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Task force on funding of the arts in Canada

A discussion paper
October 1985

P.G. • BIBLIOTHEQUE
UNIVERSITE DE SHEPPARD

TASK FORCE ON FUNDING
OF THE ARTS IN CANADA

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UNIVERSITÉ LE SHERIDAN

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PREFACE

This discussion paper raises a wide range of questions and issues on funding of the arts in Canada which the Task force will be considering before it proceeds to formulate a report addressed to the Ministers of Finance and Communications. The mandate of the Task force on funding of the arts in Canada calls for an examination of more effective methods for the funding of the arts. The three members are **E.C. Bovey**, chairman and **Joan Chalmers**, both from Toronto and **Michel Thérout** from Montréal. **André Fortier** has been appointed as executive director. In accordance with its terms of reference, the Task force will be primarily concerned with the performing, visual and literary arts.

This publication which is widely distributed, is meant to assist individuals, groups and arts organizations who wish to present their views and ideas concerning the funding in the disciplines mentioned. It contains 26 questions and includes specific information concerning the arts. The Task force wishes to generate reactions and therefore, we welcome briefs, information, suggestions and comments in response to this discussion paper. Since we will also be initiating consultations, we would request that all submissions be in the hands of the Task force by December 15, 1985. We wish to point out that all submissions and comments received will be treated as public documents (unless otherwise specified by the sender).

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DISCUSSION PAPER

I - THE MANDATE

The establishment of a Task force on the funding of the arts in Canada was first announced by the Minister of Finance, Michael Wilson, in his budget speech of May 23, 1985. He then said:

The arts and cultural sector plays a vital role in preserving and developing our intellectual heritage. It is not only a source of pride for Canadians, it is also an important source of jobs, as was pointed out at the National Economic Conference. I am announcing, in collaboration with the Minister of Communications, the formation of a special task force to propose initiatives to encourage the private sector to increase its support for the arts.

One month later, on June 26, Michael Wilson and the Minister of Communications, Marcel Masse, announced jointly the appointment of the members of the Task force, together with the terms of reference, reproduced in appendix.

The objective of the government in establishing this Task force is very clear: a more effective funding of the arts in Canada. While maintaining its commitment to the arts, the federal government hopes that in view of its financial situation, ways and means can be found to encourage increased private support. It also requests that the Task force concentrate its attention on the performing, visual and literary arts.

The Task force wishes to make it clear at the outset that it has not been asked to carry out a cost reduction exercise on the federal support of the arts.

However, the arts in Canada, as in other countries, continue to grow. On the one hand, while great progress has been achieved towards excellence in most fields of the arts in Canada, there is still a need for maintaining and further enhancing quality. On the other hand, there are many regions of Canada where the scope of artistic activities and the availability of facilities are limited. In addition, the number of creative and performing artists and writers has increased dramatically over the past decade, providing a reservoir of talent which at present is not being used to the fullest extent possible for the benefit of Canadians.

What we are looking for is an additional two hundred million dollars annually by 1995, beyond inflation.

Such needs in the arts will require additional funding which may come from four sources: consumer, private support, the governments and savings resulting from a more efficient management of the artistic productions while maintaining quality. It is on these broad areas that the Task force intends to focus its attention.

To this end, it will collect existing information and statistics and will undertake a number of research projects. The Task force is convinced, however, that it cannot develop a sound approach to the future funding of the arts without the views and ideas of all interested parties.

Accordingly, to assist those who wish to present their views in the form either of briefs, information, suggestions or comments, the Task force has prepared a discussion paper which suggests some questions to be addressed in whole or in part.

The Task force wishes to stress the fact that it will not necessarily limit its examination to these questions, although they represent our main concerns. Individuals, groups or institutions who review these questions should feel free to extend their analysis and proposals beyond the contents of this discussion paper, provided they relate to the performing, visual and literary arts.

II - FACTS

A) PERFORMING ARTS

The most recent Canada Council data base⁽¹⁾ shows that 203 Canadian performing companies received Canada Council assistance in 1982 as compared to 45 supported companies ten years earlier. In other words four times as many. The number of performances of these companies which totalled almost 25,000 in 1982, increased threefold during the same period. Somewhat relatively more modest increases were experienced in expenses and revenues, about 60 percent in constant dollar terms. Private support more than doubled in real terms over the same period, while governments increased their assistance only by 48 percent. Box office increased by even less - 40 percent- but other earned revenues became a major source of income for companies, being almost five times higher in 1982 than in 1972. Audiences increased by 65%.

Companies supported by the Canada Council are not the only professional performing arts companies in Canada. Statistics Canada has a list of 356 professional companies in its annual survey of the performing arts and it estimates that there could be another 120 companies which might be included in further surveys. In addition, there is an undefined number of groups and organizations, such as festivals, theatres, popular music groups, which operate commercially but nevertheless form an important part of the performing arts activity in Canada and on which very little is known yet.

QUESTION 1: Can we expect the trends shown by the Canada Council data base to continue for another decade?

More specifically, let us examine various aspects of the funding of performing arts:

Earned Revenues

While box office and other revenues of companies supported by Canada Council remained fairly stable in percentage of total expenses over the ten-year period, they covered 49% of total costs in 1982.

- (1) Canada Council: Selected Arts Research Statistics, May 1985.
- (2) Statistics Canada: The Performing Arts Survey, 1985.

QUESTION 2: How can we change this situation and anticipate a larger ratio of the costs to be borne by the consumer in the years to come?

- 0 -

Private Support

Private support has increased from 10% of total expenses in 1972 to 14% in 1982, a remarkable achievement considering the growth in the number of arts companies and activities and the inflation rate over that period. Nevertheless, it represents hardly more than one quarter of the total support of the arts from both private and public sources.

QUESTION 3: Can we realistically expect that the trend in growing private support will be maintained and even accelerated in future years?

- 0 -

Public Support *

Public support, in percentage terms, has fluctuated from year to year. It fell in 1982 to 35% as compared to 37% in 1972, but went as high as 41% in 1977. More significant is the dramatic downward trend in the Canada Council support from 22% to 16% over the period, partly compensated by an increase in provincial support from 11% in 1972 to 13% in 1982, after reaching a peak of 15% in 1977. During this time, municipal support has remained fairly stable at 4% or 5%.

* The term public support applies to direct government funding of the arts.

QUESTION 4: Given the financial situation, how can governments assume a share of the increased funding necessary to meet the estimated growth of the performing arts?

- 0 -

Deficits

We know that deficits are a recurring problem in the performing arts in Canada. Special measures and funding to eliminate such deficits are periodically put in place by governments. Canada Council data base shows that on average, year after year, the deficits amount approximately to 2% of the total expenses. They accumulate and become a difficult burden for the companies.

QUESTION 5: What can be done to avoid or alleviate annual deficits in the arts?

- 0 -

Facilities

a) Construction and Equipment

There has been an important program of construction and renovation of performing arts facilities throughout Canada, which followed, almost without interruption, the major building program in the arts of the 1967 Centennial Year. Good facilities are essential to the quality of the arts but tend to absorb large amounts of money from the private sector and more so, from the three levels of government.

QUESTION 6a): What are the future construction and renovation needs in the performing arts?

Could the balance of funding for capital purposes between the private sector and governments be adjusted?

- 0 -

b) Operation

Existing performing arts facilities are owned and operated either by:

- ° Various levels of governments (directly by departments, indirectly through appointed Boards of Administrators or through government-subsidized institutions e.g. universities).

- ° Private corporations or societies (on a quasi commercial basis).
- ° The performing arts companies themselves.

In all, the operation of facilities absorbs a significant amount of public and private support.

QUESTION 6b): What are the funding requirements in this area? Can we improve on the system?

- 0 -

Creative and Performing Artists

Statistics Canada Census data show that there were 38,475 artists in performing and audio-visual arts in 1981 as compared to 18,400 in 1971, a striking increase of 109%. During the same period, the total labour force increased by only 39%.

QUESTION 7: Can we expect these trends to continue over the next decade?

- 0 -

Commercial Activities

A number of performing arts companies and groups operate commercially in Canada. The form of art, the nature of the event or special circumstances are factors invoked to explain commercial success.

QUESTION 8: a) What are the needs of this segment of performing arts activities e.g. investment?
b) What could be a reasonable balance between commercial and non-commercial activities in the performing arts?

- 0 -

B) VISUAL ARTS

Art Galleries(3)

The number of public art galleries supported by Canada Council increased from 15 to 20 between 1971 and 1981. The total expenditures, however, increased by 127%, in constant dollars, during the same period. In 1981, the major source of revenues for these galleries was public support, approximately 60%. The private sector contributed 24% of total expenditures that year, primarily directed to acquisitions. The earned revenues covered the balance of 16%.

The number of exhibitions varied from year to year but there was definitely a marked increase from 287 in 1971 to 580 in 1981. Attendance also increased but not to the same extent: from 1,580,000 in 1971 to 2,151,000 in 1981, after reaching a peak of 3,147,000 in 1979. Membership of galleries has grown almost five times over the same period and staff multiplied by three.

Artist-run Centres(3)

The Canada Council funding of artist-run centres started in 1973. By 1981, 23 establishments were included in the Canada Council assistance program. While the artist-run centres are more numerous than art galleries, their costs are far less, in fact they represent four percent of all expenditures of galleries and artist-run centres supported by Canada Council. Despite their low cost they would not exist without public support which, in 1981, represented 81% of their funding. Private support amounted to 9% while earned revenues were 12% in the same year.

Museums

Further research will have to be undertaken in order to develop ten-year trends from available museum data. This being said, it is a known fact that public support, (federal, provincial and municipal), has been the main source of revenues for museums for many decades. The most recent published data of Statistics Canada on museums(4) indicate that public support amounted to 78% in 1979 and 80% in 1974. The remaining income representing approximately 20% of total costs, came from private sources and earned revenues.

(3) Canada Council, Selected Arts Research Statistics - May 1985.

(4) Statistics Canada - Cultural Statistics - Museums, Art Galleries and Related Institutions - 1979.

QUESTION 9: Can we expect the trends in funding of museums, public art galleries and artist-run centres to continue for another decade?

- 0 -

Let us take a closer look at the question:

Public Support

The large public support for museums and galleries would indicate a definite affinity with educational institutions.

QUESTION 10: Should the public support of museums and galleries be similar to that of educational institutions?

- 0 -

Earned Revenues

Earned revenues not only represent a small portion of the museums' and galleries' total income, less than 20%, but they are decreasing. By comparison, in the U.S.A. the earned income covers almost half of the total expenses of art museums. Furthermore, some of our museums do not have an entrance fee, contrary to the general practice in many European countries.

QUESTION 11: What can be done to obtain a larger share of the funding from museum-goers?

Should entrance fees become a regular practice in public museums in Canada?

- 0 -

Private Support

The private support towards the programs of art galleries and museums is very small, approximately 6%. However, membership of public galleries has increased fivefold in ten years, according to Canada Council data.

- QUESTION 12:**
- a) What can be done to obtain more private support for museums and art galleries?
 - b) Should members assume a larger role in funding museums and art galleries?

Facilities and Acquisitions

There are large sums collected from private sources for the building of new museums and public galleries facilities. The Council for Business and the Arts in Canada (CBAC) estimates that in 1985-86, 18.5 million dollars will be required from the private sector for capital needs of museums and galleries. In addition, private donations for acquisitions of art and museum artifacts, along with donated art were estimated at 13.5 million dollars in 1984-85.

- QUESTION 13:** Can we expect the capital needs of museums and galleries to diminish in the next decade, thereby releasing funds for programs?

Visual Artists

A 1978 survey of visual artists by the Cultural Statistics Program of Statistics Canada indicated the average income of full-time visual artists to be \$7,600 (about 60% of national average), of which only half came from the sales of their art. Part-time artists were in a more difficult situation since their average annual earnings totalled \$6,400 and only \$1,000 came from the sale of art. 3,500 painters, sculptors and other related graphic and visual artists were included in the survey.

- QUESTION 14:** a) How can we expand the market opportunities so that the visual artists can earn a more decent living from their art?
- b) How many more should be funded?

Commercial Art Galleries and Auction Houses

The commercial art galleries and auction houses are an important sector of the visual arts activities in Canada. They provide a showcase for many Canadian artists and for some, they are an important source of income.

- QUESTION 15:** How effective are commercial art galleries and auction houses in developing markets for Canadian artists?

C) LITERARY ARTS

It is not within the mandate of the Task force to examine the publishing industry. We understand that publishing is the subject of other studies within the federal department of Communications and at other levels of government. We are therefore restricting our analysis to the literary arts, including books and magazines, as defined by the Canada Council.

Based on data from the Canada Council Block Grants program, there has been an increase of 14% in the number of eligible Canadian books published from 1977 to 1984. There were 1,296 new titles published in that year. The back list of such books has augmented by 43%, from 9,800 in 1977 to 14,000 in 1984. The trade sales have grown from \$24.9 to \$41.6 million dollars in seven years. The Canada Council Block Grants program increased from \$1,430,000 to \$2,945,000 over the same period. In constant dollars, the trade sales have in fact decreased by 9% over the seven-year period, while Canada Council's assistance has increased by 10%. On the other hand, Canada Council reports that the Block Grants program covered in 1984 only 40% of the English publishers' shortfall in eligible books as compared to 80% two years earlier, and 36% of the French publishers' shortfall, compared to 50% in 1982.

According to Statistics Canada's survey of writers in 1979, only 28% had been full-time writers in the previous year (more than 30 hours each week) and only half of their income of \$12,500 came from writing.

Canada Council also reports that it supported 103 literary and arts magazines in 1984 as compared to 68 in 1977. The amounts allocated to the support of magazines for the same years were \$1,873,000 and \$1,100,000 respectively. This, in effect, was a decrease of 12% in constant dollars.

Data on the contribution of other levels of government or other federal programs to the literary arts are not readily available. Similarly, the publishers' net losses in this area of their activity would need to be surveyed. Nevertheless, some questions deserve immediate attention.

- QUESTION 16:**
- a) What should be the financial contribution of publishing firms to the production of literary works?
 - b) How could private support be channelled to publishers for the production of literary works?

- 12 -

- c) How can we increase the number and income of full-time writers in the field of literary arts?
- d) To what extent should literary and arts magazines be self-sustaining?

- 0 -

III - FUNDING SOURCES

Over the last four decades, the growth of the arts in Canada has been accompanied by a considerable expansion in funding sources. Not only has earned income from ticket sales and sales of artistic works increased substantially, but more funding has been made available from individuals, corporations, foundations, and all levels of government. Each of these sources is of crucial importance to the future funding of the arts, as is a more efficient control of expenditures.

A) SAVINGS AS A SOURCE OF REVENUE

Good artistic direction is the foundation of all arts organizations. Without an inspired artistic director or curator they do not survive. To assist the artistic personnel in managing the affairs of the organizations, there exists generally a board of directors composed of volunteers dedicated to the support of the arts. For medium and large-sized organizations, the board usually employs a full-time or part-time manager. In many instances, this works well, but it is evident, from past experience, that budgetary controls are often lacking, that marketing and promotional techniques are less than adequate, and that fund-raising capabilities are constantly overestimated. The net result is recurring deficits.

- QUESTION 17:
- a) What can be done to improve the management of arts organizations in order to achieve savings as an additional source of funding?
 - b) Do cost controls represent a viable means of savings in the arts? Where could costs be cut most effectively without impairing the quality of artistic presentations?

B) EARNED INCOME

Artists and arts organizations derive their "earned income" from a variety of sources, including ticket sales, admissions, memberships, sales of products and ancillary sales, such as books, catalogues, reproductions, posters, etc.

- QUESTION 18:**
- a) What financial, marketing and management improvements are required to expand audiences and markets for the performing, visual and literary arts?
 - b) Is raising admission prices a viable means of increasing revenues for the arts?
 - c) What techniques can be used to increase the sale of artists' works? Is there a potential for increasing earned revenues from media fees? Could commercial sales be exploited more vigorously?
 - d) To what extent can revenues be increased through the sale of such products as posters, souvenirs, catalogues and programs?

- 0 -

C) PRIVATE FUND-RAISING

1. Individuals

Many people in the arts feel that private fund-raising must be substantially increased if the arts are to continue to expand and flourish.

- QUESTION 19:**
- a) Are board members who have financially committed themselves, more effective as fund-raisers than other individuals?
 - b) Should private benefactors be encouraged to sponsor art events the way corporations do?
 - c) To what extent can funding for the arts be increased through private fund-raising projects, such as star performances, auctions, gala evenings, etc.?

- 0 -

2. Foundations

Foundations are being solicited more and more by artists and arts organizations as a funding source.

- QUESTION 20:**
- a) How can foundations be persuaded to provide a larger share of their total donations in support of the arts?
 - b) Should future foundation funding be encouraged with respect to particular art forms, specific needs, or highly experimental works?

- 0 -

3. Corporations

Over the last three decades, there has been a dramatic increase in corporate funding for the arts. Not only has general corporate funding increased, but corporate sponsorships have risen significantly. Lately, several corporations have been providing long-term sponsorships for arts organizations.

- QUESTION 21:**
- a) Can more effective arguments be made to corporations concerning the benefits of corporate support of the arts?
 - b) How can medium-sized and smaller sized companies be encouraged to support the arts?
 - c) Should the marketing and advertising budgets of corporations be the main source for corporate support for the arts in the future?
 - d) By what means can corporations provide more free professional services to the arts in the areas of fund-raising, marketing, accounting and management?
 - e) How can board members assist smaller arts organizations to make more effective presentations to the corporations' donations and sponsorship committees?

- f) How can smaller arts organizations attract more effective board members?

D) GOVERNMENTS

Much of the growth of the arts in Canada over the last four decades is the result of increased governmental financing, particularly at the federal and provincial levels. If funding levels are to be enhanced, it is clear that additional funding sources will have to be developed within existing government departments and agencies concerned with the arts as well as in departments and agencies not traditionally associated with the arts. Moreover, many sense the need for much greater municipal support of the arts.

- QUESTION 22:
- a) What are the most effective means for generating increased support for the arts from the various levels of government?
 - b) Should the arts be linked more closely with tourism, trade, employment and regional economic expansion? If so, should government departments concerned with these areas be contributing much more financially to the development of the arts?
 - c) What roles and responsibilities for arts funding are most appropriate for the various levels of government?
 - d) How can funding for the arts at the municipal level be expanded most effectively?

IV - SPECIAL OPPORTUNITIES

If funding levels for the arts are to be raised, many more funding sources will have to be identified and exploited. In part, this depends on changes in existing methods and procedures, particularly in such areas as taxation and volunteerism, and in part it depends on the development of new and imaginative programs.

A) TAXATION

Tax incentives are a major tool of government to stimulate greater activity in the private sector. While not restricted to the arts, many measures in the Canadian tax system affect donations, in both money and in kind, to a variety of arts activities. A number of recent studies, reports and representations have suggested ways to improve the tax situation with respect to the arts.

- QUESTION 23:**
- a) What changes are needed generally in Canada's federal, provincial and municipal tax laws to generate higher levels of financial support for the arts?
 - b) Should individuals and corporations be given tax credit advantages when they contribute to the arts?
 - c) Should a special tax be levied on commercial establishments which benefit from the economic impact of the arts, the revenues to be earmarked for the arts?
 - d) What tax incentives would encourage individuals and corporations to "invest" more in the performing, visual and literary arts?
 - e) What changes in the tax system would increase the number and size of contributions from foundations to the arts?
 - f) What tax initiatives would stimulate:
 - i) greater attendance at artistic events
 - ii) higher income for artists
 - iii) improved sales of artistic works

- g) Should there be special tax incentives to encourage more experimental projects?
- h) Should there be tax deductions to encourage consumers to increase their support to arts activities?
- i) Should capital gains tax be eliminated for donations of securities, works of art, etc., to artistic organizations? Would the gain of income for the arts outweigh the loss of tax revenue for governments?

B) VOLUNTEERS

Volunteers provide a vast reservoir of labour for the arts. Most volunteers receive little or no financial remuneration, and yet work countless hours each year as organizers, administrators, fund-raisers, and board members.

- QUESTION 24:**
- a) Should volunteers be allowed to write off a portion of the expenses they incur on behalf of the arts?
 - b) Are there more effective ways of utilizing the services of volunteers in the future development and funding of the arts?

C) MATCHING FUNDS

The principle of matching public funds with private donations for the funding of the arts has often been used by a number of provincial governments and occasionally by the federal government. In those cases where it has been used, it seems to have generated a greater amount of money than would otherwise have been possible.

- QUESTION 25:** a) Should the principle of matching funds be utilized more frequently and more effectively by governments as a means of leveraging funds from other sources?

- 0 -

D) OTHER OPPORTUNITIES

- QUESTION 26:** a) How can the labour movement in general and labour unions in particular be encouraged to contribute more to the arts?
- b) Does Canada need an Arts Development Bank? If so, what basic functions should it perform?
- c) Is a Canadian Arts Marketing Agency needed to promote greater sales of artists' works within Canada and abroad?
- d) How can more funds for the arts be realized through estates, bequests, trusts and other inheritance measures?
- e) What other innovative activities and programs can help to stimulate greater funding of the arts in Canada?
- f) What other changes are required in public and/or private funding mechanisms to yield greater support for the arts?

- 0 -

CONCLUSION: Future trends and needs in Canada

The needs of the arts in Canada are assessed through expenditure levels. We, as a Task force, believe that the funding of these needs comes from four main sources:

- a) the consumer
- b) the private sector
- c) the government
- d) savings resulting from more efficient management

We, therefore, wish to research, document and analyse each of these sections in relation to one another and compare their evolution over the past ten years, based on current trends. We then plan to investigate how trends could be changed if new measures, fiscal and others, were put in place.

By generating discussions, we hope to gather as much pertinent information as possible. Your input will, therefore, be greatly appreciated.

Reminder: Deadline December 15, 1985.

APPENDIX

1

TERMS OF REFERENCE

1. The cultural sector is recognized as a vital part of Canada's identity and as an important industry in terms of employment opportunities and potential economic growth. Its continuing vitality depends, in part, on the availability of adequate funding. The fundamental objective of this Task force is to inquire into the means by which the cultural sector in Canada can be more effectively funded.
2. The sources of funds for the cultural sector include earned revenues, private donations and government grants. The federal government has played a major role in supporting this sector through its various cultural agencies, grant programs and tax incentive measures. While it is expected that this role and the similar roles assumed by the provincial and municipal governments will continue, the Task force will suggest ways of encouraging more financial support from the private sector.
3. The cultural sector encompasses a broad range of activities and organizations. For the purpose of this Task force, the primary focus will be directed towards the performing, visual and literary arts.
4. In determining the state of cultural funding in Canada and the options for its improvement, the Task force will consider:
 - a) the extent of and balance among the existing sources of funds for the cultural sector in Canada, and the respective roles of the public and the private sectors in funding this sector;
 - b) the types and effectiveness of tax and other incentives currently available to cultural groups and individuals in respect of the development of skills and the creation and presentation of cultural goods and services;
 - c) the types and effectiveness of tax and other incentives currently available to consumers and patrons of cultural goods and services, whether they are governments, corporations or individuals;
 - d) the role and provisions for volunteers in supplying essential services to the cultural sector;
 - e) the sources of funds and the types and effectiveness of incentives relating to the cultural sectors of other countries.

5. The report of the Task force will set forth a general strategy and make specific recommendations for the achievement of more effective funding of the cultural sector in Canada, taking into account current budgetary restraints and economic conditions, with respect to:
 - a) the optimal overall level and mix of the sources of funds for the cultural sector in Canada and the relative public and private sector roles in funding cultural activities and organizations;
 - b) the means for encouraging the private sector to provide more financial support through, for example, donations and the purchase of cultural goods and services;
 - c) the means for increasing the effectiveness of cultural organizations in soliciting support from individuals, corporations and foundations;
 - d) the roles to be played by government and the private sector in promoting and disseminating information about cultural activities in Canada;
 - e) the appropriate allocation of government funds among the various cultural activities and disciplines.

6. The Task force will consist of 3 members appointed from the private sector. The Task force may hold public hearings or consult the public in the manner it considers necessary, and may draw on the expertise of the departments of Finance and Communications. The Task force may, at the request of the minister, advise on particular issues in advance of the final report, which shall be addressed to the ministers of Finance and Communications and published by June 30, 1986.

Members of the Task force

Edmund C. Bovey is a director and member of the executive committee of Norcen Energy Resources Limited. Born in Calgary and educated in Victoria, British Columbia, he joined Northern and Central Gas Corporation Limited (a predecessor of Norcen) in 1964 and retired as its chairman in April 1981.

Mr. Bovey is currently a director of a number of companies, including Abitibi-Price Inc., Canada Packers Inc., Canadian Imperial Bank of Commerce, Hollinger Argus Limited, MONY Life Insurance Company of Canada, PPG Industries Inc., and PPG Industries Canada Ltd. He is also a past president of the Canadian Gas Association, a member of the Canadian Economic Policy Committee, a director of Canadian Executive Service Overseas, and chairman of the board of governors of the University of Guelph.

In addition, Mr. Bovey is a past president and trustee of the Art Gallery of Ontario and its Foundation, vice-president and member of the board of Roy Thompson Hall and of the National Ballet of Canada, chairman of the board of Wellesley Hospital, a vice-chairman of the International Council of the Museum of Modern Art in New York, and past chairman of the Council for Business and the Arts in Canada. He is also president of the Canadian Federation and the World Federation of Friends of Museums.

Joan Chalmers was born and educated in Toronto, graduating from the Ontario College of Art in interior architecture and design. She worked first as a writer, then as an art director for a long list of magazines in Toronto, London (England) and then again in Toronto, culminating as a designer for Chatelaine and Canadian Interiors.

Since 1967 she has been very active in the development of a network of councils for the creators of hand-crafted objects, primarily the Ontario Crafts Council, the Canadian Crafts Council and the World Crafts Council.

Ms. Chalmers is currently president of the Woodlawn Arts Foundation, a member of the Glenn Gould Memorial Foundation and of the board of the Young People's Theatre. She is an honorary fellow of the Ontario College of Art, an honorary member of the Canadian Crafts Council, and has received the President's award of the Ontario Crafts Council. Most recently, the Canadian Conference of the Arts presented her the Diplôme d'honneur, for outstanding contributions and achievements in the arts in Canada.

Michel Thérroux is a partner and tax specialist with the Montreal accounting firm Samson Bélair. Graduated with a B.A. from the Collège de l'Assomption, he then studied at the École des hautes études commerciales in Montreal, obtaining degrees in commerce and accounting, and teaching for a year in the accounting department of the school. He then joined Samson Bélair in 1971, where he worked on public audits before joining the firm's taxation department.

Mr. Thérout taught accounting practice for two years in the industrial engineering department of the École Polytechnique de Montréal and taxation courses at the École des hautes études commerciales de Montréal on a part-time basis from 1972 to 1981. He was also an instructor for tax seminars given by the Order of Chartered Accountants of Quebec and the Institute of Chartered Accountants of Canada, and conducted courses, seminars and conferences for members of his firm and its clients.

Mr. Thérout is a member of the Order of Chartered Accountants of Quebec, a member of the tax committees of that organization and also the Chambre des Notaires de la Province de Québec, and a member of the Canadian Tax Foundation and its Quebec equivalent, the Association québécoise de planification fiscale et successorale.

André Fortier was assistant under-secretary of State responsible for the development of federal arts and culture policies from 1969 to 1972, director of the Canada Council from 1972 to 1975, under-secretary of State from 1975 to 1978 and the first president of the Social Sciences and Humanities Research Council from 1978 until he retired from the Public Service in October 1982. He is currently president of Les Entreprises Cabys Ltée., a private consulting firm specializing in arts management and policies. As consultant, he assisted the Canadian Conference of the Arts in the development of a third strategy, and Statistics Canada in the development of its cultural statistics program. He is chairman of the National Advisory Committee on Cultural Statistics.
