to Prominent Organizations Grants to Service Organizations Artistic & Administrative Development Program	
FOLK ARTS		Artists in Residence Support to Prominent Organizations Artistic & Administrative Development Program	
LITERATURE		Artists in Residence Support to Prominent Organizations Grants to Publishers	
MEDIA ARTS		Artists in Residence Support to Prominent Organizations Artistic & Administrative Development Program	
MUSIC/OPERA		Artists in Residence Roster Fee Support to Presenters Support to Prominent Organizations Artistic & Administrative Development Program	
THEATRE/MIME	Artists in Residence Program for Individuals	Artists in Residence Roster Fee Support to Presenters Support to Prominent Organizations Artistic & Administrative Development Program	
VISUAL ARTS (including Museums)		Artists in Residence Support to Prominent Organizations Artistic & Administrative Development Program	
OTHER		State-Local Partnership Program - Basic Operating Support - Project Support for Programs and Management Development Art in Public Buildings Program Multi-Cultural Advancement Grants Multi-Cultural Entry Grants	

* Matched by sponsoring organization.

CALIFORNIA ARTS COUNCIL
REVENUE & EXPENDITURE (\$'000)

(Fiscal Year Ends 30 June)

	1984-85	1983-84	1982-83	1981-82	1980-81
REVENUE					
State Appropriation	10,110	9,827	10,833	11,751	10,336
NEA Appropriation	<u>887</u>	<u>602</u>	<u>852</u>	<u>920</u>	<u>945</u>
TOTAL REVENUE	11,309	10,429	11,685	12,671	11,281
EXPENDITURE					
GRANT PROGRAMS					
Artists in Schools, Communities & Social Institutions	1,634	1,174			
Artistic & Administrative Development	2,764	1,903			
Support to Prominent Organizations	2,500	1,827			
Multi-Cultural Arts Program	100	—	N/A	N/A	N/A
Touring Program	470	362			
Technical Assistance	—	24			
State-Local Partnership	1,290	1,190			
Interagency Arts Coordination	40	23			
Exemplary Arts Education	—	750			
Art in Public Buildings Program	<u>120</u>	<u>15</u>			
SUB-TOTAL	8,918	7,268			
ADMINISTRATION					
Salaries, Wages and Benefits *	1,747	1,469			
Operating Expense & Equipment	<u>644</u>	<u>557</u>			
SUB-TOTAL	2,391	2,026			
TOTAL EXPENDITURE	<u>11,309</u>	<u>9,294</u>			

* All panel costs, site visits and technical assistance expenses included.



Research & Evaluation
The Canada Council
June 1988

TORONTO ARTS COUNCIL

INTRODUCTION

In 1974, Mayor David Crombie commissioned the Working Group on Participation in Artistic and Cultural Activities to examine the status of the arts in Toronto at that time, and to make recommendations for the development of a City of Toronto arts policy. In its report to City Council, the Working Group recommended the establishment of a Toronto City arts board which would consist of six to nine members, the majority of whom would be professional artists, and which would serve as an advisory board to City Council. An Arts Officer, responsible both for receiving and reviewing grant applications, and for making recommendations to the Board, would also be appointed. That same year, the Toronto Arts Council (TAC), a provincially-incorporated non-profit organization, was established along the guidelines of the Working Group's recommendations. However, no Arts Officer was appointed at that time. It was largely a volunteer organization until 1982, when the city provided the Arts Council with funds to hire a part-time professional executive director. In 1981, the city had asked the Arts Council to advise on the community and multicultural grants in addition to the cultural grants.

During 1983, City Council requested TAC to advise on grants to major theatres and at the same time increased its budget to allow for a full-time salary for the Executive Director.

In 1984, the Arts Council commissioned a study by Tom Hendry which resulted in a report entitled Cultural Capital: The Care and Feeding of Toronto's Artistic Assets. This Report, submitted to the Council of the City of Toronto, examined the existing artistic and cultural community, identified the community's needs, and developed a number of recommendations for an improved cultural policy. Among the recommendations was a reaffirmation of the City's commitment to arm's length funding of the arts and culture and to the Toronto Arts Council as the decision-making body for all types of cultural grants.

In addition to the system of grants administered by the Toronto Arts Council, the City of Toronto also supports the arts through the forgiveness of rents for some eleven arts facilities and the remission of property taxes on certain other arts facilities. It owns and maintains the St. Lawrence Centre, which includes two theatre spaces.

The Council (Corporation) is a non-profit, self-appointing body. It is composed of all members of City Council and all members of the Disciplinary Committees.

STRUCTURE

Mandate

The Toronto Arts Council was established, in 1974, to advise the Council of the City of Toronto on cultural and artistic policies as well as on the allocation of cultural and artistic grants. In recent years, however, it has taken a more active role in the City's cultural development. In addition to fulfilling its initial responsibilities, today the TAC encourages and sometimes initiates the development of projects that respond to the needs of City artists; strives to increase public awareness of the Toronto arts scene; acts as a general information centre, supplying information about the arts and culture in Toronto to government, media and the general public, and conducts research and publishes materials for and about the Toronto artistic community.

Relations with Government and Other Agencies

The City is in partnership with the Municipality of Metropolitan Toronto and also supports the arts through its contribution (40%) to the Metro cultural budget which was \$5,580,000 in 1986. Some of the major organizations in Toronto, such as the Toronto Symphony and the Canadian Opera Company, are funded through the Metro budget though these same organizations receive additional benefits from the City of Toronto through tax concessions to the facilities in which

they perform. The City also funds a number of other arts activities, such as the Market Gallery and the Summer Music Festival directly and through various departments of city government.

Objects and Powers

The purpose of the Arts Council is to advise Toronto City Council on civic arts policy and to make recommendations on its cultural grants.

The Board

There are fourteen members on the Board of Directors of the Toronto Arts Council. The members are either professional artists who are currently practising in one or more arts disciplines and are generally aware of the Toronto arts environment, or people who have a demonstrated interest in the arts as well as other special expertise. Directors are elected at the Annual General Meeting for a two-year term which is renewable twice. The maximum term is, therefore, six years except for the Chairman. In addition, one member is appointed on behalf of the Toronto City Council by the Mayor of the City of Toronto. The Vice-Chairman is selected by the Board. All members of the Board of Directors are volunteers.

Committees

In addition to its five advisory committees for dance, theatre, visual arts/film and video, literature, and music, the TAC has an advisory committee that reviews applications for special events and festivals. Committees are chaired by one or two of the Directors; members work on a voluntary basis, are chosen for their expertise in the discipline and community that they are intended to serve, and their appointment is approved by the Board.

The TAC has further committees for Nominating, Government Liaison, Loans, and Long-Range Planning.

Meetings and By-laws

The Board meets about eight times during the year, more frequently between March and June (the grant-giving period) usually for about two hours. Once a year, a policy and strategy meeting is held. Operations and procedures are

conducted according to established Rules of Governance.

Management and Staff

The Council has a staff of four persons, including the Executive Director. Additional part-time staff (often funded by government grants) includes a policy director. An organization chart is shown on the following page.

OBJECTIVES

In addition to fulfilling its role as adviser to the City of Toronto in cultural and artistic matters, the Toronto Arts Council offers a number of services to both the Toronto artistic community and the general public. It also develops its own programs to respond to the needs of the artistic community and to raise the public's awareness of the Toronto arts scene.

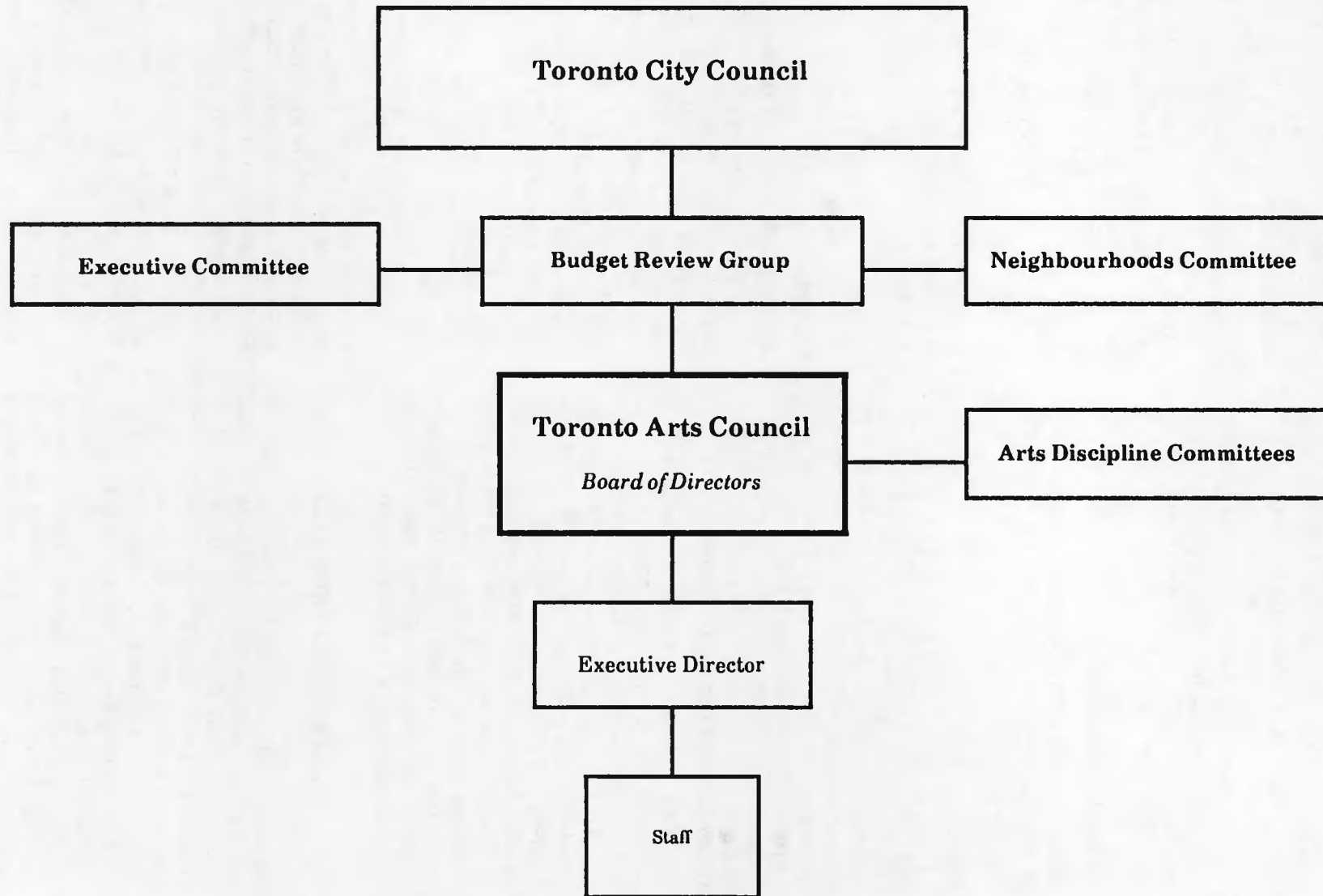
Artists

Although initially the TAC focussed the majority of its grants on Toronto's artistic organizations and groups, since 1986, it has offered limited support to individual writers for research/development of a project. In order to qualify for a grant with the TAC, applicants must be Canadian citizens and residents of the City of Toronto.

Organizations/Institutions

As stated above, since its inception in 1974, the TAC has awarded the bulk of its grant funds to both professional and non-professional arts organizations and non-profit groups of individuals, but TAC endeavours to ensure that the limited funds available support primarily professional artists. In order to be considered for a grant, applicant groups should be based in the City of Toronto, and their proposed activities must be city-oriented. Applications will be considered, however, from national organizations seeking project funds, as long as the activity for which they are seeking support is to be held in the City of Toronto. Requests for operating support will also be considered from National organizations if the applicants can clearly show that the funds they are requesting will benefit their Toronto members.

Toronto Arts Council - Organization Chart



Audiences/General Public

Through its Community and Neighbourhood Grants, the TAC funds cultural organizations whose activities are community-based and promote intercultural and interracial goodwill. Many of the projects funded through this scheme are directed at people involved in community events, especially youths.

Service Organizations

Both operating and project grants are awarded to organizations serving artists and arts organizations.

Services

The TAC answers enquiries and provides information to journalists, government departments, artists and the general public on various aspects of arts and culture in Toronto. In addition, the TAC performs research into and publishes material about the Toronto arts community.

International Cultural Relations

The TAC maintains regular communication with Canada's federal and provincial cultural representatives posted in London and Paris and has also developed contacts in several American cities to exchange information on arts policy and funding. The TAC also endeavours to be represented at such international conferences as the 1986 World Conference on Arts, Politics and Business, held in Vancouver. Projects which have international aspects are referred directly to the City, which has funded some of these activities through its At-Large Account.

POLICIES AND PRINCIPLES

As mentioned before, the Toronto Arts Council's mandate at its inception in 1974, was to advise City Council on artistic and cultural policy matters and to make recommendations regarding cultural grant recipients. Its mandate has, however, expanded considerably since then and includes recommending grants for community and multicultural projects, maintaining ongoing research and statistical studies to provide accurate guides to future trends affecting the city and the arts, assuming an informational role to provide City Hall

officials and others with background information on important issues from the viewpoint of the arts and cultural community and a promotional role in drawing the media's attention to the activities of Toronto artists at home and abroad.

TAC first began to broaden its role in 1977, when it initiated its Arts Loan Fund, a fund that provides low-cost loans to Toronto's individual artists and arts organizations.

PROGRAMS

The Toronto Arts Council's programs for support to individuals and organizations are listed in *Appendix A*.

Grants

Individuals

Although initially the TAC focussed its grants on artistic organizations rather than on individual artists, it has always endeavoured to support individual artists indirectly through the development of programs that respond to the needs of the Toronto artistic community as a whole. For example, its Toronto Artscape project was instrumental in the creation of an organization intended to provide area artists and arts organizations with low cost studio space. In 1985, the TAC, in cooperation with Toronto Life, initiated a Toronto Arts Award celebration to publicly recognize significant contributions by City artists, while at the same time increasing public awareness of the Toronto arts scene. In 1986, however, the TAC established its first award scheme for individuals: the Research/Development Awards to Writers; awards of \$1,500 are made annually to Toronto artists to enable them to research or further develop a particular writing project. In 1987, twenty awards will be made.

The TAC Loan Fund, established in 1977, provides immediate short-term assistance (up to \$5,000) to artists and arts organizations. The fund is of particular help to artists/groups experiencing cash flow problems. Loans are made for up to three months with interest charged at 12%. They are normally given to artists/groups expecting grant payments within

the time period, but any eligible organization could receive a loan.

Organizations

The bulk of the Toronto Arts Council's grants budget is awarded to professional and non-professional groups from all disciplines as well as to service organizations through two different programs: the Annual Grants Recommendations and the Interim Cultural Grants.

The Annual Grants Recommendations program, whose deadline for receipt of applications is in February, is sub-divided into three categories: Project Grants, Operating Grants and Community and Neighbourhood Grants. First-time applicants and applicants who have been funded by the TAC in one previous year only must submit their application for consideration under the Project Grants section. They must, therefore, focus their application on one project of their group's activities that would best meet the criteria of the Arts Council. On the other hand, applicants who have received funding from the TAC for two or more years, have the option of submitting an application under both the Operating Grants section for core funding as well as through the Project Grants section for support for a particular project. Community and Neighbourhood Grants are awarded, in conjunction with both the Project and Operating Grants, to organizations whose activities promote intercultural and interracial goodwill and harmony. Within this category, grants are made to groups encouraging the cultural expressions of particular ethnic communities and making them better known to the general public, as well as to groups working through the arts with handicapped people.

The Interim Cultural Grants Program is for one-time, innovative special projects which originate after the deadline date for the City's Annual Grants. Both first-time applicants and regular recipients of funds through the Annual Grants program are eligible for an Interim Cultural Grant. However, the Interim Grant is not intended to increase operating or project funding previously made to regular recipients.

Support is available to non-profit organizations, non-profit collectives of individuals who have joined together specifically for the special project

for which they seek support, and to national organizations whose proposed project would be of unique value to the City of Toronto, but only once every two years.

Services

The TAC provides information to journalists, government and its agencies, and others concerning the arts and culture in Toronto. In the process of research for Cultural Capital, it has developed a data base containing information on City of Toronto funded arts organizations which is updated regularly.

Assessment

All applications are reviewed in the office to determine eligibility, then forwarded for assessment by the appropriate advisory committee. Its recommendations, once accepted by the Board, are made to City Council in April. Applicants are advised of committee recommendations and may, if they wish, appeal the decision. In the appeals process, an applicant appears before the appropriate committee bringing new information to support an appeal. A separate budget is set aside for appeals. The Council has found this process a positive experience. About 1% of refusals appeal the Council's decision.

FINANCES

Sources of Funds

The TAC receives most of its financial support from the City of Toronto (\$2 million in 1986). The revenues and expenditures for the past five years are shown in **Appendix B**. In the past three years, the TAC's revenue has multiplied almost five times and for 1987-88, a 15% increase is projected.

The accounts of the TAC are audited by the City Auditor. The fiscal year is January 1 to December 31.

Donations

The Toronto Arts Council is a provincially-chartered non-profit corporation and may, therefore, receive and accept donations.

Appropriation and Planning Process

The Arts Council submits its budget for approval to City Council annually in January, and by March, is given indication of what its budget will be. In February and March, the TAC reviews applications and submits a recommendation for total commitment to City Council in April (the proposed grant amounts go first to the Neighbourhood Committee, then to the Budget Review Groups and then to Executive and City Council). The total amount is approved in principle, but the list must be re-submitted in June to go via the above route to City Council, which reviews it line-by-line before issuing a final approval.

The TAC has prepared a 5-year strategy with the objective of reaching a \$3 million budget by 1988. It identifies the particular needs of the arts groups and is, for example, able to increase individual grants to small groups.

It is also considering multi-year funding, possibly for a 3-year period.

TORONTO ARTS COUNCIL

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
DANCE		Operating and Project Grants to Dance Companies Project Grants to: - Dance Studio Workshops - Dance Schools - Service Organizations	
THEATRE		Project Grants to: - Theatre Companies - Training Organizations - Service Organizations - Theatre Festivals Operating Grants to: - Theatre Companies - Touring Theatre Companies	
MUSIC		Project Grants to: - Community Music Centres - Chamber Music Ensembles - Contemporary Music Groups - Orchestras - Operas Operating Grants to: - Contemporary Music Groups - Service Organizations - Chamber Music Ensembles - Choirs	
VISUAL ARTS/FILM PHOTOGRAPHY AND VIDEO		Project Grants to: - Galleries - Service Organizations - Film Producing Organizations Grants to Film Festivals Operating Grants to: - Galleries - Service Organizations - Artist-run Spaces - Print Workshops	
LITERATURE	Research and Development Awards to Writers (1)	Project and Operating Grants to: - Service Organizations - Arts Magazines - Literary Organizations	
OTHER		Project Grants to: - Multi-disciplinary Organizations - Community Arts Centres - Folk Arts Organizations Operating Grants to: - Multi-disciplinary Service Organizations Grants to Organizations for Festivals	

(1) TAC's first program for individuals. Professional poets, fiction writers, journalists, playwrights, and film and video script-writers may apply.

TORONTO ARTS COUNCIL
REVENUE & EXPENDITURE (\$'000)

(Fiscal Year Ends 31 December)

	1985	1984	1983	1982	1981
REVENUE					
City of Toronto					
- Regular Grants	1,547	1121	268	246	219
- Community and Neighbourhood	95	88	76	71	--*
TOTAL REVENUE	1,642	1,209	344	317	219
EXPENDITURE					
Regular Grants	534	317	247	233	213
Community and Neighborhood					
Grants	95	88	76	71	--*
Major Theatres	342	744	--*	--*	--*
Special Projects	55	--	--	--	--
Other	--	--	--	5	--
SUB TOTAL	1,526	1,149	323	309	213
ADMINISTRATION	116	60	20	8	6
TOTAL EXPENDITURE	1,642	1,209	343	317	219

* Grants administered directly by City of Toronto until 1984.

CONSEIL DES ARTS
of the
MONTREAL URBAN
COMMUNITY



Research & Evaluation
The Canada Council
June 1988

CONSEIL DES ARTS OF THE MONTREAL URBAN COMMUNITY

INTRODUCTION

The Conseil des arts of the Montreal Urban Community was established when the Arts Council of the Metropolitan Region of Montreal, which had been in existence for twenty-five years, was disbanded. When changes were made by the provincial government in the collection of sales tax revenue, Metropolitan Montreal found itself without adequate revenue to fund its artistic clients. However, through the cooperation of those 29 municipalities included in the Montreal Urban Community, the arts council was maintained and became their distribution agency for arts funding.

The City of Montreal provided the Conseil's administrative costs for the twelve months of 1980; when the new Act became effective on July 3, 1980, the Chairman of the Executive Committee of the Montreal Urban Community requested that the original members continue to act and the Community took on the objectives and the operations of the previous Council. On December 15, 1980, the new governing body named the 22 members of the new Conseil des arts, six of whom were new.

In 1981, a study group of eight members was formed to consult with client groups and others in the arts to suggest ways and means of approaching new initiatives and to prepare a plan for the Conseil.

In February 1982, the report of this study was presented to the Executive Council of the Montreal Urban Community and was made public. It contained 29 recommendations based on consultations with some 64 organizations and individuals involved in the cultural life of Montreal. The main points to be addressed by the Conseil were: to restore Montreal to its role as cultural capital of the country; to become the catalyst for Montreal's cultural life; to establish an area of operation distinct from those of other levels of government; to give priority to the decentralization of cultural activities to provide to all citizens of the Montreal Urban Community a more intense cultural life; and to review the internal organization of the Conseil to render it

more effective and efficient. Subsequently, this Conseil met with representatives of the Canada Council and with representatives of the Quebec Ministry of Cultural Affairs to discuss these objectives and other matters of mutual concern. The formation of the Executive Committee and the Discipline Committee structure as they currently exist also resulted from the report.

During 1983, the Conseil initiated a new program, "Jouer dans l'île," to encourage touring of performing groups beyond the Montreal city core and to bring them to greater numbers of people in the 29 municipalities. The Conseil sees this as a shared funding program with contributions to the touring costs by the host municipality, the Conseil des arts, and corporate sponsors.

In its efforts to restore Montreal to its role as cultural capital of Canada, the Conseil began in 1983 to lend its support, both financial and advisory, to activities of international scope, and to the planning of international events, such as the Theatre Festival of the Americas, and Unesco's Congress of the International Theatre Institute, which would take place in the next several years.

Some changes in the administrative structure occurred in 1983 when, as a result of the large increase in clients (more than double in the previous 18 months) and the repeated requests for consultations, two secretarial positions were exchanged for positions which would allow for the employment of professionals with expertise in the visual arts, dance and theatre.

During 1984, the Conseil expanded the purpose of its grants for special projects to small and medium-size companies. In order to improve their financial and administrative stability and increase their audiences, these companies could apply for assistance for activities, such as a fund-raising campaign, an improved accounting system, or the search for technical advice to organize special projects.

In this year also, the Conseil des arts embarked on a joint project with the Ministry of Cultural

Affairs to make an inventory of the theatre facilities within their territory. The inventory would include the present facilities and equipment available and what is required to adequately present visiting performing groups to these communities and to provide a venue for community participation in the arts. The final report of the study would include a plan for a network of theatres in the region taking into consideration the characteristics of the population to be served. The Conseil agreed to manage the project; the Ministry contributed 65% of the costs and the Conseil the balance. The report, which made recommendations for consideration in both the long term and the short term, was published and distributed so that municipalities would have a guide to improve their capability for presenting the arts and for serving their local population.

The Conseil played an active role in 1984 in the establishment of a "Regroupement des professionnels de danse du Québec," an organization of dance professionals in Québec formed to lobby government and other institutions for social benefits dancers require, e.g. compensation for injuries or accidents.

In August 1985, the Conseil set up a committee composed of five members to study its relations with the cultural communities in its geographic area of responsibility. This followed the establishment of a consultative committee on minority rights and ethnic communities by the Executive Council of the Montreal Urban Community. The following November, the Conseil des arts study group made five recommendations for action by the Conseil. Information was later collected, in keeping with the recommendations, and the Conseil has taken steps to ensure that ethnic minority communities are aware of the Conseil's programs and that they have access to them.

As well as supporting artistic groups and events, the Conseil has participated in new initiatives, such as the launching of the chamber orchestra I Musici de Montréal, and the exchange program, Danséchanges, with the Conseil Régional d'île-de-France.

In 1985, the Conseil increased its support for international projects; twenty international artistic events in the Montreal area received

\$265,000 which represented 12% of the Conseil's budget.

Its budget in 1986 was \$2,546,000, and its focus was on the needs of small musical ensembles, the creation of a festival bureau, and the initiation of a project to provide studios and rehearsal space for dance, theatre and music as well as office accommodation for the Conseil.

STRUCTURE

Mandate

The Conseil was established by Bill 112, approved on June 18, 1980, and assumed the responsibilities, the staff and the members of the then-replaced Arts Council of the Metropolitan Region of Montreal which had been founded some 25 years previously. It is covered by the Loi sur la Communauté urbaine de Montréal, Revised Statutes of Quebec Chapter C.37.2, as amended at September 1984.

Relations with Government and Other Agencies

Since 1980, the Conseil des arts has received its annual appropriation from the Council of the Montreal Urban Community and has reported to this body. It consults regularly with other levels of government on matters of mutual concern and meets from time to time with the Quebec Ministry of Cultural Affairs and the Canada Council to discuss matters relating to the tripartite funding.

Objects and Powers

By Section 89 of the R.S.Q., Chapter C.37.2, the objects and powers of the Conseil are as follows:

- to prepare and maintain a permanent list of associations, societies, corporations, organizations, groups or individuals who participate in the artistic and cultural life within the limits of the urban community;
- to coordinate, encourage and synchronize the artistic and cultural initiatives in the urban community;
- within the limits of available funds for this purpose, the Conseil designates the

associations, societies, corporations, organizations, groups or individuals as well as the artistic and cultural manifestations which are worthy of receiving grants, establishing the amount of the grant and recommending the payment by the Communauté.

The Board

The Conseil is composed of 22 members appointed by the Council of the Montreal Urban Community with the Chairman and two Vice-Chairmen chosen from among them. The Treasurer of the Council of the Montreal Urban Community or his/her representative acts as Treasurer of the Conseil des arts. Members must be Canadian citizens and live within the municipal boundaries. Members are usually people working in or having a special interest in the arts. They are appointed for four-year terms, with a possibility of renewal to a maximum of eight years. Members serve without remuneration but are compensated for expenses incurred on the Conseil's business. They develop policies for the Conseil and make the final decision on applications for grants.

Committees

There is an executive committee, composed of six members which meets normally ten times during the year but may meet more frequently, as required. This committee includes the Chairman, Treasurer and Chairmen of four discipline committees among whom are the two Vice-Chairmen of the Conseil des arts.

Members of the Conseil are distributed among four committees--visual arts, dance, music, and theatre--which review applications for grants and make recommendations to the Conseil as a whole and then to the Executive Committee of the municipal body which approves payment of the funds.

Meetings and By-laws

The Conseil usually holds four regularly scheduled meetings during the year but may also hold special meetings.

Management and Staff

The Director-General and Secretary of the Conseil is the chief executive officer and is

appointed, by the Conseil on the recommendation of its Executive Committee. The appointment is ratified by the Council of the Montreal Urban Community. The employment of other staff members is recommended by the Director General through the Executive Committee and approved by the Conseil des arts. In 1984-85, the staff numbered six, with five professionals and one support person. An organization chart of the Conseil is shown on the following page.

OBJECTIVES

The role of the Conseil des arts is not only that of a grant-giving organization, but also that of one endeavouring to develop and maintain a high quality of cultural life through its support and advice to client organizations and others.

Artists

The Conseil's support of individual artists is through the funding of organizations and institutions which provide the means for the expression of their particular arts; it does not fund individual artists directly.

Organizations/Institutions

Through its subsidy for performing organizations and visual arts institutions, the Conseil seeks to develop a centre of artistic excellence in Montreal and to promote the city and its cultural organizations to an internationally competitive level.

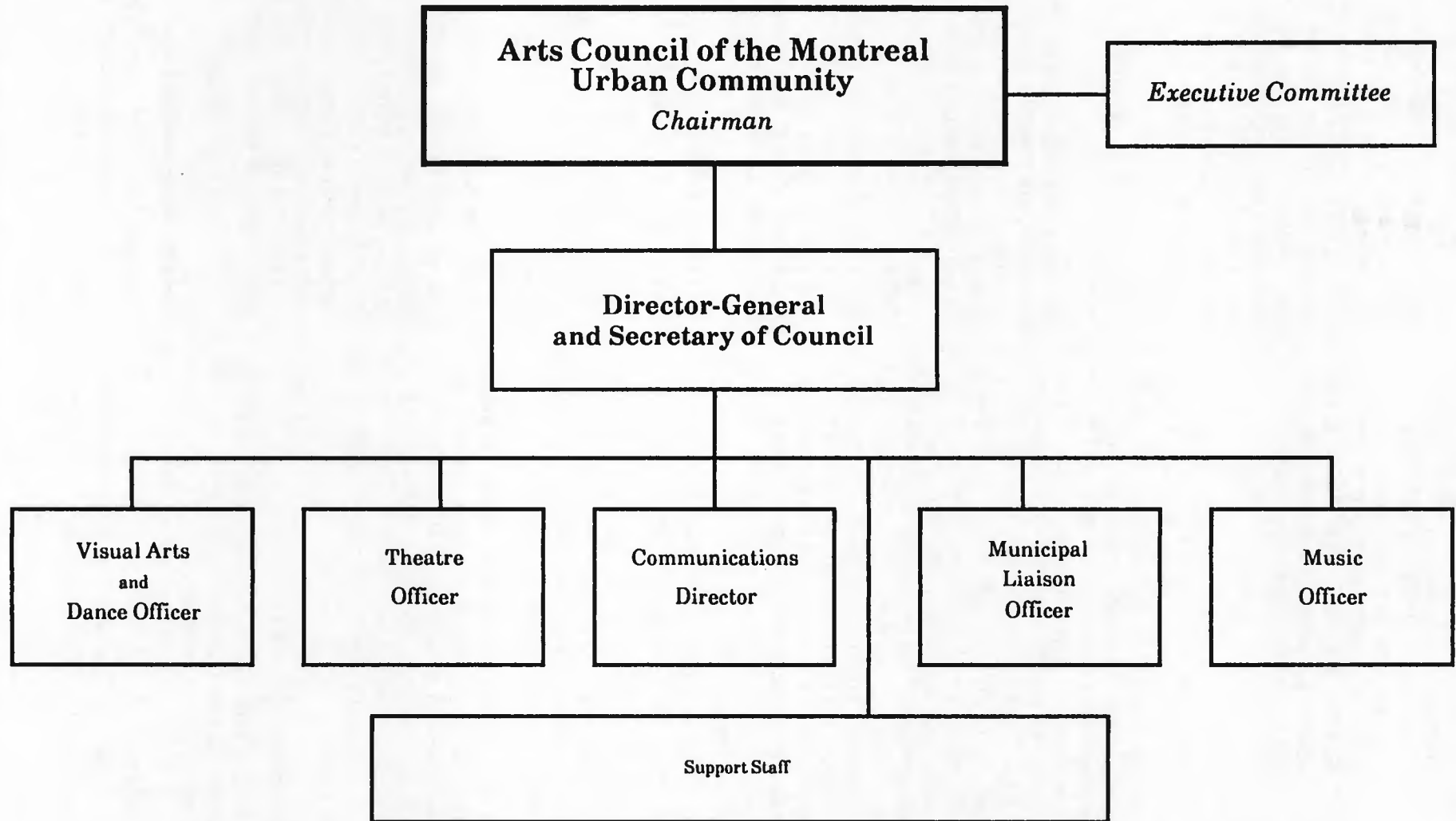
Audiences/General Public

The Conseil funds a broad range of artistic activity in the four disciplines--dance, music, theatre, visual arts (including cinema) - ranging from the traditional through the innovative and contemporary to appeal to many tastes. It also endeavours to expand the audience for its many clients through its program of subsidy for touring throughout the communities which it serves.

Service Organizations

Organizations which provide services to artists of a specific discipline in the Montreal area are supported by the Conseil.

Arts Council of the Montreal Urban Community - Organization Chart



June 1988

Services

The Conseil sees its role as a provider of advice and consulting services as well as a financial supporter for its clients.

POLICIES AND PRINCIPLES

The objectives of the Conseil are to establish in Montreal a cultural climate conducive to the creation and production of works of art of all forms. It makes every effort, through its funding, to make the arts accessible to the broadest public possible within its geographic area of responsibility.

PROGRAMS

Grants

Conseil grants are made to organizations - dance, music, theatre, and visual arts - for operations, for projects, and for special projects of an exceptional and non-recurring nature. Applicants must be professional, non-profit organizations and have their headquarters within the boundaries of the Montreal Urban Community. Applicants must also be willing within the year for which a grant is requested to present concerts, performances or exhibitions within this same geographical context.

A program, "Jouer dans l'île," offers subsidy annually to five or six performing arts companies who wish to tour beyond the city core but within the urban community. Tours must include a certain number of venues depending on the size and availability of the performing arts company. Subsidy is shared by the host municipality or its local socio-cultural committee, the Conseil des arts, and corporate sponsors. Exhibitions of the works of Canadian artists are toured through a program entitled "Exposer dans l'île", initiated in 1987.

The Conseil offers annually Le Grand Prix in recognition of quality and excellence in all art forms. It is an award of \$15,000 and a specially commissioned art work (usually a print). The prize is given primarily to a non-profit organization. It may be awarded to an individual or a commercial organization but in the latter case, only the art work would be given.

This prize replaces Le Grand Prix littéraire, offered by the Conseil until 1982. The recipient is chosen by a jury composed of all the members of the Conseil des arts.

Services

The Conseil's professional staff is available for consultation and advice to their clients.

Assessment

Applications submitted to the Conseil are first reviewed for eligibility and for artistic and financial content by the appropriate discipline officer. They are then presented to the relevant discipline committee for recommendation to the Conseil which makes the final decision on the grant to be paid out by the Executive Committee of the Montreal Urban Community.

FINANCES

Sources of Funds

The Conseil des arts receives an annual budget from the Montreal Urban Community. In 1984, an additional sum of \$200,000 brought the total budget to \$2,106,000. This supplementary budget was earmarked for grants to Montreal companies of national stature. The Conseil's revenues and expenditures for the five years 1981-1985 are shown in *Appendix A*. The budget for 1986 is set at \$2,546,000

The fiscal year is January 1 to December 31.

Donations

The Conseil encourages contributions from the private sector to its non-profit clientele but is not set up itself to receive donations.

Appropriation and Planning Process

At the end of August the Director General and the Treasurer, on behalf of the Conseil, prepare the budget request for the following fiscal (calendar) year. In mid-September it is sent to the Executive Committee of the Conseil for review and recommendation to the Council of the Montreal Urban Community. Announcement of the next year's budget is normally made after November 15.

CONSEIL DES ARTS DE LA COMMUNAUTÉ URBAINE DE MONTRÉAL

GRANT PROGRAMS

DISCIPLINES	INDIVIDUALS	ORGANIZATIONS	TRAINING
DANCE		Operating Grants Project Grants Special Project Grants Touring	
MUSIC		Operating Grants Project Grants Special Project Grants Touring	
THEATRE		Operating Grants Project Grants Special Project Grants Touring	
VISUAL ARTS		Operating Grants Project Grants Special Project Grants Touring	
OTHER	Grand Prix (1)	Grand Prix (1)	

1 - Applications are not accepted.

CONSEIL DES ARTS DE LA COMMUNAUTÉ URBAINE DE MONTRÉAL
REVENUE & EXPENDITURE (\$'000)

(Fiscal Year Ends 31 December)

	1985	1984	1983	1982	1981
REVENUE					
Contribution from Urban Community	2,425	2,106	1,815	1,650	1,665
Grant from Government of Québec	65	--	--	--	--
Canada Council - Recording Project	26	9	14	46	20
Carry forward previous year	13	--	--	--	19
Other	--	--	--	--	--
TOTAL REVENUE	2,529	2,115	1,829	1,696	1,704
EXPENDITURE					
Visual Arts					
- Program	370	366	313	268	261
- Special Projects	57	10	25	--	--
Dance					
- Program	307	232	186	186	202
- Special Projects	20	10	--	--	--
Music					
- Program	644	610	537	487	567
- Special Projects	40	25	26	--	20
Theatre					
- Program	640	571	515	488	390
- Special Projects	60	69	33	--	--
Other				43	12
Grand Prix littéraire de la Communauté urbaine de Montréal	--	--	--	11	14
SUB TOTAL (GRANTS & SERVICES)	2,138	1,893	1,635	1,483	1,466
Facilities Study	100	--	--	--	--
ADMINISTRATION	244	196	185	199	192
TOTAL EXPENDITURE	2,482	2,089	1,820	1,682	1,658

ANNEX D

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studies various types of private and public funding for the arts and how a relationship between the two invariably influences the arts community. He concludes by stating that further study is necessary, because although financial support from a wide range of sources ensures that no one source will monopolize the type of arts practised, this wide range of support does not necessarily ensure adequate support to all varieties of art forms.

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Shaw, Roy (Sir), *Arts and the People*, Jonathan Cape Ltd., London, U.K., 1987. The author, who was a member and then Secretary-General of the Arts Council of Great Britain for eight years, raises the question "What use are the Arts?" and proceeds to respond to it and to give the reader reasons why the arts should be supported. He recounts the Council's relationship with the Government during his tenure when funding for the arts was given priority in Ministerial statements but was not supported by adequate increases in allocations and deals with the further erosion of the arm's-length principle through the establishment of the Priestly Committee by the Minister, as well as the government's efforts to encourage business sponsorship of the arts (to compensate for government cuts in funding). Shaw considers

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Swaim, C. Richard, "The National Endowment for the Arts: 1965-1980." *Public Policy and the Arts*, Kevin V. Mulcahy and C. Richard Swaim, eds., Westview Press, Boulder, Ca., 1982. The article reviews the funding practices of the National Endowment for the Arts and how these practices affect and possibly direct the growth of the arts in the United States.

Sweeting, Elizabeth, *Patron or Paymaster? The Arts Council Dilemma*, Calouste Gulbenkian Foundation, London, U.K., 1982. Deals with the substance of the Second Commonwealth conference and focusses on other systems of supporting the arts in addition to the Arts Council model in Europe and Asia as well as in Third World Countries. The meeting received papers from nine countries, including three from Canada and two from the United States. Based on background materials, delegates discussed the role of government as paymaster or tastemaker, the structure of government departments versus arts councils, communication and relationships, aims and objectives, advisory systems and assessors, devolution and private sector support. Section A of this report deals with the discussions concerning the complexity and variety of different forms of support to the arts, i.e., Ministry, arts council, non-governmental sources, and concludes that in whatever form, they must be flexible in response and clear in organization. Section B deals with the experiences Third World Countries are facing in setting up systems suitable to their respective culture and needs.

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ANNEX E

List of Contacts

LIST OF CONTACTS

NAME AND ADDRESS	CONTACT PERSON	TELEPHONE
Arts Council of Great Britain 105 Piccadilly London W1V 0AU ENGLAND	Luke Rittner, Secretary General Rod Fisher, Information Officer	(01)629-9495
Arts Council of Northern Ireland 181A Stranmiller Road Belfast, BT9 5DU NORTHERN IRELAND	Ken Jamison, Director Bill Collins, Director of Central Services	(232)663-591
Australia Council 168 Walker Street North Sydney, NSW 2060 AUSTRALIA	Max Bourke, General Manager Jane Spring, Principal Project Officer	(02)923-3333
California Arts Council 1901 Broadway, Suite A Sacramento, CA 95818-2492 U.S.A.	Robert H. Reid, Director JoAnn M. Anglin, Public Information Officer	(916)445-1530
Canada Council 99 Metcalfe Street Ottawa, Ontario K1P 5V8 CANADA	Peter Roberts, Director Harry Hillman Chartrand, Head, Research & Evaluation Section Marry C. Sullivan, Special Research Officer	(613)237-3400
Conseil des arts de la Communauté urbaine de Montréal 2, Complexe Desjardins C.P. 129 Montréal (Québec) H5B 1E6 CANADA	Jacques Cleary, Directeur général et Secrétaire du Conseil Andrée McNamara, Directeur des communications	(514)280-3580
Manitoba Arts Council 523-93 Lombard Avenue Winnipeg, Manitoba R3B 3B1 CANADA	Marlene Neustaedter, Executive Director	(204)945-2239

Massachusetts Council on the Arts and Humanities 1 Ashburton Place Boston, Massachusetts 02108 U.S.A.	Ann Hawley, Director Richard Schwartz, Director of Public Information	(617)727-3668
National Endowment for the Arts Washington, D.C. 20506 U.S.A.	Frank Hodsoll, Chairman Ana Steele, Associate Deputy Chairman for Programs P. Jack Basso, Deputy Chairman of Management Aaron M. Fineman, Budget Officer	(202)682-5414
New York Council on the Arts 915 Broadway New York, N.Y. 10021 U.S.A.	Mary Hayes, Executive Director Kathleen O'Connell, Deputy Director, Administration Anne Marie Nolin, Director of Publications	(212)614-2909
Ontario Arts Council 151 Bloor Street West Toronto, Ontario M5S 1T6 CANADA	Chris Wootten, Executive Director Ron Evans, Director of Special Projects Mary Joliffe, Director of Communications	(416)961-1660
Queen Elizabeth II Arts Council of New Zealand Alexander House 131-135 Lambton Quay Private Bag Wellington NEW ZEALAND	Michael Volkerling, Director Hilary Woolhouse, Resource Officer	(04)730-880
Saskatchewan Arts Board 2550 Broad Street Regina, Saskatchewan S4P 3V9 CANADA	Wayne Cunningham, Executive Director	(306)787-4056
Scottish Arts Council 19 Charlotte Square Edinburgh EH2 4DF SCOTLAND	Timothy Mason, Director	(031)226-6051
Toronto Arts Council 27 Madison Avenue, Suite 2 Toronto, Ontario M5R 2S2 CANADA	Rita Davies, Executive Director	(416)392-6800
Welsh Arts Council 9 Museum Place Cardiff, WALES	Thomas A. Owen, Director	(222)394-711