THE COMMUNITY ARTS COUNCIL
OF VANCOUVER

Its Place in the Organization
of Balanced Leisure-Time Activities

by

DOROTHEA MOIRA SWEENY

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ABSTRACT

Creative art experience has been widely recognized, in recent years, as an important facet of the recreational activity of human beings. In an age where leisure-time has become the right of most people, provision of facilities for its constructive use has assumed increasing significance. As a result, many new developments in recreation have emerged, including growth of group work specialization within the field of social work. Another related supplementation has come in the initiation of a new coordinative movement in the arts, one phase of which is described in the following study of the Community Arts Council of Vancouver.

Embodied in the thesis is information obtained from within the Arts Council itself: from its files; from the people directly concerned with its inception and development; and from the writer's personal experience as a staff member. Other material is taken from the publications of the two coordinative movements from which the Arts Council's thinking borrows: those of American Welfare, and the Arts Council of Great Britain; and is tied in with current Canadian trends as shown by the work of the recent Royal Commission on Arts Letters and Sciences. In addition, inform-
ation both quantitative and qualitative was obtained from a sampling of Arts Council affiliate-groups, through questionnaire and interview methods.

The experiences of the war years, both on this continent and in Great Britain, underlined the values of supplementing the sporadic, unrelated activities of spontaneous and autonomous art groups with some organized means of coordinating these activities and providing essential joint services beyond the financial capacities of individual groups. Vancouver was the first city on the continent to attempt such provision on a local level, and did so in direct recognition that arts, the symbolization of man's basic drives, were essential to the common good, thus integral to welfare.

In the light of this basic assumption of the movement, it was felt that a study of the growth and development of the prototype of other local Arts Councils on this continent would have reference value within the field of social work.
ACKNOWLEDGEMENTS

The making of this study has in itself been a lesson in "process" not easily forgotten by a social group worker. Any measure of success it may achieve in painting accurately (though necessarily in summary) the growth and development of an Arts Council, must, therefore, be shared by the numerous individuals and groups who have contributed to it.

It is futile to attempt to acknowledge all the help that has been given throughout its preparation. Certain individuals and groups, however, deserve special mention.

The writer's thanks must therefore go to Miss Jean Russell, Mrs. R. R. Arkell, and Mr. Alec Walton (Past Presidents and current President respectively); to the members of Board and Executive of the Arts Council, who have passed on their intensive knowledge of the organization and its forerunners; to all the groups who took part in the present survey and have otherwise contributed; and to the School of Social Work Faculty, particularly Miss Marjorie J. Smith; Dr. Leonard C. Marsh (whose guidance on content, form, and procedures has contributed the research approach); and Miss Elizabeth V. Thomas, (who has, throughout 'led me to the threshold of my own mind').
"They were ordinary citizens interested in these things because they attached importance to them....

"Any account of our efforts, therefore, is not the report of an academic project but a human interest story."

The Rt. Hon. Vincent Massey, speech to the Canadian Club, June 11th, 1951.
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Preface: Background of Arts Survey

This study is in part the outgrowth of the B. C. Community Centres Conference held in the spring of 1950. At that time a discussion was held on "The Organization of Cultural Art Activities." This session was chaired by a professional social group worker, whose knowledge of program media in the social agency setting led to emphasis on cultural arts as one of the "tools" used in the group work method. The two panel members were a board member of the Community Arts Council and another social worker active in program development in a local agency.

The writer's interest in the Community Arts Council was stimulated by the seeming lack of integration of the thinking of participants in this meeting. By the end of the session, it seemed clear that no two people in the room had the same impression of the subject under discussion. The impression the writer had throughout, was that the group workers were interested but did not know enough about the
Arts Council to understand its function, while the speaker on arts organization did not understand the basic principles on which the social workers' questions were based. Any clarification of either point which the present thesis may provide will make the study worthwhile. From the writer's point of view, however, it is worthwhile if only because of the fascination of the subject which five months within the Council as executive staff has produced.

During the early days of Vancouver, the growth of groups interested in cultural art activities was as haphazard and uncoordinated as in any other young community. People gathered to form art groups primarily on a social basis, common interests serving as an entree to social intercourse, associations in their turn leading to development of common interests. The early settlers expressed their feelings about life in this new part of the world, through painting its scenery, by occasional writing, and through taking an interest in the Indian culture of its surroundings. In addition, they expressed their feelings about their "homelands" by interpretation of the music, art, dances, and literature of other countries. Many art groups grew up, and flourished as autonomous units. Seldom, however, did they all get together. Indeed, it might still be said that proliferation of diverse groups is characteristic of Vancouver today.
When the depression came, there was little money to spare for the operation of art groups, and many of them declined or ceased to exist. Eventually, however, the depression led to development of another program which was to have considerable bearing on the direction of arts in British Columbia. This was the first Provincial Recreation program, inaugurated in 1934 as a plan for those "not gainfully employed". From 1934 until 1937 (when, under the Dominion-Provincial Youth Training Plan, it received support from the Departments of Labour, both Federal and Provincial), it was financed entirely by the British Columbia government.

While this program was organized primarily around concern with unemployed youth, its subsequent development had pointed up some of the needs for varied expressional opportunities for all the people. Although reaching large numbers of people, Pro Rec itself has not yet implemented the plan in its broadest sense.

Soon after 1939, production for war curtailed both the money available and the interest in arts groups. Before long, it had, in many respects, however, the opposite effect. Money from war industries started to pour into Vancouver, and with it came not only a vast increase of population (service personnel, industrial workers and their families), but also

an increased need for "morale building" entertainment. Much government money went into the production of shows for the armed forces, and many of the earlier art groups were resuscitated in order to present concerts and exhibits for both service personnel and workers in war industry. Many of the factories followed the lead of other countries in introducing music into their work day to lighten the work burden and to speed up production. Art appreciation opportunities were also increased.

During this period when a "patriotic premium" was placed on giving entertainment to the armed forces and to war workers, a high degree of cooperation was displayed by various art groups in working out joint programs. It is not surprising that once having experienced the benefits of collaborating in this area, people should have shown strong desire to maintain and promote further cooperation after the war.

By the end of hostilities it was evident that increased opportunities provided during the period of hostilities had heightened appreciation of arts and had offered many their first chance of creative participation. Action was needed if this new cultural life were to be kept alive and expanded in pace with the tremendous population growth. In addition, population growth meant overcrowding without corresponding housing development. Many lived in cramped and inadequate
quarters and families which had previously centered their lives in the home had to seek expressional outlets beyond its confines. This meant an added demand on already overburdened group work and recreation personnel and facilities. It was no longer possible to rationalize that "such services were needed by limited groups only." Nor was it possible to separate the physical welfare needs from their emotional components. Recreation and informal education services grew by leaps and bounds in an effort to meet the demands placed upon them. They could not hope to fill all the citizens' needs for recreational outlets, and specialized art groups were among the numerous additional outward expressions of these needs. Alert citizens felt the pressures in this area, and resolved that something must be done about better organization of Vancouver's cultural life, if facilities were to be expanded and coordinated and duplication eliminated.

Among the many organizations which were aware of the problem the Junior League is outstanding. It is significant that they saw the need for coordination of cultural opportunities as only one of a number of inter-related concerns centering around use of "spare" time. The most important of the projects they undertook in this connection was sponsorship of the first group work specialization course in the Department (now School) of Social Work at the University of British Columbia. Another successful effort was the organ-
ization of the Volunteer Bureau.

In 1945, they took active interest in the Welfare Council's survey of group work and recreation in Vancouver. At the time this study was being prepared, Miss Virginia Lee Comer, Consultant on Community Arts to the Association of Junior Leagues of America, Inc., happened to be in Vancouver. Miss Comer's plan for community cultural study appealed to the local chapter of the Junior League and also to the Director of the Welfare Council. The Vancouver Junior League, therefore, decided that a study of art activities was in order, and possible of successful completion if the services of the director of the group work and recreation survey could be secured. This was accomplished, and Mr. L. E. Norrie, secretary of the Pacific South Area Council of the Young Men's Christian Association, was employed as director and compiler of both studies — one sponsored by Welfare Council and Rotary and Kiwanis Service clubs, the other by the Junior League. Both studies were conducted simultaneously.

In inaugurating the survey of cultural art activities and interests, the Junior League requested that a committee of interested citizens be formed. This group became the


Community Arts Survey Committee, and started its work in July 1945. Nearly a year later, (May 1946), the committee presented its report, *The Arts and Our Town*. The report was a compilation of data received in reply to questionnaires sent to every known organization which might have direct or indirect concern with cultural art activities. It covers not only groups with specific art focus, but also a large number of organizations operating in related fields.

The Findings of the Report

Summary of "Opportunities to Participate in Cultural Arts in Vancouver".

Early in the report, an alphabetical index of arts groups and organizations in related fields with art activities or interests is given. There is also an index of groups by art forms. Together, these indices provide a codified version of the art participation and enjoyment opportunities available to all age groups in Vancouver in 1945. Keeping in mind that (from a purely artistic point of view) groups concentrating on one or two art forms may have had higher standards than those whose interests ranged widely, it is interesting to note that certain groups sponsored four or more art forms. These included the Vancouver School Board (night classes), the Vocational School and the City Art

School as well as four private schools. Three recreation
and informal education agencies (two Neighbourhood Houses
and one Y.W.C.A.), the Labour Arts Guild, some little theatre
groups and the C. B. C. regional broadcasting station were
also included in this list. Thus it is clear that those
organizations whose main purpose is either formal or inform-
al education are ahead in providing wide coverage of arts.
The two Neighbourhood Houses and the Y.W.C.A., the University
and the Labour Arts Guild had participant and spectator
opportunities for two or more age groups in nearly all phases
of arts.

The remainder of the report covers in brief the organi-
ization, program, and facilities of art and cultural groups
and organizations in related fields whose art interests were
secondary. Between 180 and 200 organizations are covered.
Exact count is difficult because many were sub-divisions of
larger organizations. It is evident, however, that a large
majority of the groups had a secondary rather than a primary
interest in art activities as such, and to some the interest
was almost incidental.

Footnote:
5. The list of possible art forms on which this classifi-
cation was based includes art, crafts and hobbies,
dance, drama, literature, music, visual education,
public affairs and "miscellaneous".
Groups with Primary Art Interest.

Most of the forty-six "Art Associations and Clubs" had one particular form in which they specialized, although there were a few with broad interest in developing all forms. Of the total number of groups so listed, ten were devoted primarily to arts and crafts, eight to drama, eight to literature, and twenty to music.

As many of these organizations are now members of the Community Arts Council, they will be referred to in a subsequent chapter. In the overall picture of the situation as it was in 1945, however, it is interesting to note that the majority of arts clubs or organizations at that time had open and unlimited membership and were financed mainly by membership fees. It is true, with regard to the membership, that some specialist groups, (such as choral societies and orchestras), required proof of musicianship as a qualification for joining, but most of the groups asked only a genuine interest in the subject.

Most of the art and music clubs had exhibitions or concerts which were open to the public, and small fees were charged for some of these. Several groups gave scholarships for promising students; but few, however, indicated affiliation or cooperation with other groups. It is difficult to gauge how representative the various boards or executives of these groups were, as their methods of appointment or
election were not described in comparable fashion.

Within the overall picture of Vancouver's art groups, as developed in the report, a few deserve special mention because of their emphasis on community creativity, and their broad views about arts in general. These included such large organizations as the Federation of Canadian Artists, and the Labour Arts Guild (now extinct). The Labour Arts Guild sponsored numerous free classes, exhibitions, and concerts for its members and gave considerable opportunity for both participation and public enjoyment of art activities in an effort to develop a vital "grass roots" culture.

All of the drama and arts and crafts groups gave opportunity for actual creative participation in the art form concerned, while four of the eight literary groups and the majority of the music groups did likewise.

The "arts and crafts" groups included clubs for sketching and painting, photography, films, weaving, and stamp collecting. Various aspects of drama organization were indicated by inclusion of the Dominion Drama Festival; the School and Community Drama office; (Provincial Dept. of Education); Community Self-Help Drama groups; the drama program offered in connection with the Park Board's playgrounds; the Council of Canadian Drama Award (concerned with standards); and the Army Service Shows. Literary groups were concerned with creating or recreating prose and poetry,
and the groups not primarily interested in writing either of these forms were engaged mainly in studying Shakespeare, Dickens and Burns. Of the many music groups discussed, the main categories were "straight" music clubs, choral and partsinging groups, music teachers' groups, oratorio and operatic groups, three bands, two symphony orchestras, in addition to the B. C. Music Festival organization, and four concert series of visiting artists.

Of considerable importance in Vancouver's cultural life, was (and still is) the Vancouver Little Theatre. At the date of the survey, it was run by a board of eleven members, and financed by worker and audience memberships and ticket sales. This group is the oldest Little Theatre in Canada, has always been strongly participant, and has developed many side lines in the arts in cooperation with other community groups. Its purpose, according to the findings of the survey, was to help drama groups of all kinds within the community. Its location was not central, however, and its facilities, though fair, needed improvement.

The other community-centred aspect of Vancouver's theatre life was Theatre Under the Stars, operated by the Vancouver Park Board under a civic grant. This theatre had its own training school, the B. C. Institute of Music and Drama (now the B. C. Conservatory of Music, Drama, and Allied Arts). Few fees were charged for classes in this school from which
graduates went directly into the theatre company. The training school had considerable facilities and gave a fairly comprehensive course in a variety of theatre arts, but the Theatre Under the Stars itself had poor facilities. (Also operated by the Park Board were a number of playgrounds where participation in dance and drama groups was available to the public.)

On a community basis also was the Vancouver School of Art, which was run in conjunction with the city school system to give professional training in fine art, as well as in commercial and industrial art. It was found to be financed both by public funds and by tuition fees, to have a large staff of full-time and part-time instructors, and an enrollment of 894 ranging in age from 16 to 70 years. Although its space was unsuitable for rental to other groups, its exhibitions were open to the public, and some volunteer service was given to the two Neighbourhood Houses and the Y.M.C.A..

The location, facilities, and opportunities presented by the Vancouver Art Gallery, the Museum and the Public Library were noted, and some strong needs for improvements in this area were indicated by implication. In addition there was a recommendation that support be mustered for the Museum Board toward erection of a modern museum with sufficient operating funds...for better location and circula-
Organizations with Secondary or Incidental Art Interests

That both labour and management were concerned with art activities is evident in the discussion of business, industrial and commercial organizations and labour unions. Many of these had their own art interests, particularly musical and visual education programs. War industry, department stores, and large food producers were among those in the first category, while trade unions representing transportation workers, ship-builders, plumbers and steamfitters had concerts and other programs of their own. Many of these were affiliated with the Labour Arts Guild or the Workers' Educational Association.

Three women's clubs, a P.T.A., four service clubs and a cooperative council were listed among the civic and fraternal clubs covered by the study as having particular interest in the arts.

Outstanding among the groups mentioned under the heading "Nationality Groups" was the Canadian Folk Society which sought to preserve and present to the public the music, dances, and customs of the various ethnic groups in the population. Separate Bavarian, Polish, Croatian and Welsh Societies had special interests in particular forms of art. Most of these were interested in more than one form, and provided opportunities for participation as well as enjoyment.
Six churches were described as having groups in at least three main art areas. All were active in music and five in crafts programs. Most of the rest of the churches had choral groups and twelve of these gave participation opportunities to two or more age groups. Many of them had limited facilities, however, and were (in most cases) unable to open what facilities they had for the use of other groups, because of tax regulations.

Report on the private leisure-time agencies included the Vancouver Boys' Club Association, Boy Scouts, Girl Guides, the Y.M.C.A. and the Y.W.C.A., the Alexandra Community Activities (two neighbourhood houses, a play school and a camp) and the three seamen's agencies, (Vancouver Sailors' Home, the Seamen's Institute and the Missions to Seamen). Of these, all except Boy Scouts and Girl Guides receive large portions of their finances from the Community Chest and Council. As mentioned earlier, the agencies of Alexandra Community Activities and the Y.W.C.A. carried on a wide variety of arts programs. These, however, were the exceptions rather than the rule.

Treatment of the formal educational facilities of the community broke down into three sections: art, music, drama and dance schools (previously mentioned in this chapter); private grade and high schools; and public elementary and high schools. (As all these facilities are being dealt with
out of the alphabetical order of the report, it would seem obvious that the University should also come within this discussion).

Questionnaires sent to the schools requested information covering location, staff, and enrollment; school facilities such as auditoria, stage and lighting, library and library staff, musical instruments, and audio-visual aids. Questions on curriculum were geared to indicate art classes given, and the grades to which these were given; what opportunities there were for music; what financial obligations, if any, were incurred by students taking these courses; and the degree of integration of arts into the total school life. Questions on extra-curricular activities dealt with the numbers and kinds of clubs; the degree of teacher supervision; the number of programs open to the public or brought in from the community; the productivity of creative activities in these groups; and the amount of interchange of cooperation or assistance within the community.

Forty-six public elementary schools answered the questionnaire. Of these, about fourteen indicated considerable differences in ethnic background among the students. Twenty-nine indicated that they had auditoria, of varying sizes and stage facilities. Almost all the schools had libraries, and most had trained librarians, but the size and quality of the libraries varied enormously. Most of them had some musical
instruments, and at least a slide projector, but it was surprising to find how limited these facilities were in some of the smaller or older schools. The majority had some indication of art classes, vocal music, and a limited amount of drama and dancing, either in the curriculum or in extracurricular activities. Many had little indication of contacts with the community at large, even through open school concerts.

The twelve junior and senior high schools surveyed showed a very different picture from the elementary schools. Only two had no auditoria or stage, and all ran considerable programs in arts both within the curriculum and outside it. Their supplies of musical instruments and audio-visual aids were well in advance of anything found in the majority of elementary schools. The Vancouver Technical School had a very good arts program, and one high school showed considerable community cooperation and interchange of services.

Of the four private schools answering the questionnaire, York House was the only one which contributed its creative activities to the community.

The community contribution of the University could hardly be questioned, but the survey listed its theatre and exhibition facilities, its library, its museum collection and its educational and adult educational facilities, and mentioned the large number of concerts and other programs open
Before leaving discussion of the formal and informal educational facilities of the schools, social agencies, and churches, let us look briefly at the recommendations of the survey committee which pertain directly to this section. The recommendations themselves summarize the findings in a sense, when they call for activity on the part of schools, social agencies, and churches to enlarge opportunities for artistic participation in drama, dance, drawing, painting, modelling, pottery, record collecting, play reading, music appreciation—toward increasing art appreciation, and to give opportunities for learning the art of discussion techniques. The committee also recommended use of concern for family life education as a means of raising cultural standards, and suggested there was need for concern with Community Centres development as the focal point of cultural as well as recreational and athletic activities. It saw a need to bring the practice of taxing non-profit educational organizations to public notice through cooperative efforts of the Welfare Council, the Council of Churches, and others. In direct relation to educational facilities, it saw a need for special study of art teaching methods in the schools, and for advisory committees or specialists on cultural arts toward upgrading and increasing work in this program field. This recommendation ties in closely with the need for a
University department or conservatory of music for high standards of training and appreciation.

Finally in the survey, bringing together earlier mentions of inadequate facilities for Little Theatre and Theatre Under the Stars, the committee investigated the professional theatre activities of Vancouver. Although at the time of the survey they found three reasonably large movie theatres available for stage performance (ranging in seating capacity from 2870 to 1246 and having raked floors and satisfactory acoustics) rental rates necessitated high admission charges and elimination of student rates. The committee, therefore, strongly recommended action toward securing large public auditoria to spread activity community wide.

From the point of view of subsequent developments the recommendations suggesting formation of a cultural arts council to coordinate the efforts of spontaneous, unrelated groups; for increase in the number of cultural publications; and as a medium for evaluation of arts programs, are perhaps the most important for the purposes of this study. The committee suggested that:

"...if a cultural arts council is organized it might set up advisory services to promote forward steps in the field of arts education among schools, group work agencies, Provincial Recreation, churches, etc... It may be that an adult education council would cover the situation more adequately, with a cultural arts section devoting its time to the arts. One thing is certain, that culture and the appreciation of its various
elements moves forward only as fast as the educational level of the general community develops. Therefore, if we would push forward in the cultural arts, we must push forward in the other elements that make up a well-rounded community, for the culture of a city is more than its art. The art of living is the all-encompassing quality that makes for the appreciation of the various elements that go into the art of living.  

The purpose of the study was to make possible concerted community action and planning by showing a factual picture of existent services in this area, and the overlappings and gaps in service. Miss Comer contributed her experience and insight in this field, and her understanding of the interrelationships of welfare and cultural needs. Mr Norrie contributed technical knowledge of how to compile a survey.

Analysis of The Arts and Our Town

From the published results of the study it is amply evident that the questionnaires used in obtaining material from individuals and groups were formulated with much attention to detail, and geared toward obtaining comprehensive and comparable data on the essential features of each organization. It was emphasized that the findings of the study could not be static, as the groups were constantly changing, with old ones dying off and others springing up. Advertisements were run in the daily papers asking any individual or group interested in the study to get in touch with the committee, if they had been overlooked.

The preface to the study made clear that the groups discussed were enumerated rather than endorsed, and no attempt was made to evaluate the standards of participation or enjoyment in any activity within any group. Although mandatory under the circumstances, this was perhaps a shortcoming of the report.

In addition, lack of analysis shows consistently in the absence of tabulation of results within each grouping and in the failure of the charts and maps to show relationships between social factors and art opportunities. The tables and charts which should be an integral part of the study, give the impression, rather, of being isolated from the text. Classification of material is alphabetical rather than analytical. The facts about the city's growth, social organization, population characteristics and ethnic groupings, leisure-time agency, school and park services would (if related to cultural art patterns) have added considerably to the study, and taken it immediately out of the "art for art's sake" bracket into the field of general concern with the social and emotional needs of the people. For those who are sceptical of the relationship between social problems and cultural art activities, however, the report itself gives little concrete proof of this relationship.

Although the study fails analytically in this respect, its value as a background for future planning cannot be ques-
tioned in the light of subsequent developments. It has been used both locally and in many centres in the U.S. as a guide in formation of cultural planning bodies. Moreover, it must be remembered that this was the first survey of its kind, and that the odds were against the committee in many ways. It was a difficult undertaking in all respects but its results, though short of the mark, have proved of value. Further, although the twenty-one committee members (including the chairman) gave unstintingly of their thought, time, and energy in preparation of the report. The director's leadership was available only intermittently.

It is unfortunate that there is no report on the process of organization and conduct of the study, the number and type of meetings held during its compilation, and the contributions in thinking made by the heterogeneous group of interested individuals who gathered around the common concern of investigating art organization in the city. How much of the material was gathered on a group participation basis and how much as individual assignment, cannot be adequately gauged.

Although they do not indicate the process to clearly, the following excerpts from a letter written to an enquirer in Wichita, Kansas, about the conduct of the survey may serve to throw some light on the committee's work:
"We formed a representative civic committee of twenty people, without asking people to represent specific cultural organizations. We invited people from the fields of radio, labour, Board of Trade, advertising, a few branches of the arts - for example music, architecture, museums, libraries, art schools and the University; also the Volunteer Bureau. These people were invited because they were known to be civic-minded and because we felt we could depend upon their personal support in putting this over.

"You ask whether we invited educational as well as cultural groups. The answer is we did not consciously invite educational groups, we invited the University because of their many cultural courses in the Extension Department.

"This committee worked with a Junior League chairman (which we thought essential) under the professional direction of L. E. Norrie, who now heads up the American recreational program in the American zone in Germany. We strongly recommend a professional to be in charge of the survey. The work of collecting the information is enormous, and we found that, since we were forced to do this in the summertime, we had to rely upon the Volunteer Bureau, which cooperated magnificently. However, it would be more educational for the Junior League to use its own volunteers to go out personally and collect the information, as a personal call is far more effective than a questionnaire sent in the mail.

"...We found that in getting this civic committee to do the survey, the angle which appealed to them most was the fact that such a survey could lead to the formation of a co-ordinating council of the arts.

"We called the civic committee together in July of 1945; we presented the Survey Report to the City on May 31st, 1946; and at another large public meeting in October, 1946, the Arts Council was formed."

7. Letter from the President, Community Arts Council of Vancouver, to the President, Junior League of Wichita, Kansas, November 3, 1948.
Because the organizations listed in the study were dealt with in the report according to alphabetical listing under major sub-headings of types of groups, and without internal summary material, it is hard to build a descriptive picture from the contents of the report. Had the study group prepared to gather its material under such headings as program, facilities, administrative plan (including community coordination and financial aspects), and leadership, with a distinct committee investigating each of these major aspects in such a way as to show the needs, resources, gaps, and recommendations in relation to each section, the final recommendations could hardly have missed showing their natural growth from the material collected. This would probably have increased the work involved, but would have made the final compilation easier. The results would have been more intelligible to the average reader, and more useable as a source of reference for the future. This type of study plan would, however, have necessitated strong professional leadership, not only of the overall study, but also of the work of each sub-committee.

The lines of distinction between each committee's work would have had to be clearly defined so that the interviewing might proceed in accordance with a definite pattern of results to be obtained. In discussion of facilities, for example, auditoria of various types would have been listed
together, sub-divided according to their various assets and limitations, instead of being mentioned in connection with the group which used them most. This would have added enormously to the power of the recommendation for enlarged and improved auditorium space.

More basically, a division of the scope of the material in the text to distinguish (a) groups with primary art interest, (b) groups with secondary art interest, and (c) groups with related interests would have been more valuable. Within each of these sections, the aims and objectives of each program, its needs, resources, gaps, and obvious recommendations could have been gathered together more effectively. Similarly, within each of the other sections the needs, resources, gaps, and recommendations with regard to facilities, administrative plan, and leadership might also have been set forth, in such a way that the summary of recommendations regarding each of these headings would have constituted a resume of the findings of each section.

Examples will illustrate the problem in the present coverage of the report. Theatre Under the Stars turns up in four different places in connection with its school, with the B. C. Institute (now Conservatory), with the Park Board, and with "Theatre in Vancouver". Although schools for various forms of arts are dealt with in the section on educational facilities, closely tied in with the general educa-
tional system rather than with discussion of the art forms they teach, the University (which is obviously part of the educational system) is listed by itself, quite unrelated to other educational facilities. Although prerequisites for entrance are obviously different, it is reasonable to suppose that the University Theatre School should come under Theatre and the University auditorium under facilities for performance?

Had it been possible to foresee the ultimate use of the report, the material might have been gathered and presented in a more meaningful way.

**Presentation of the Report**

When the survey was completed and published, a public meeting was arranged for its presentation. The following extract from a second letter to the enquirer in Wichita, Kansas, describes the process:

"We held our meeting in a downtown hotel; representatives from all local art and welfare groups were invited, as well as every individual who we felt might be even remotely interested....A telephone committee was appointed to telephone friends to explain the reasons for this meeting and to encourage them to come. Approximately five hundred attended, which pleased us very much. (Constant interpretation is needed in this fairly nebulous project).

"All of the newspapers gave us editorials the day following this meeting. We found that our printed survey immediately sold the idea for us and in this regard has been most helpful ever since. At this meeting a copy of the survey was presented
by the president of the Junior League to the Mayor for the use of the citizens of Vancouver. The Mayor then asked us (previously arranged) to appoint an interim committee to look into the feasibility of setting up a coordinating council for the arts in Vancouver. The chairman of this committee was appointed at the meeting (also previously arranged) and a short speech of acceptance made. The principal speakers of the evening were Virginia Lee Comer whose subject was "the Arts and our Town", and one of our leading industrialists whose subject was "the Arts and Industry". In addition, we had on the platform the president of the Community Chest and Council and representatives from labour and our provincial university. Each spoke for two or three minutes and we felt that the balance was good. (Miss Comer) spoke beautifully and added great stature and dignity to the occasion, and I do not hesitate to suggest that you too invite her for your presentation. Her address is: 45 East 9th Street, New York City.

"It was our experience that detail and finesse played a major part in the success of this project...".

Among the newspaper comments at the time of the presentation of the survey in 1946, the following excerpts are interesting:

"This was the first such report ever presented to any city in North America. True, there have been other surveys elsewhere of the problem of fostering the arts, but this was the first of such a wide scope and professional prestige...The Arts Council idea merits the fullest support from every agency interested in cultural progress. Of course, such a movement, to be effective, must remain a popular movement. Official help may require and deserve but official direction would render it

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8. Letter from the Past President, Community Arts Council of Vancouver, to the President, Junior League of Wichita, Kansas, October 20, 1950.
sterile. What the survey report seems to indicate is a wholly popular movement to organize and direct the enthusiastic spontaneity of Vancouver's cultural ambitions.°

The survey was presented on May 31st, 1946, a little less than one year after establishment of the survey committee (July, 1945), and the Interim Committee went into action preparing a skeleton constitution, and drawing up a slate of officers and directors for the proposed Arts Council. During the four months of its existence this Interim Committee held ten meetings, an average of three a month. The hard work, acuity of analysis, and vision of this group can hardly be over-estimated. Composition included a leading industrialist, a solicitor, a labour educationalist, an advertiser, a drama specialist who was also a program director of the C.B.C., the director of music for the schools, and the secretary of the Group Work Division of the Community Chest and Council. Two members of the Junior League was also invited to attend an informal meeting about halfway through the Interim Committee's life span. This meeting was for the purpose of discussing with Miss Comer (of New York) her proposals as to composition of Board and Advisory Committees of the Arts Council.

9. Vancouver Sun, Saturday, June 1st, 1946.
(The thinking of the Interim Committee will be discussed in the next chapter, during comparative analysis of the Council's present functions with those proposed by the original committee. It is evident that such comparison will clarify the trends of development in thinking and action of the Arts Council as a whole).

At the end of its four months of work, a letter of invitation to the second open meeting, planned for presentation of the report on the work of the Interim Committee, was sent to the heads of organizations throughout the city. Those who were unable to attend in person were asked to send representatives.

This second open meeting was held on October 29th, 1946, at which time the Chairman of the Interim Committee read his report of its work. The capacity audience adopted the report with considerable enthusiasm. Three hundred and fifty people attended this meeting, thereby representing 71 groups.

Thus, in October 1946, just over a year after the beginning of the survey, the Community Arts Council of Vancouver was officially established. The first meeting of the Board was called on November 7th, 1946, at which time chairmen were appointed for finance, membership, publications, and public relations committees. These committees went into action immediately, but it was six months before the next board meeting was called, at which time the real
business of the Arts Council began with two requests. These were for formation of a Vancouver handicrafts group, and for delivery of information on the survey to the National Recreation Association, New York.

Since then requests have grown consistently in number and kind, and the difficulties involved in attempting to fill the need have been enormous. Early development was slow and searching, but gradually a "snow-ball" effect was produced. Now, in 1951, the Arts Council has innumerable functions and serves a large number of groups and individuals in Vancouver, in various parts of British Columbia, and quite often (by correspondence) in other sections of Canada and abroad.
"No great thing is created suddenly, any more than a bunch of grapes or a fig. If you tell me that you desire a fig, I answer you that there must be time. Let it first blossom, then bear fruit then ripen".

Epictetus, *Discourses*, Chapter XV.
CHAPTER II

THE PURPOSE OF ADMINISTRATION

Any study of the Community Arts Council is, necessarily, a study of a particular phase of community organization, for no such council could ever come into existence without the interest and hard work of numerous people in groups. Its very name implies this, for a community, whether defined on a regional basis or on an interest level, presupposes a common bond between people. The word "Community" as applied to the title of an Arts Council may, however, involve both the idea of an interest grouping centered around the arts, and the broader idea of an organization of and for all the citizens within a given geographical area.

Community organization may be described as involving "relationships between and among groups; for the individual finds need of the group relationship in expressing his own feelings...and the group, in turn, usually proceeds in terms of attempting to stimulate other groups. Because these relationships among groups are so conspicuous and so important in community organization, it has been suggested that the process itself should be called "inter-group work"."

This process may be defined further as..."An educational process which aims: (i) to promote mutually satisfactory relations between groups through formal or informal means; and (ii) to use these relations to further...goals selected by the groups involved."

It is a process which is used in many fields of human activity, either consciously or unconsciously whenever groups seek to improve their group life by pooling their resources and efforts.

As this is a study of the Community Arts Council of Vancouver, it may also be viewed in relation to other Councils. The basic assumption of any Council is that it is:

"fundamentally a citizens movement...a voluntary coming together of the citizens of a community for their mutual benefit. Regardless of whether...services are supported and administered as voluntary projects or as departments of government, (behind them) are the citizens of the community who were originally responsible for starting the work, upon whose behalf all activity is undertaken, and with whom the ultimate responsibility and authority rests."

Thus the establishment of councils is the citizens' way of providing themselves with an organized means of accepting and exercising ultimate responsibility. Although the initial

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suggestion may come from any number of sources, it should be clear, therefore, that it is not the "pet idea" of any group or section of the community.

It is hoped that this study will show not only what has already been accomplished in community organization (inter-group work) within this field, in the process of discovering needs, coordinating activities and directing resources, but also point the way to what may yet be done toward improving both the quality of Arts Council Service.

The Functions of the Council

In order to appreciate the growth and development of the Community Arts Council toward fulfillment of its objectives, it is necessary first to look at the thinking behind it and the trends this thinking has taken over the past four years. Some mention of the work of the Interim Committee has already been made, but analysis of its thinking provides a sound basis on which to discuss developments since that time.

To begin with, the Interim Committee saw its own function in drawing up plans for establishment of the Arts Council primarily as those of a group set up to investigate, clarify, and propose action on the basis of knowledge. It therefore spent considerable time on investigation of other similar councils, collection of material on specific problems

of organization on which planning could be based.

As Miss Comer, the originator of the *Arts and our Town* survey plan stated, two years later

"The Council started as an experiment based on the idea that through co-operative effort, the various arts, artists, and cultural agencies could be brought together, strengthened, and publicized, so that the arts may be brought into the daily lives of the people of this community. The Council believes that the arts are a vital source of individual enrichment, mental health, and community strength". 5

It was the Interim Committee's job to formulate beginning policy and structure on which an organization for the carrying out of this idea might be based.

Original thinking of one member of the interim committee suggested that the main functioning bodies of such a Council would be finance, liaison and action (the latter to be subdivided according to various forms of art which could inaugurate active program. Another thought that publication of a bulletin reflecting art needs would be the Council's main function. Thus coordination, stimulation and publicity emerged as kernel ideas around which other aims and objectives revolved. Financial planning (to be dealt with in the next chapter) was also seen as necessary to enable the proposed Council to carry out its purposes.

Let us now look at the description of the Council as set forth in the first publicity bulletin and as in the Constitution. These state that the Community Arts Council of Vancouver is

"a coordinating body established to increase and broaden the opportunities for Vancouver citizens to participate in cultural activities" and

"a clearing house and a centre of reference for groups working in social, recreational and artistic fields of endeavour" (It is) made up of groups and individuals interested in the arts. It does not overlap the activities of any existing organization (but) exists merely to assist, stimulate and coordinate".  

As stated in the Constitution, the objects of the Arts Council are:

1. To help coordinate the work and programs of cultural groups in the city.

2. To stimulate and encourage the development of cultural projects and activities.

3. To render service to all participating groups.

4. To act as a clearing house for information on cultural projects and activities.

5. To foster interest and pride in the cultural heritage of Vancouver.

6. To interpret the work of cultural groups to the community, enlist public interest and promote public understanding.

7. To bring to the attention of civic and provincial authorities the cultural needs of this community".

6. Community Arts Council flier
7. Ibid.
Although the wording of these functions must be altered slightly to fit the pattern of a Welfare Council's purposes, as set forth in sample constitutions, the functions listed are actually identical in intent. Comparison is not out of the way, as much of the early thinking of the Arts Council borrowed heavily from the best thinking of the welfare council movement.

The basic purposes of a welfare council revolve around the central function of continuous and systematic fact gathering as to community needs and resources. A well-functioning welfare council is therefore:

1. "a means of bringing together all parties involved or interested in a specific problem so that a joint study can be made.

2. a means for representatives of...(organizations) to come together, develop mutual understanding and arrive at effective working relationships.

3. a means of operating common services for the benefit of all or a group of agencies.

4. a means whereby citizens and organizations....can take joint action to improve community programs.

5. a means of developing relationships with appropriating bodies (Community Chests and local government) Whereby their knowledge and influence have a bearing on decisions regarding....expenditures.

6. a means of quickening public awareness and understanding of --problems and (how they are being dealt with).

7. an attempt to increase efficiency and effectiveness of operating agencies.
8. a clearing house for all plans for major changes in programs or establishment of new services”.

As previously stated, the Council has first responsibility to the people it represents, (i.e. its membership, whether group or individual). In serving their interests, however, it must also broaden its scope to include certain services (which come under stimulation, community pride, and interpretation objectives) to other wider groups in the community. It must be remembered, however, that the wider services are also of direct or indirect concern to the membership.

Historically, the Council's intent was to provide continuous, on-going services to its membership, which could be more economically and efficiently operated by a centralization of functions than by the individual member-groups and members at large. This original plan closely followed the American thinking (developed particularly in relation to the welfare movement) that a council had, basically, no program of its own. Its functions, therefore, could be categorized under planning or financing, and any direct services were only those which economy and efficiency of the member-agencies dictate. (Generally these include research, and public relations). In the United States this thinking has

developed out of the idea that a Council, in order to be the impartial servant of its member-organizations should have no "vested interests" in a program of its own which might detract from its effectiveness as a coordinating body.

In the case of the Arts Council, however, this thinking has been modified considerably. It will be remembered that 71 groups were represented at the Council's organization meeting, and by voting into existence a coordinating body gave their mandate for its operation in their behalf. At this time, one leading artist reminded the group representatives that by voting into existence such a Council they assumed responsibility for it and committed themselves to support it. Thus they were not merely "electing a board to run it for them".

This suggestion implied responsibility for joining and actively cooperating in the work of their new Council. For some reason, however, this close tie did not immediately result. The groups did not take initiative in supporting the Council, and seemed to need proof of its effectiveness. Perhaps this reaction may have been partially conditioned by mis-understanding of group representatives (whose votes established the Council) as to what their groups really wanted. It is questionable how much the groups actually knew about

the proposed Council before it was voted into operation. Lack of permanent qualified staff in the new Council must also have placed an enormous part of the burden for its development on the officers, executive committee and board. It is not surprising that early development of the Council should have been slow and painstaking. At the end of a year later, only 16 of the 71 groups represented at the open meeting had actually taken out membership.

Without membership it was unlikely that the Council could muster wide financial support with which to operate effectively in service of either the member-groups or the community at large. It is natural, therefore, that the advice of Dr. E. Ifor Evans, the Vice-Chairman of the Arts Council of Great Britain (given almost a year after the Council's founding) should have immediately been taken up. Doctor Evans advocated that the Council board stop worrying about structure and take on active demonstration projects which would widen interest in its purpose. Structure, he felt, would grow naturally out of the developing services.

Doctor Evans' views naturally reflected the thinking of the British Arts Council pattern, which, operated under large treasury grants, was permitted to include a wide range of direct service projects as well as a reasonable

10. Minutes of Meeting, Board of Directors November 9, 1947.
degree of coordinating function.

Thus it was that the original assumption that the local Council could have no program of its own (which is actually stated in the first publicity flier) was eliminated as a matter of expediency. In this way thinking turned from the American pattern to the British pattern with regard to the legitimate functions of a council.

Now that the need for large-scale demonstration has abated somewhat, the Council's pattern is reaching an "even keel" half way between the American and the British patterns, and incorporating the strengths of both. In this way it is becoming truly adapted to its environment. The recognition that neither British nor American patterns can be transposed and duplicated in the Canadian setting without adjustments, is in itself one of the Council's strengths.

Although it must be remembered that both the Arts Council of Great Britain and the Canada Council recommended by the Massey Commission are examples of arts coordinating bodies on a national rather than local level, there is considerable parallel of thought in both the existent and the proposed organizations. The "Massey Report", significantly,

11. Dominion of Canada, Royal Commission on Arts Letters and Sciences, King's Printer, Ottawa, 1951.
stresses the fact that although local organizations which submitted briefs seemed to favour borrowing heavily from the experience of the British venture, they regarded with consternation any suggestion that the Canada Council should be merely a duplicate. They realized that a country as different as Canada must evolve a pattern all its own, adapted to meet the differing needs of its people, its thinking, its geography and its economic position. This is merely one more reflection of what the Right Honourable Vincent Massey, Chairman of the Commission called "Canadianism I can best describe as a growing desire for self-reliance".

CHAPTER 111

ADMINISTRATIVE FUNCTIONS: Planning

The administration of any organization is the means of accomplishing its purpose rather than an end in itself. Like community organization (the "inter-group work" mentioned earlier) it is a dynamic process rather than a static structure or technique. As community organization is the process of relating groups to each other, better to meet their corporate needs, so administration is the process through which aims are determined and plans made and executed. Administration calls for a group (and often many sub-groups) working together, individuals significant in themselves but only as others are also. Thus it is a matter of widely distributed rather than highly centralized responsibilities.

In order to evaluate the administration of any organization it is necessary to examine the functions, composition and qualifications, and method of interaction of the board, committees, and staff (both paid and voluntary). In the case of a Council it would also seem necessary to include examination of the administrative pattern of each member-group and
cooperating organization. The latter task is clearly beyond the scope of this study, but should nevertheless be kept in mind.

The need to coordinate the efforts of the multiplicity of groups and individuals within the administrative pattern may be stressed further in the following quotation:

"It takes the best thinking and particularized effort of many individuals and groups to offer a program or service that meets community needs .... None of these individuals or groups can have more than a partial view of the agency unless efforts are made to relate their experience and functions to one another. Coordination of effort which results in integration is one of the prime responsibilities of administration". 13

In addition, administration must be flexible to meet the changing demands of the situation, and must be in harmony with the objectives of the organization both in thought and method of action. Policy-making and operation should be so integrated as to reflect and stimulate one another.

Although structure is important, it is merely a means of ensuring effective operation, and of no account in and for itself. The old quotation "whate'er is best administered is best" 14 still holds, in that a poorly structured organization may do good work while a well structured one may be of little service if the spirit behind administration

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(the method of administration) is poor. The dangers of over-centralized, stratified, static structuring can be as serious as over-fluidity of structure which may result in complete confusion and inertia.

With these points in mind, let us examine the administrative structure and method of operation of the Arts Council as it was first conceived and as it has since developed.

The Board of Directors

The board of directors of an organization is the representative body which acts as trustee for the interests of the members and member-groups within it. If the organization is incorporated under the Societies Act, the board is also trustee in behalf of the larger community the organization aims to serve (i.e. the general public). As such it is responsible for determining the broad general policies of the organization in keeping with the wishes of the community. As such it should be broadly representative of the community as a whole.

Thus it is natural that much of the time and energy of the Interim Committee (the work of which has previously been mentioned) should have been directed toward determining the best possible composition of the board, and its manner of election.
At the time of its second meeting, the Interim Committee decided that the board should be composed of both lay and professional persons, and should include representatives of major art groups. The latter would serve as enlightened individuals rather than as representatives. In addition the board should include members-at-large. Later, at an informal meeting between some of the members of the committee and Miss Comer (of New York), it was suggested that the board should consist of non-professional individuals who had a wide interest in arts and considerable time to devote to the Council (the thinkers and doers) and professionals not representing their particular jobs. (the thinkers). Thus it was decided that the Board, in order to be widely representative of community interests must be composed of people who could see beyond the immediate needs of the individual groups to which they belonged. This was dictated partly by the Committee's reluctance to see the board representative of only a few groups in the community.

The time factor was also taken into account, as it was felt that a body directly representative of separate organizations would have to report back to them before

committing itself to any particular position. This would make decision-reaching difficult, and slow.

It is interesting that although this position is still maintained by the Council itself, its brief to the Royal Commission suggests that a National Council should be composed of representatives of important national bodies interested in each of the major sub-divisions of the arts field. It is also significant, that the Royal Commission in its discussion of the point mirrors the practice of the Arts Council of Great Britain and of the local Arts Council, rather than the latter's position as stated in its brief.

The following quotation clarifies this thinking:

"We have given great care, in our deliberations, to the many submissions made to us concerning the appropriate composition of such a Council, notable from...artists and writers who have urged that a Council be established which would be representative of their progressional organizations. With this view we are unable to agree. We judge that the members of (such) a policy making body...should be free to consider all problems before them without the restraints which....would bind them too closely to the...groups they represent".17

To date, the Arts Council makes only four exceptions to this rule. Direct internal representation is provided for the three established sections of the council (Music, drama, and literature), and external representation for

17. Dominion of Canada, op. cit., p.376
18. Footnote: See Chapter VI.
the City Council. The latter is a departure from original thinking, while the former was always established policy, as it is only through section development and voting at elections that the total membership will gain additional direct representation.

In following through on the idea of the board's being representative of the whole community rather than of separate organizations, let us look at the actual composition of the board as it was after the first election in 1946 and as it stands now. As would be substantiated by a detailed description of all the additional interests and skills the board members bring in excess of their nominal roles, the suggestion that this board represents strong community leadership is not without foundation.

At the time of organization, the following community interests were represented in the board composition: education (both higher and lower), films, painting, music, dance, architecture, drama, crafts, workers' education and labour arts, nationality groups, social work, press, radio, advertising, business administration, contracting, catering, industry, the Junior League.

In order to obtain this cross-cut, with a good inter-mixture of professional and amateur skills and interests, much thought had to be given to preparing the nomination slate. In addition much time was spent in making a direct
personal contact with each nominee, in order to accomplish a thorough interpretation job on the underlying ideas and philosophy of Council planning.

A look at the present representation on the board will show that in 1951 it is still widely representative of community interests. Again, the unstated information gives a far clearer picture of the range and intensity of interests and skills, but the following list will have to suffice for the reader's information. The board as of May 1951 includes: education (again both higher and lower), the ministry, psychiatry, social work, architecture, library, crafts, films, art, drama, dance, music, literature, banking, advertising, press, radio, catering, importing, civic government, boys' clubs, Junior League, nationality groups, and housewives.

Although the people filling these positions have changed considerably (as will be shown later), most of the essential sub-divisions of interest remain the same. Psychiatry and the ministry have been added, and labour organization has slipped out (the latter to the consternation of the leaders). Another significant trend, which will be commented upon later in the discussion of group membership, is that professional artists of various types are no longer in evidence. This too, has happened unintentionally, because the professional artists have, in the main, found that people confused their motives in sitting on the board and felt they were represent-
ing their own professional interests rather than those of the whole field of art in which they specialized. This may have serious implications, if the trend continues too long, as it may tend to make professional artists and groups feel "outsiders" in the Arts Council picture.

Size of the Board

First brought up by Miss Comer, the size of the Arts Council board is another matter discussed in detail during the early work of the Interim Committee. Miss Comer suggested that the board should consist of 15 members. A month later at the time the first draft of the constitution was prepared, it was decided that the Board of Directors should consist of "at least 25 members", inclusive of the officers, the executive, and members-at-large. This is also the present phrasing of the Constitution under which the society was incorporated in 1951, except that the officers and past president are in addition to 25 members-at-large. A month after the original Constitution was drafted, the board size was brought up to 30, while at the organizational meeting 31 were elected. During the ensuing year, when two members dropped out, it was decided that replacement of only one was necessary to bring the board size back to the 30 on which the Interim Committee had agreed.
This thinking was followed through at the time, but has since been temporarily lost. The board in 1950-51 numbered 47, since raised to 50 for the 1951-52 board. (This is inclusive of all officers and the past president).

There are several reasons for this increase in board size. It has been found necessary to enlarge the board to a seemingly disproportionate number in order to widen the range of community knowledge of the Arts Council, to retain the thinkers while encouraging membership of those who are both "thinkers" and "doers", and to permit of board turnover while retaining continuity. This last point is probably the most important. Lacking staff continuity, it has fallen to the board and executive committee to carry the load of general and developmental services. This has meant that "the pioneers" have been essential to the Council's continuation, let alone expansion. The early members, with their conviction of the Council's value, have been the ones who have given their "life blood" to the organization, and kept it on its feet through the struggles of its early years.

Expansion of the board, therefore, has made possible considerable turnover (2/3 of the members are new since 1949, and 1/3 entirely new in 1951-52) while at the same time retaining the strength and continuity contributed by the well-indoctrinated members. Now that the Council is
becoming recognized and solidly established it is anticipated that a rotating board may soon be possible. This, however, is sound only as there are enough community-minded people with keen interest and knowledge in the affairs of the organization, and as continuity of staff lessens the load carried by the board. It must be remembered, however, that it should always be the board which carries the real continuity of any organization.

In view of criticism which has been heard and suggested that the board is "self-perpetuating", it is significant that only four of the original Interim Committee members now remain. Inclusive of these four, only nine present members were active in 1947, while some of these have been off the board in the interim. The 1951-52 President and three of the other officers are relatively new members of the organization.

The Executive

Another phase of Council administrative set-up which can be traced through from the work of the Interim Committee is the function and composition of the Executive Committee. As originally proposed, this committee was to consist of the officers (president, three vice-presidents, a secretary-treasurer) and the heads of four standing committees (publications, public relations, finance, and membership). Thus the Executive Committee, as originally proposed, had nine
Since that time, many more committees have been formed. "Treasurer" and "Secretary" are now separate appointments, Three section chairmen, a crafts representative, chairman of the Civic Art Committee (concerned with town planning) and a number of chairmen of "ad hoc" committees have been added, as well as a Junior League representative. The present executive is of 18 members.

Constitutionally, the Executive is stated to include the following: seven officers, the past president, the chairmen of standing committees and sections, and the chairmen of the special committees.

**Functions of the Board and Executive.**

The Constitution states that the "board of directors shall be responsible for carrying on the business and activities of the society" and that the "executive committee shall have such powers as the board of directors shall delegate to it". Lack of clarity in defining powers delegated, has, however, caused considerable confusion and involved some duplication of effort. In view of the board's size, it is only natural that the executive has been forced to carry a good deal of the weight of decision-making. Its purpose is to carry on the business of the Council between board meetings, which has often necessitated action which the board might consider its prerogative.
Let us look for a moment at the general theory governing division of powers between a policy making board and its executive committee:

"In theory, the board should make broad general decisions of policy, and the executive, with the aid of the staff, should make specific decisions within the framework of policy outlined by the board" 19

Again, the functions of the board may be stated (in summary) thus:

1. "interpreting the work to the public
2. giving sponsorship and prestige
3. raising money or influencing appropriations
4. interpreting the community to the staff
5. choosing, supervising or removing the executive
6. making policy decisions
7. starting new movements
8. giving continuity to the work". 20

The executive committees function, on the other hand, should be:

"to work out in detail general instructions given it by the board, and to take temporary action, subject in every instance, to reporting to the board for later approval". 21

21. Ibid., p. 41.
Staff

From the early work of the Interim Committee, it is clear that adequate provision for qualified staff was always considered essential. In the third meeting, this committee, in making a budget estimate set forth its desire in this connection by providing for a secretary whose qualifications were to be training plus experience, and an assistant to the secretary who would not necessarily have training but must be well educated and interested in arts. Budget provision (in estimate only) was $3,600 for the secretary and $1800 for the assistant. This in Vancouver would suggest a clear view of highly qualified staff requirements. Although the financial picture has changed considerably in the past four years, and both salaries are now out of line with possible expenditures by the council and with the cost of living, the emphasis on the need for qualified personnel has remained unchanged. It is likely that the original thinking and subsequent developments have been based on the premise that what the Council wanted in a secretary (executive) was the nearest possible duplication of Miss Comer of New York.

Financial limitations have probably been the Council's largest single draw-back in obtaining and retaining the staff required. The Council has, however, preserved its original intentions in this regard throughout. Although the Council has had five secretaries in four years, it is understandable
that this turnover should have occurred. The Council has been consistently unsatisfied with anything short of professional performance on the job, but has had much difficulty in retaining this position. In the first place early financial limitations forbade employment of a professionally qualified person. Lacking the necessary training for the complex job, the first secretary was unable to cope with the volume and intensity of work demanded. Finally the Council decided to "go all out" and spend what little money they had available in hiring a more qualified person, whose background and experience were of much importance in determining suitability. Although professionally untrained, this person had had intensive experience in the New York office of the A.I.A.. Payment of the salary necessary to procure this person's services, however, precluded hiring of an assistant secretary. As this was at the time of major demonstration projects (to be discussed later) the burden of detail and of necessary community organization involved in the office job, and the lack of adequate facilities (since corrected) made this position untenable. As an interim measure, the Council next had to hire a person, who lacking training or experience in art organization, was naturally unable to succeed in filling the position. Resignation of this secretary in December, 1950, therefore precipitated a crisis situation, out of which came the
arrangement to hire a full-time office secretary and engage a social work student-in-training on a part-time basis, as executive secretary. Choice of this student was based on (a) technical training for the job, and (b) knowledge and understanding of the arts. As originally stated by the Interim Committee, this combination of qualifications was considered essential by those making the negotiations and by the Arts Council as a whole. It was anticipated, and since worked out, that if this student should prove adequate in on-the-job performance, the internship arranged through the School of Social Work should be extended into full-time employment at the close of the training period.

A discussion held by the executive committee on the salary to be offered the executive secretary at the time of employment, further stressed the importance the Council laid on professional qualification for the job, and on on-the-job performance. The minutes of this meeting (during the salary discussion part of which the writer absented herself) showed a keen appreciation of the values of professional training in carrying on day to day operations and in expanding program. They also set the seal of Council approval on a policy (adopted by the board) of encouraging and maintaining the highest feasible standards in relation to professional performance and commensurate remuneration.
Relationship between staff situation and board and executive trends.

The position of the executive person in any voluntary society is that of liaison between policy making and operating groups. This demands that the person be qualified to carry out the policies the board and executive lay down in day to day operation of services to members and member-groups. In democratic administration, however, this necessitates ability to further delegate both responsibility and its essential concommitant, authority, wherever this is possible. Only so can a wide range of services be given. More important still, only so can the vital spirit of the enterprise be stimulated and the best thinking of a wide variation of personalities be contributed to the life stream of the organization. Thus where the job may be delegated without sacrifice of the essential quality of service, this is highly desirable. It should be remembered however, that this is not so where the job requires a high degree of professional skill. (An example of this point will be made during discussion of program).

What, then, is the job of the executive person, and how does its quality of performance effect the functioning of the governing body of the Council?

First, the executive must carry on the day to day office business of the organization, in close cooperation
with office staff, (both volunteer and paid) and with working committees. This necessitates overall responsibility for correspondence, keeping of books and records of operation, (from membership and information files to minutes of meetings), handling of membership and service enquiries and contacts with other organizations. (This is not to suggest that these functions are performed by the executive person, but rather that supervision of all these facets is an executive responsibility). Realistically, certain of these functions (such as correspondence and contacts with other organizations) are executive jobs. Responsibility for supervision of staff and office procedures is also in the hands of the executive person.

In addition, responsibility for other staff includes supervision of the secretary, and for organizing and carrying forward a volunteer program suitable in size and calibre to the organization's needs. Much of the latter can be a delegated responsibility if a key volunteer person is available, or where volunteers can be recruited and oriented by committee chairmen with whom they are working.

The executive person is also responsible for program development in line with policy approved by the board or executive. This necessitates a thorough knowledge of community organization methods, and an ability to investigate needs and resources and to mobilize the one to meet the
other. It means that every external contact made must of itself be a public relations job.

In addition, the executive person must be able to work with board, executive and other committees in working with chairmen on preparation for meetings, in making facts available on which sound decisions may be based, and in relating the work of one committee to another (through the chairmen) in such a way as to harmonize the total operation of the organization. The writer is only aware of the intensive learning necessary to accomplish the required results in all these areas.

Thus it may be seen that the executive of the Council has a position demanding high skill in group, inter-group, and inter-personal relationships which must permeate every phase of Council operation. In addition, the position calls for knowledge of techniques of administration, of community organization and of research, as well as knowledge of arts and community problems and resources.

How, then, has the personnel situation effected the operation of the Council, and thus, indirectly, the functioning of board and executive?

As previously suggested, inadequacy of staff has had a direct effect on trends in size and composition of the board. During the large demonstration projects undertaken to mobilize support of the Council, staff shortage has
been a constant and serious problem. The demonstration projects not only laid a heavy burden on existent staff, but also necessitated the untiring work of many board members. This in itself would be good, if the burden had been spread more widely. In the early stages, however, there were only a small nucleus of people whose active participation in organizing these projects could be counted upon. To date this is still essentially true, although to a lesser degree than heretofore. Only a relatively small group could afford the time or had the concern for the organization's well-being to "plunge in up to the neck" in carrying forward plans made at board level. Thus the few became "saddled" recurrently with an unequal share of responsibility for the success of the projects. The Council, from time to time, lacking staff either adequately trained or sufficient in number to carry on a meaningful program of day to day operations, lost prestige and came close to dissolution. At one such period, two of the leaders, realizing the peril of early collapse, divided between them responsibility for the two essential functions they considered could keep the organization alive. One of these functions was program, the other finance.

It was clear, therefore, that the retention of early members (whose conviction of the Council's value had become its life blood) was mandatory. It is probable that the
underlying factors in the board expansion trend (mentioned earlier) have been largely the product of this need for "cause people" coupled with a sincere desire to maintain "freshness" and flexibility of approach. The one necessitated retention of early board members, the other a good proportion of new membership in each succeeding board, until such time as sufficient strength should be evident within the organization and staff to allow for slackening of activity on the part of the early members.

Another factor which enters this picture has been the increase in numbers of committees, essential to the development of the Council's program. Chairmen of committees usually sit on the board, partly perhaps, because this has in the past been one of the only ways in which chairmen could gain an overall picture of the Council's program, into which to fit their own portion of responsibility. Thus the board has increased its proportion of people who could take active participation in the actual work of the Council.

Still another factor has been the inability of staff, inadequately trained and operating in cramped quarters, to do the job of recruiting, orienting, and supervising the large numbers of volunteers required not only during the stress of demonstration projects but also for effective day to day service. As the writer has had good cause to learn, the job of recruiting and working with volunteers
whether directly staff-handled or not) is one requiring a high degree of knowledge and skill. It requires time, patience, insight, and flexibility of the highest order. This is particularly true where those working in a volunteer capacity are also board members. The difficulty of creating and maintaining of harmonious working relationships between the parts of the whole is also accentuated where the organization (as in the present Council) is endeavouring to work out a volunteer-professional partnership for the first time. The understanding and patience required on both sides cannot be lightly dismissed.

This point has been well borne out in a recent controversy over whether or not professional staff and volunteers should work through parallel and separate channels to the board. After considerable discussion it was finally decided by the executive committee that such parallel structure would indeed create a "two headed monster" and the suggestion was therefore dropped as untenable.

The fact that decentralization of authority has had to be so marked during the period of the major demonstration projects has further increased the "emotional unreadiness" of many volunteers and board members to accept the necessity of keeping in close contact with the professional person. In the days of inadequate facilities this decentralization had to be not only in terms of persons, but also in terms
of physical separation. Much of the Council business was carried on outside the Council office. A certain amount of this is both necessary and good, even at the present time, but complications set in when the central office does not even know "who is working on what or why". In the interest of smooth functioning of the organization, the responsibility for "checking in" on the overall activities and personnel of each committee must be accepted by the chairman of each. This should be seen as responsibility through, though not to, the executive person, for the executive person is directly responsible to the board of directors for all the operations of the Council except those undertaken by the board itself, or its executive committee. This, ultimately, is the difference between "working with" (the democratic ideal) and "working for" in a volunteer-professional partnership. In terms of the overall operating structure of the Council, therefore, the working committees should be considered as "staff unit" services rather than in the direct line of responsibility between board and membership services. They are there to serve the organization rather than the executive person.

Manner of Election: Board and Executive.

The Constitution under which the Council operates specifies that "at least four weeks prior to the Annual General Meeting (to be held in April or May) the executive committee shall appoint a nominating com-
mittee which shall consist of at least five mem-
bers of the society.
"The nominating committee shall prepare a slate
of officers and directors for the ensuing year
and shall report the same at the Annual Meeting:
Provided that nominations may be made from the
floor at the Annual Meeting, and when properly
seconded, such names shall be added to those
recommended by the Nominating Committee.
"Consent of a nominee for election as a Director
of office of the society must be obtained before
his nomination".22

First of all, in considering the trend toward enlarge-
ment of the board, it is significant that the original think-
ing of the Interim Committee is still followed through in
that the total combined slate of nominees both selected by
the nominating committee and from the floor is still coll-
ectively elected. This means that if nominations exceed the
number required for board membership there is no provision
for selection of a suitable number from the total slate.

Secondly, officers are also elected during election of
the board, and no provision is made, as in most Constitutions
for a minimum of two nominees for each office. The practice
of electing officers as part of the combined slate makes
questioning of choice from the floor extremely difficult,
especially as there is no stated provision for election by
secret ballot. (In practice, provision is made for ballott-
ing if the members so request). In this connection, sound
thinking might be borrowed from the welfare council movement
to the effect that "The members of the Board shall meet

22. Community Arts Council, Constitution and By-Laws.
immediately upon adjournment of the annual meeting to elect the officers and executive of the Council". 23

It is also interesting that the quotation from the Constitution which covers membership of the nominating committee merely states "five members of the society". Sample constitutions for welfare councils have an addition to make here also, when they state that this committee should include not more than two members of the board or executive committee. Although this procedure might prove helpful, it has, in the past, proved impossible for the Arts Council to function in this manner, as there has been marked difficulty in getting anyone to accept responsibility for heading up such a committee, and anyone who volunteered to serve on it has been gratefully pressed into service. The nominating committee is, therefore, "nominal" in some cases, being at times a committee of one, at times a loosely-knit collection of individuals working more or less on their own rather than in close collaboration. Lateness of appointment of the nominating committee (though not necessarily later than the specified 30 days prior to the meeting) has probably been a factor in the resistance of members to undertake this particular committee work. It is naturally a heavy responsibility to carry out satisfactorily in the brief duration of four weeks.

This and looseness of composition, on the other hand, had made the nominating committee's job in regard to interviewing the pre-board-service orientation of prospective board members difficult if not impossible of adequate coverage. The last nominating committee chairman made some useful comments on how this could be more effectively handled in future, and with her committee performed a most useful service to board members, both new and old, in making brief biographies of each member, which were distributed to all during the first board meeting of the 1951-52 term.

Following through on this general thought about the nominating committee, a quotation may be helpful:

"The growth of the organization and the prevention of "dry rot" is so dependent on this process of rejuvenating the board that some agencies have a committee at work at this problem throughout the entire year, instead of a temporary nominating committee which functions only just before the annual meeting. Just as a personnel department in a large business or governmental organization is at work constantly on the lookout to recruit new and better personnel into the staff, so such a committee is constantly on the lookout for new and better material for membership on the board." 24

In discussing further the work of the nominating committee as it relates to size, composition and powers of the board and executive committee, another series of quotations may serve to clarify thinking in this respect:

"Thus the size of the board grew until...finally...a small executive committee was formed which took over the leadership of the organization. The board, as a whole, became an advisory body". 25

"...such an executive committee tends to become the real board. One of two courses should then be followed. The executive committee may be given final authority and be relieved from having to get approval from the larger body. The large committee may be retained, clearly recognized as an honorary or advisory body. Less will be expected of it and special efforts will be necessary to stimulate it enough so that it will interpret the work to the various groups it represents."

"The other course is to reduce the size of the large board to maximum workable size (about thirty) and place upon it complete responsibility for all major decisions". 26

Another specific function of the nominating committee is to retire members gracefully but firmly where this is necessary. This is a difficult and unpleasant task, and nominating committees naturally tend to be over-courteous. This task is lightened, however, if the by-laws provide for term tenure. Members are then elected for three year terms, with one-third retiring each year. Re-election is prohibited until after a lapse of one year. Thus there may be adequate board turn-over and adequate continuity, with no stigma attached to retirement from board membership.

25. King, Clarence, op. cit., p. 36.

26. Ibid, p. 41
Summary of Findings re Planning Function.

In conclusion of this section, let us look at the overall picture of the decision-making process in the Arts Council situation. It may be seen that the board is representative of wide community interests rather than of specific organizations within the membership; that its gradual enlargement, necessitated by the changing situation, has now reached unwieldy proportions, but has allowed for considerable turnover while retaining the "pioneers" essential to development of a new type of organization; that division of function between it and its executive committee are not yet crystallized. Within the structure, the procedures it lays down for the organization are dynamic rather than static, flexible to meet changing needs and conditions. The executive committee has also doubled its size since inception of the Council, but serves effectively to carry on the business of the organization between meetings of the board. The executive committee is a closely-knit group, though representing a wide cross-cut of thought, and because of this cohesion operates at a high level of efficiency and integration.

Both groups have a high degree of acceptance of the need for professional staff, qualified in regard both to technical training and art appreciation, and have a sincere desire to adhere to the best principles of professional
standards and salary standards for personnel.
CHAPTER IV

ADMINISTRATIVE FUNCTIONS: Financing

Although the ultimate responsibility rests with the board of directors, the duties of financial canvassing and of making recommendations on budgets rests with the Finance Committee. This is a standing committee of the board, composed of a chairman and approximately six committee members. The responsibility of this committee is extremely heavy, for without its adequate functioning the Council itself could not exist, let alone develop. In addition, its duties and responsibilities are becoming consistently increased as the Council enlarges. As is suggested in a later chapter, membership fees are too small to have any significant effect on the Council budget, and demonstration grants previously given by the Junior League are now beginning to diminish in size. The cost of living has noticeably decreased the average person's (or organization's) readiness to give, and the necessity of wider and wider canvassing to contact new donors becomes increasingly apparent.

Within this picture, the Finance Committee, through sheer hard work and unquestioning loyalty to the principles
of the organization, have managed to carry the increasingly onerous burden of financing the Council's activities in a remarkable fashion. Because their activities are an integral part of program, and are viewed as such, the interpretation given to the community through this committee is significant indeed. It is vital to the strength of the whole organization, however, that a burden so disproportionate to the size of the committee should not long remain on the shoulders of so few.

In discussing the necessity for enlargement and strengthening of the finance committee, it is wise to keep in view the possibility that some day this committee may have to expand its function to act as a centralized fund raising unit for all cultural activities. If the Board of Trade's proposal for "United Appeals" is put into operation, it is certain that the Arts Council's financial planning pattern will have to conform to the overall pattern of Community canvassing.

In this case there would be several possibilities, any one of which may come about regardless of whether or not the United Appeals idea is made operative.

First, as suggested above, the Council might engage in centralized canvas and planning on behalf of all cultural organizations. In this event, not only would the Finance Committee need considerable expansion and strengthening
(which it well deserves in any case), but its function in relation to the Council as a whole and to the member organizations it would serve would have to be carefully defined. The member-organizations would become related to it in much the same way as social agencies do to a community chest. Although it would clearly be necessary to have a large and well-organized unit operating in such a field, it might be wise for the Arts Council to investigate carefully the possibility of the fund-raising function dominating the program-activities area, before inaugurating a division of function similar to that of some chests and councils. At present, within reason, the fund-raising function is subservient to the planning functions, and care should be taken to retain this position, despite the necessity for careful budgetting and expenditure.

A second possibility, which might materialize as Council program grows in ability to meet needs of the total community, is that the Council might seek affiliation with the Community Chest and Council of Vancouver as a participating member. (It is at present a non-participating member, receiving no income from this source, but contributing to welfare planning through its children's program activities and having membership in the Group Work Division on this account). The possibility of the Arts Council applying for participating membership in this other parallel coordinating
body, needs serious consideration. In the first place, despite the fact that its leisure-time activity organization pattern fits well in the Welfare Council structure, all of its activities are not always conceived of as coming within this category. The Arts Council membership, would have to view all the Council's activities as coming within the broad definition of welfare.

In this connection, it is necessary to look at sample drafts of agency agreements with a community chest, and of chest constitutions. Both types of documents contain clauses to the following effect:

"not during the term of its membership in the chest (shall an agency) engage in any fund-raising activity for its development, support, maintenance, or capital account, unless such campaign shall have first been approved by the Chest and then only in accordance with such rules as the directors may prescribe".27

Following on, such an agreement might hamper developmental and experimental or gap-filling activities other than those specifically welfare-focussed, unless there were a mutual understanding of the similarities and differences of function of these two community coordinating bodies. This point is further clarified in the following quotation:

"(member agencies shall) refrain from initiating any new project or type of work without prior report theron to the...Council of Social Agencies, and approval of such change of program by the board of directors of the Community Chest, after the report of the Council of Social Agencies to them thereon". 28

Thus, it would seem that careful consideration by both sides would be necessary before a mutually satisfying agreement could be reached, should the Arts Council contemplate requesting participant membership in such a body. It is in the freshness of approach, flexibility and spontaneity of the Arts Council movement that much of its inherent strength lies. In this is its ability to work with its heterogeneous and dynamic membership group. Much care should therefore be taken to avoid entering any agreement without first safeguarding the essentially free spirit of the movement.

A third possible alternative or supplementation to the Arts Council's financial plan is a grant of public funds, from civic or provincial levels, or both. Another possibility, seemingly remote for the near future, is that when (and if) the Massey Commission's recommendation for a Canada Council is implemented, Dominion funds may become available through it to valuable voluntary art bodies in the provinces. This might seem "wishful thinking" at present, as organizations operating at the national level would undoubtedly have

first call on any such funds. On all three levels, however, similar questions would probably emerge. These might include: (1) how much control of program and expenditures would remain with the Arts Council (i.e. how much autonomy would it retain to carry out its program as it sees the need, to experiment when desired, to control employment of the staff it deems necessary, etc.)? (2) Under what department would it come? (3) What kind of work arrangement could be made with the government body administering the funds, and how could these channels be kept clear and relationships harmonious?

The Report of the Massey Commission goes into detail on the importance of this point. In discussion of the relations between voluntary effort and governmental activity, which the Commission considered the focal point of its work, the report states:

"There is general agreement on the need to maintain individual initiative and at the same time to take advantage of the economy of effort made possible by the services of certain governmental agencies in the modern state. Many felt that 'good voluntary effort...is in the long run cheaper and more efficient than direct action by the government', On the other hand one person protested against the...assumption that voluntary effort is government action is, if not bad, at least dangerous". 29

The communication of one private citizen to the Commission stated that

"'voluntary societies are not always good. They often have very narrow goals, are the machinery

for the expression of personal advancement, persist long after their usefulness because the officers need them to maintain status in the community, have difficulty developing and changing as the needs of their members change. It is customary to describe government workers as bureaucrats, but nothing is more bureaucratic than a society that hasn't changed its officers in ten or twenty years."

The commission also mentions the trend toward "intermeshing" of voluntary and governmental activities until very often it becomes "impossible to think of the one without the other...There is no question here of aid given or received but of mutual effort".

In pointing out both the strengths and possible limitations in arrangements between private and public bodies, the Commission points out the interest of Canadian voluntary associations in the British system, worked out in connection with the National Arts Council of Great Britain, whereby government finance without government control is made possible. Commenting on this fact the Commission mentions:

"In studying the work and the activities of the Arts Council of Great Britain, we have noticed with particular interest the Council's awareness of the dangers inherent in any system of subvention by the central government to the arts and letters and to the culture of the country generally. At the time when the Arts Council was founded...the late Lord Keynes...spoke as follows:"

"At last the public exchequer has recognized the support and encouragement of the civilizing arts of life as part of their duty."

30. Ibid, P. 74.
32. Ibid, para. 9, p. 374.
But we do not intend to socialize this side of social endeavour....the task of an official body is not to teach or censor, but to give courage, confidence and opportunity."  

Further, quoting Sir Ernest Pooley, Chairman of the Arts Council (of Great Britain) the Commission continues:

"We administer a Treasury grant; but we act independently. This is a very important experiment--State support for the Arts without state control".

Here, again, we see a clearcut distinction between subsidy and direct government operation of a service.

Despite the fact that the Commission's thinking borrows heavily from the experience of the British venture, the report quotes a submission from the Canada Council which clarifies the need for Canadian self-determination in respect of any body it may set up to coordinate art needs and resources. Any such body, it is suggested, should be truly Canadian, and should work out its own individual pattern in relation to its own particular environment, borrowing the best thinking from any other source or sources it may deem useful.

In whichever direction or combination of directions Arts Council financial planning may eventually turn, it seems safe to assume that the present financial committee will continue to function, either expanded into a budget committee or strengthened in more or less existent form. Whichever

way it develops, strengthening is clearly necessary in view of the expansion of Council program and objectives.

Trends in Financial Planning

From the earliest days of the Arts Council it was evident that wide financial support must be mustered. As the organization was nebulous and represented the initial developmental stage of a new type of coordinative effort, the idea was difficult to sell. As with all other such movements, its values had to be proved through demonstration.

Dr. Ifor Evans, Vice-Chairman of the Arts Council of Great Britain, brought out this point when he suggested that the Council consider projects. When the board had a good project idea he maintained, it could set up a budget. With a budget on paper, for a specific and worthwhile project, the board could then decide what individuals or organizations could be canvassed to donate toward it. This is pretty much what happened, and has remained the pattern since.

In the first place there had to be an idea, and this idea had to be put across by people who understood the spirit behind it as well as its concrete plan. Throughout the development of the demonstration projects, however, the Finance Committee members had one view. They were canvassing for the Council as a whole rather than for any of its many sub-divisions. They appealed, therefore, on the basis
of the Council's potential contribution to the community rather than on the value of any single aspect of its work. Thus requests for funds have been made for support of coordinated activity in all phases of art rather than from those interested in any single art form. Now that canvas has been solidly on the appeal of the Council idea itself for some years, it is anticipated that its base may be broadened to include more individualized interests. As this area of canvassing develops the readiness of organization members to contribute more may be brought into the picture (as suggested in a later chapter) and through the Sections both suggestions and additional members for the Finance Committee may come in from member-groups.

Because, in mustering support for the Arts Council, it was necessary to sell a new concept, the first contacts had to be made on a personal basis. In this way an entree was obtained for interviews with key representatives of large firms, who were known to have a positive approach toward support of community services. It was the conviction of key members that each canvasser must, before all else, have thorough knowledge of the Council's aims, purposes, and spirit, its membership and its structure. The committee chairman for some time has been among the most active and clear thinking program people in the organization. This further explains the suggestion made earlier that Arts
Council Fund-raising is seen always in the light of program needs.

For this reason, too, the Finance Committee's work is one of the main interpretation media of the Council. A careful selection of members of the committee has therefore been necessary. Each contact suggested is also carefully scrutinized, and after a personally directed letter outlining Council purpose, aims, and values has been received by the prospective donor, an appointment for follow-up interview is made. Each contact with a prospective donor is also carefully planned, and the "right person" is sent from the committee for each individual canvas.

Thus far the donations have been mainly from big business and industry. These firms give annually to the Community Chest and their donations (averaging $100 per annum) to the Arts Council are an infinitesimal portion of their total community contributions. Other groups representing labour education and other community interests contribute to the Council, and it is hoped that a more direct appeal to them may be possible as program develops further. In addition, there is the beginning of a trend toward more small donations ($25-$50) which come from smaller firms. This trend is felt sound as it widens the base, but is slow of development because of limitation in numbers of well-orientated canvassers. Certain privately known individuals who are
known to support worthwhile community efforts are also approached. Gearing of the children's program welfare-wise should also increase readiness of many to give.

The Arts Council's financial campaign is a continuous year round operation except for the period of the Community Chest drive, when it suspends activities entirely.

In the past few months considerable analysis of finance drive records has been made, and the results tabulated systematically as a permanent record. Intensive analysis of the reason why people give to the Arts Council, of the spread of this part of Council activity, and of new areas where development is needed is foreseen as one of the prime needs in this connection.

Perhaps the most significant counterpart to analysis of financial drive records should come in recruiting of new and vital committee members. Miss Comer's suggestion in relation to unequal division of burdens, reflected in the following quotation, is particularly significant in relation to the work and personnel of the Finance Committee.

"A persistent problem in every community is the meagerness of the leadership group and a multiplicity of demands upon the same few people. The Council must continue to wage a constant and vigorous campaigning to develop leadership in its own ranks and, by the vitality of its program, continue to attract the more venturesome among seasoned community leaders". 35

Naturally, campaigning is the hardest part of any program to sell to an organization's members. Along with the need for the Finance Committee to be intensively indoctrinated Council-wise, this has posed a serious problem. As the knowledgeable group of board and ex-board members and of Section members increases in number, this problem should decrease. This will happen, however, only when members view activity in fund-raising as of equal importance to any other responsibility they have toward the Council and its total membership.

Under difficulties, the present finance committee is having a high degree of success. Although the canvas is still narrowly based, it is significant that within one month (June, 1951) a total of $1,500 has been received without need of personal interviews. Letters have been sent to 50 organizations during the month. Of these, 38 have replied and only two have refused to donate. Many have increased the amount of donations over previous years. Thus it appears that the Council's prestige is increasing also.

Particular credit should be given to the Junior League whose large grants have sustained the Council during its development thus far, and which, though diminishing, continue as the major single source of funds.

Actual budget of the Arts Council has remained relatively constant over the past three years. The Council's first
audited financial statement covers the period from June 1947 to February, 1949, during which period the budget was $9,217 of which $2,667.44 was unused. The next budget covered from February, 1949, to March, 1950, thus bringing the audit up to the end of the fiscal year. Budget for this period (considerably shorter than the previous one) was $10,127.41 of which $694.31 remained at the end of the year. Budget for 1950-51 fiscal year was $10,127.31 of which a balance remained of $3,651.90.

Estimated budget for the current fiscal year is $10,740 of which $4,320 is set aside for administrative costs, while $6,120 is budgeted for program development. This would appear to be a heavy allowance for administrative costs, but all the items within it are vital to the operation of services, and are, indeed, part and parcel of program. For instance, rental of adequate facilities is essential as it provides meeting space for the sections and for other affiliated groups, as well as permitting use of a large number of volunteers, and giving of secretarial services to sections and (on special consideration) to groups. Such services are clearly part of program development. In addition, Council expenditures on both administration and program are directly effective in stimulating expenditures from other sources. Thus, by the manner in which the Council's budget is used (especially in community organization activ-
ities) it multiplies itself.

A true picture of the Council's budget would therefore include a description of donations in kind and in service, in voluntary and professional assistance, free use of space, programs given and organized gratuitously on behalf of the Arts Council.

Summary of Findings in Regard to Financial Planning Functions

The Council's financial position is relatively sound, but still in need of much attention. Both canvassing and budgeting need careful analysis, and the Finance Committee needs additional well-qualified members. As Council services and prestige increase further support should be forthcoming, either through the enlargement of present channels, or from other sources such as government or coordinating bodies. In any financial alliance, however, care should be taken to preserve the autonomous spirit of Council functioning.
PART III

"And when the singers and dancers and flute players come, buy of their gifts also".

Kahlil Gibran,
The Prophet.
CHAPTER V

PROGRAM DEVELOPMENT AND TRENDS

In any service organization, program is the end toward which all administrative effort is bent. It consists in all efforts to satisfy the needs of the organization's membership and of the community in which it functions. As administration is the planning function (decision-making and fund-raising), program is the carrying out of plans in terms of actual service given.

Both administration and program involve the total membership, either directly or indirectly, and should mirror both its thinking and its action. As the success of the program is in direct proportion to its ability to serve the organization's constituency, part of its effort must necessarily be aimed toward enlisting the support of the whole community. It therefore involves both direct services and interpretation, aimed toward fulfillment of objectives.

What then, are the objectives of the Arts Council which its program seeks to implement? In summary fashion they may be re-stated as follows:

1. coordination of community cultural activities
2. stimulation of community cultural activities
3. rendering service to all participating groups
4. clearing of dates and information
5. developing community pride
6. interpreting community cultural matters
7. making official contacts.

Many of the early attempts at coordination (which also involved stimulation, interpretation, clearing house functions, community pride and official contacts, and which directly or indirectly served participating groups) were on a demonstration basis, as specific projects of short duration rather than continuous. As suggested previously, much of the emphasis on these projects was dictated by the necessity of mobilizing original support. In any organization of this nature, however, well-timed and carefully thought out special projects are essential, every so often, to widen the base of interest in the organization and enthusiasm for its purposes. They should, however, be carefully spaced so as to ensure strength and continuity in the on-going program which is the organization's prime purpose.

In the early days of the Council, however, the necessity for demonstration was great, and the major emphasis had, therefore, to be placed on imposing projects, where much activity was concentrated into a short time-span. The one really significant exception to this was the publication of a monthly news calendar through which information about the activities and interests of arts groups was made available to the members and to the public. The Calendar, therefore, was the earliest on-going program of coordination, stimu-
lation, and interpretation, involving also clearing house, community pride and official contact functions, and rendering a direct and meaning-full service to all member groups who were ready to cooperate.

Of the special projects undertaken on a demonstration and gap-filling basis, "the Arts and Our Town, October '48", "Design for Living" (November '49), and "Symposium of Canadian Music", (May '50), may be grouped together by size and significance. The first two were "Council projects", the other "Council sponsored" according to definition.

As stated by Miss Comer and adopted by the Board of the Arts Council, a Council project is

"An undertaking for which the Council assumes full responsibility for organization and presentation. It is presented to the public as a "project of the Community Arts Council of Vancouver"." 1

The first of these Council Projects was "Arts and Our Town, October, '48" which consisted of a month-long exhibition of graphic arts and crafts, and a series of plays, concerts, and public meetings organized by the Council and presented by it, although incorporating the work of many of its member groups and individuals. A special newspaper supplement covered in detail all the arts groups in the city, and other special publicity was arranged for all events on

the program. Thus the Council stimulated, coordinated and publicized the work of many of its groups and individual members within the specific focus and duration of the project. Official contacts and community pride developed during the project were also significant.

"Design for Living", held, like the first project, in the Vancouver Art Gallery, was intended to appeal to the widest possible audience, i.e. the general public, as well as producing an opportunity for artists and craftsmen to gain recognition. Its success in the former undertaking was evident in its setting of a new record of gallery attendance (14,000 people in three weeks). This project emphasized household arts from architecture of house and garden to furniture, ceramics and textiles. All designs, materials and workmanship were British Columbian. In this project, the Council reached out to the community at large, rather than working within the confines of the major interests of its member groups.

"The Symposium of Canadian Music" (which, contrary to reports recently published in the press, originated as an Arts Council rather than a Vancouver Symphony Society project) merited particular mention in the Report of the Royal Commission on Arts, Letters and Sciences, as being the only venture of its kind on record in this country. It succeeded in stimulating interest in Canadian music across the continent.
ent, and led to commissioning of original music by Canadian composers by such national organizations as the C. B. C.
The symposium consisted of a four-day presentation of the works of Canadian musicians, in chamber music, choral, or symphonic form, and ended with a panel discussion "Canadian Music". Its appeal, however, was considerably more limited locally than either of the other projects, and its success, though far reaching, came at the expense of a deficit of funds.

The last two "one-faceted" projects mentioned, however, were actually preceded by two important "Council sponsored projects". By definition, again, a "Council sponsored project" is

"An undertaking, the idea for which may originate within the Council or be presented to the Council, but which is carried out under the responsibility of another group. The Council may give financial and/or other forms of aid in accordance with an agreement between the Council and the other responsible body. The project is presented to the public in the name of the responsible body and as "Sponsored by the Community Arts Council of Vancouver".".

The first of these projects were the formation of the Vancouver Children's Theatre (now Community Children's Theatre) and sponsorship of an introductory chamber music concert which led to formation of the group known as "Friends of Chamber Music". The first of these was aimed to enlarge

opportunities for groups of children to receive elementary dramatic training. Both these were gap-filling projects, providing stimulation to the community in direct response to need and interest, but carried out by autonomous groups affiliated with the Council.

The Community Children's Theatre was organized with an advisory board and intended to give increased leisure-time training in centres established in each neighbourhood. It appears to have become commercialized, however, at which time the advisory board, disturbed by this trend, divorced itself from the original plan and started again. Vancouver Children's Theatre (and its outgrowth Community Children's Theatre) are projects which the Council assisted in launching, but which, as intended, soon became autonomous. The original advisory board has had much difficulty since separation of its function from that of Vancouver Children's Theatre, but has consistently pressed for non-commercial creative dramatics for children in the schools. There is evidence that the Community Children's Theatre, under a technically reconstituted board of directors, will take on new life during the winter of 1951-52. It has cooperated with the Drama Section of the Arts Council in putting pressure on the city to open School Board facilities for Saturday children's activities, and is expected to be an integral part of the program of community arts for children.
now in its early stages.

The Friends of Chamber Music started as a group which aimed to promote understanding and participation in chamber and small orchestral music on a local level. Its emphasis was on bringing more small orchestra music to the people while simultaneously providing opportunities for local musicians, both amateur and professional, to take part in concerts. Since its organization, however, its focus has changed, and many of the original members have ceased to be active because they feel it no longer serves the purposes for which it was established. Instead of stressing member-participation and the use of local talent, the group is now engaged in a program of importing famous chamber music artists. While this is a legitimate function, it is obviously far from the original intent, and, from a community angle, fails to fulfill the group's early promise.

Development of Sections.

Coordination of the activities of the Council's affiliate groups has been of slow and painful growth. Many artists and groups of artists have been essentially individualistic in their approach, and resisted the idea that inter-group cooperation is either possible or desirable. The values of working together have had to be proved. As suggested above, special projects have had to be devised, wherein the major responsibility was carried by a few. These
projects may well be regarded as the first "attention-getting" devices of an infant organization.

As Miss Comer stated during her consultation visit:

"The Council's function as a coordinating agent is probably the most difficult aspect of the program to interpret and establish. It permeates almost all activities of the Council from public action to clearing of dates. Where sections can be organized coordination is demonstrable and will greatly facilitate the performance of this duty of the Council". 3

As this quotation suggests, the coordinating function was little accepted until formation of the sections (music, drama, and literature). A brief history of their organization and activities will serve to illustrate the movement since their inception.

The sections were formed when it was felt that the individual groups interested in each form of art were ready to initiate joint planning. They represent the counterpart of Divisions within the welfare council structure, and were seen as a means of helping the groups to pool their thinking on common interests and problems, and to share mutually owned resources.

Each section was formed as a result of an open meeting of all known groups in the particular field, and therefore symbolized the joint wish of these groups to get together. Each has a chairman who sits on the board of directors and

executive committees of the Council. Discussion in the following chapter will show the extent of group use of this channel of representation, which may be anticipated by mention of the fact that election procedures in the three sections vary directly in quality with the length of existence of each.

The Drama Section, organized in May, 1949, now has 28 member-groups, most of them in active and cooperative play production. This section originated the idea of the Vancouver and Lower Mainland One Act Play Festival, organized annually by the members. This is a week-long festival planned and executed in cooperation with the School and Community Drama Office, Provincial Department of Education, and co-sponsored by the Arts Council and the above named department. The Arts Council donates three shields for this competition, for the best drama, the best comedy, and the best all-round production. The Drama Section member-groups are well ahead in initiating and carrying forward cooperative plans, and are beginning to show real cohesiveness in supporting each other activities. (Witness the beginning of a trend toward contributing toward expenses of member-groups chosen to represent the Province in Dominion Drama Festival finals).

The Drama Section was also the initiator of inter-section activity, in suggesting to the Council a plan for a Play-writing competition, which has since been undertaken jointly by the Drama and Literary Sections under general
Council auspices. This competition, open to writers throughout British Columbia, is an experiment in "commissioning" an original piece of play-writing which (if of sufficient merit) will not only gain an award for the winning contestant but also permit of an opportunity for the playwright to see his play produced by one of the groups of the Drama Section.

The Music Section was organized in February, 1950, and now has 26 member-groups. It has been compiling a resource catalogue of all the music owned by its affiliates for deposit in the central office. This device is intended to facilitate loan or rental of music manuscripts where groups need this service. There have already been a number of calls on the music library, both from Vancouver groups and from other parts of the Province. The Music Section has already discussed formation of a composers' club, and it is anticipated that this or some other section project similar to the Drama and Literary Section projects will soon be inaugurated.

Organized in October, 1950, the Literary Section is the Council's youngest established section. Already it has fourteen member-groups, and is actively cooperating in organizing, publicizing, and executing the Drama Sections plan for a play-writing competition. Future project proposals include tentative plans for a short-story competition, and for possible initiation of a National Poetry Day.

The three existant sections are, like their member-groups,
autonomous to a large degree, although every attempt is being made to coordinate their operation within the over-all Council program. The need clearly seen here is for clarification of representation channels, and further interpretation to the individual members within the affiliate groups of the Council's overall program. (This point is brought out by the groups themselves, as will be shown in the follow-chapter).

Also increasingly evident is the need for further study of means for bringing back the professional artists' interests into the Council's planning (further developed in the next chapter), and for establishing group performance standards in relation to the specific purposes of each group. This, the writer submits, is the only way in which fair and constructive criticism of group activities will become uniformly possible. Clearly it is unjust to evaluate the "musical and social club" type of activities against high professional standards, for the emphasis here is on participant enjoyment and group relationships. Equally unjust and futile would be evaluation of the highly skilled groups against the standards of those who practice "art for fun". There can be no learning experience in either of these cases. Recognition of this fact was the reason for refusal of the original survey committee to take on a standard-setting function. As the Chairman of that committee has stated,
'we couldn't do it...we didn't have anything to evaluate against!'...

Standards-conscious Council members recognize, however, that it will eventually become the Council's function to accredit its groups according to mutually-determined standards. This may be precipitated, moreover, by initiation of the proposed public relations scheme to be discussed later in this chapter. In the light of these facts, it is necessary to anticipate such possibility by careful preparation of evaluation criteria. The writer submits that this might be done completely through inter-group process. Tentative criteria for professional, and semi-professional, amateur and hobby levels of art standards might be worked out by the Section chairmen in cooperation with the total board or a subdivision of it. These would have to be based on the interests of the groups as well as their stated rating, after which they might be submitted to the groups, after full section consideration, for further addition and amendment. Once such criteria were established, it would become possible for the groups-as-wholes to evaluate themselves. If the standards were cooperatively set, the writer suggests, the possibility of dissatisfaction with them would be reduced to a minimum.

OTHER Projected Sections

This will not be possible in all art forms, however,
until further section development takes place. It is hoped that as interest in Section cooperative developments increase, other groups such as crafts, dance visual arts groups, may request formation of sections to coordinate their specific forms of activity. Evidence of forerunners of such a movement is becoming increasingly frequent and significant.

Already there is the nucleus of what may become a Civic Art Section, bringing together and integrating the opinions and actions of groups interested in various aspects of architecture and town-planning. The aim is to improve the aesthetic as well as the functional relationships between new buildings and adjacent open spaces. The premise on which this group's activities hinge is that town-planning is an art as well as a science, and that functionalism alone robs citizens of full enjoyment of their community. Concern of the committee is with bringing pressure to bear on Local government to zone certain areas for eventual use for harmoniously-planned civic buildings. Particular concern has been over spatial relationships between sites for essentially cultural facilities.

Another phase of previewed section development has been seen in movement of dance teachers toward cooperation rather than competition. Before the writer came in close contact with this movement several persons had verbalized despair over the possibility of reaching common ground amongst
teachers and artists in this field. There was, however, one group established whose aim was to accomplish this seemingly "impossible" task. During subsequent discussions, resource information on a national body attempting the same thing was made available to this group, which, at the time was so discouraged that it questioned whether its function was valid. The outcome was that the group requested the Arts Council, as an impartial body, to sponsor an open meeting of all dance teachers in the province "to discuss the advisability of expanding (the group) into an association of dance teachers of British Columbia, which could later become affiliated with the Canadian Dance Teacher's Association".  

The Arts Council Board accepted this responsibility, and appointed its dance representative (subject to approval of the group on whose behalf the meeting was to be called) to serve as Chairman. This representative was president of the other group (Faculty of Dance Arts) and also of another large dance organization, The Vancouver Civic Ballet Society.  

Some time elapsed, however, before the "Faculty" signified its readiness to proceed. In the interim, the representative of the national body visited the city and further stimulated interest in the latter organization, stressing its cooperative attitude, its standard-raising function, and its belief that it could speak on behalf of the dance interests of the whole country only if it truly

4. Minutes of February Meeting, Faculty of Dance Arts, 1951.
represented them within its own planning.

Thus a list of all known dance schools and teachers was compiled, and invitations dispatched under Arts Council auspices. Between 35 and 40 dance teachers from all over the province attended the meeting or signified in writing their desire to join a local chapter of the national organization. The "Faculty" voted to affiliate and requested non-members to join them in adopting the constitution of the national body.

The Arts Council gave slight additional help in program planning for the first meeting, made press reports requesting all those not contacted to write in to the Council, and finally stencilled copies of the organization's new constitution.

This may appear to have been a disproportionate amount of service to any one group. It must be remembered, however, that its purpose was in the essence of Arts Council spirit. It was also foreseen as the first step toward development of a new section, for when the teachers could get together their groups could also. It is a good example of the way in which an Arts Council, as an impartial body, can bring together individuals and groups operating in the same field, coordinate, stimulate, publicize, and serve. It is also an example of a job where resource and enabling skills of the professional group worker complemented those of the natural leaders.
In each case of possible section development, however, an individualized approach must be used. For in no two cases are the groups interested in different art forms of identical composition. One section may have production groups, another teacher's groups, another hobby groups, another coordinating bodies, or again a whole section might conceivably be formed of individuals until such time as groups within that field emerged.

Additional Non-Section Projects of Recent Months.
(Spring 1951).

Significantly Council-focused (in line with Board decision that the 1950-51 program year should be devoted to Council consolidation) was the Architectural Competition held during January, 1951. This project was designed on an inter-organization basis, between the School of Architecture, U.B.C., and the Arts Council. Its aim was to give fourth year architectural students a project, at once educational and functional, by offering a prize for the best plan for re-designing and re-furnishing newly acquired Arts Council premises. The ultimate aim was two-fold: first, to stimulate an interest in other forms of arts (and their inter-relationships) among the graduating class of this professional school (which, it was hoped would carry over into their professional life); and second, to turn the Arts Council offices into a fitting display case for the "arts in our town", i.e. the work of
Council affiliates. In addition, through direct liaison with the Vancouver Vocational Institute, arrangements were made for the implementation of the design approved. Both facets of the project were undertaken without cost by the respective training schools as integral parts of their course requirements. The making of the furniture by the Vocational Institute is not yet completed. In addition, however, sizeable donations-in-kind have been made of materials required for completion of the project. The whole project represents a combination of the functional and the aesthetic, and is another example of Council coordination and stimulation.

Another Council project in the architectural and town-planning area was a dinner given in April, at which an internationally known lecturer and consultant on civic design addressed an audience of 100 Council members and interested citizens. This was another definite stimulation project.

In the same bracket came co-sponsorship with other architectural, housing, and planning bodies of another lecture on the relationship between housing and defence planning.

Group Referral

Pathfinding again, the Arts Council (more by necessity than design) undertook an experiment in "group referral", the first of its kind known to the writer or her professional associates. In March, two teen-aged youngsters, inter-
ested in a variety of arts and in forming a performing group in this area, were directed to the Arts Council through one of its close press contacts. The request was for facilities in which to form and operate their club, the nucleus of which was already gathered. Realizing from discussion both with the press representative and with the youngsters themselves that here was a spontaneous community development worthwhile but badly in need of adult guidance, the writer accepted responsibility in behalf of the Arts Council to assist the group to find the most suitable "home" possible. In the writer's opinion, a factor of equal if not greater importance was the need to find not only facilities but qualified leadership. It was mandatory, however, that choice of a home be based on group decision.

In the first instance, therefore, facilities for an open meeting were made available through Arts Council contact with the director of one of the neighbourhood houses. Because of a house rule, professional supervision was required during the meeting. Unable to provide same, the director requested the writer's presence at the meeting. At this and subsequent meetings it became increasingly clear that a high degree of skill would be required of anyone working with this group, and much more time involvement than the writer could offer in the interests of over-all Council program.
Through the School of Social work, arrangements were therefore made for field work placement of another student with considerable experience to work with this group without remuneration. As the detailed and accurate (but strictly confidential) permanent Arts Council records of this group's organization period would show, only skilled leadership could have done the job efficiently, and with satisfaction to the group.

Perhaps the average group seeking a base for operations would be equipped to organize itself without help, and in most cases such a group, in the arts field, would require nothing more than skilled arts leadership. This was not true in this particular case. Much intensive resource help was necessary before the group could begin to function at all, yet the enthusiasm they brought with their idea showed clearly its importance to them.

After the constitution had been tentatively drawn up, analyzed and amended step by step by the group, and declared sound by them, negotiations were started with the executives of community centres, neighbourhood houses, Y.M.C.A. and Y.W.C.A. Group members then went to speak with these executives and reported back to their group on "What they would get, and what they would have to give in exchange". Finally, the group made its choice from among the possibilities. Arts Council contact was made with the leader who would work
with the group, and the records of its growth to that time were made available to this leader. Having completed its responsibility, the Arts Council then withdrew.

It is important, because of time restrictions, that such intensive concentration cannot at present be given to groups, unless additional outside leadership can be mustered. As it was, practically all help given had to be during "spare time" rather than office hours. The project is interesting, however, as an example of the type of help which might one day be available (to groups so requesting) as an Arts Council service. For the time being, it must be considered only as a unique demonstration.

Other Projects in Preparation

The Council considers that one of its most important functions is that of keeping in touch with and stimulating its members and member-groups. In addition to representation through the Sections, its two main media for this contact are the News Calendar and open meetings. It has therefore concentrated much attention on the calendar, and has, (under an expert chairman and committee) streamlined this medium of Council, group and inter-group communication. More contact with group members has been felt necessary, however, and the Council is presently planning a large open meeting for the purpose. It is also planned that the meeting should consider the recommendations of the "Massey Report" in preparation for
Council action toward implementation of certain of its findings.

As an additional service to its members and to the community, the Public Relations Committee is presently investigating means of increasing quantity and quality of press coverage of art activities. It has been pointed out, significantly, that the art gallery draws as large attendance as major sports and that, in view of this fact, the unequal distribution of newspaper coverage between arts and sports is no measure of public interest. Tentative arrangements are therefore in process to correct the situation. Details are not yet publishable, but cooperation of the daily papers has been sought and will be forthcoming if the plan can be put into operation.

**Community Arts for Children**

During the spring, the Arts Council board redefined its objective of widening opportunities in arts for all the children of the community. Beginning of this idea had been evident, it will be remembered, in the days of original sponsorship of the Community Children's Theatre. Now, however, the plan is widened in scope to include all forms of arts.

The intention of the Arts Council Board in inaugurating an on-going children's program was to work with and through existing organizations now serving children. The proposal was to supply concerts, plays, art classes, dance recitals,
etc., and volunteer or paid specialist leaders in the arts field where the youth-serving organizations requested such help. Nothing was to be imposed. It was to be an offer of assistance if such was wanted.

Approach was first made through the secretary of the Group Work Division, Community Chest and Council, who gave full support. Then a meeting of the directors of all the member-agencies was arranged by the Arts Council. This meeting was attended by 24 representatives of these agencies.

The meeting was remarkably successful, and provided an opportunity for community leaders in recreation and informal education and Arts Council representatives to discuss problems and needs in the arts field. The agency representatives endorsed the idea, contributed their thinking on what was needed and how it could be supplied. Particular attention was paid to the approach necessary to make such an on-going program a success. The Arts Council members made it clear that their wish was to hear from the group the ways in which the Council could contribute to expansion of certain parts of agency programs in line with the needs of each area.

As basis for such a program, two initial Arts Council moves were decided necessary. One was the undertaking of a complete survey of present agency art activities, facilities, leadership, areas needing expansion, etc. The other was to make a pilot study as a factual basis for further planning.
The survey is still in the planning stage, but will be completed by the end of August. The pilot study, however, is successfully accomplished.

Because of time shortage and the approach of summer, it was decided to make a pilot study in only one form of art. Because of lack of facilities or administrative complications, only two centres could undertake to have large scale demonstration events at the particular time of year. Choice of the centres was therefore settled. The following reprint of a circular to cooperating organizations will indicate the results of the first:

**Community Arts Council Children's Concerts**

"Over 500 children from the Marpole Area and guest groups from other youth-serving agencies responded enthusiastically to the first of two Community Arts Council demonstration concerts in Marpole Community Centre at 10:00 a.m. Saturday, May 19.

The concert was given as a community service through the courtesy of A. F. of M. Local 145 from their Music Performance Trust Fund of the Recording Industry. It was the first of two concerts designed to test the responsiveness of children 5-15 years of age to this type of exposure. Twenty-three musicians formed the excellent orchestra. We feel that the children's enthusiasm was ample proof of their eagerness to have more such opportunities during our winter
'51-52 children's program in all forms of the arts. The program started with Roger Quilter's Children's Overture in which the children joined in singing some of the familiar nursery rhymes. They also had a "bang" out of the movement of the Surprise Symphony of Haydn. Despite Mr. Albert Steinberg's amusing introduction the "surprise" made all the children jump and laugh. Although this was not too pleasing to the musicians, the short burr of eager conversation which followed indicated they were normal children responding normally to something new and pretty exciting.

Other indications of enthusiasm could be seen in the fact that the Commissioner of the Boy Scouts came with many cubs and their leaders. Alexandra and Gordon House leaders turned out with large groups of children, and Miss Barbara Green, Executive Director of Heywood Community Centre brought 20 children all the way from North Vancouver for this event. One Marpole music teacher cancelled her Saturday morning classes so the children could attend the concert.

The children were told how the musicians, because they liked playing for children, kept part of every nickel the children put in the juke boxes, so that they could have live music like this. Mr. Steinberg showed them the different instruments and made each player show how his instrument sounded by itself. At the end the children were invited to come with parents or leaders to the next concert at Sunset.
Memorial Community Centre on May 30th at 7:30 p.m. The children showed by loud applause that they wanted to attend the next one. They were also told that if they wanted to hear more music, see people acting in plays, puppet shows and dancing that the Arts Council would be arranging these opportunities for them, and also lots more chances for them to sing, play, dance, act and paint and make things themselves.

Marpole Community Centre arranged almost all the administrative details and gave their facilities for this free concert. They had 20 smart looking members of the Marpole Teen Town on deck as ushers, had arranged local publicity, and had set up the stage, with members of the Marpole Towns- men helping.

Mr. S. N. Harrison, First Vice-President attended the concert representing the President, Mr. Lorne C. Aggett, of the Marpole Community Association, and thanked the Arts Council, Mr. Steinberg, the musicians and their Union for arranging the concert. Mr. John Pollock, Executive Director of the Centre was thanked for the enormous amount of work he had put into organizing the Centres part in the success of the project.

This concert was only the "opening gun" of a full, well-rounded program of children's activities, planned to begin next fall, in every form of art. This program is being de-
signed in response to need indicated by the Executive Directors of the Leisure-Time Agencies at a meeting called by Community Arts Council, March 12. Almost all the member-organizations of the Group Work Division, Community Chest and Council were represented at this meeting, and applauded the Arts Council plan to help them widen the art activities in their own winter programs. They said they very much needed this help to get art activities within the centres onto an equal footing with sports activities, and felt that further opportunities for creative expression were essential to the development of mature happy citizens which it is their primary purpose to foster. Several smaller centres were as enthusiastic about actually having the concerts as were Sunset and Marpole but limitation of facilities made this impossible at present. They will all be working closely with Community Arts Council in the fall, however, and we plan to fill their requests with smaller concerts, plays, etc., and by helping them find additional arts and crafts leaders as soon as possible.

Because much community backing is needed for this type of program, representatives of all the Service Clubs were asked to attend both demonstration concerts. We hope we may be able to prove to them that this is a program worthy of their fullest support. Naturally the Arts Council's small operating budget cannot cover all the essential costs in
such an undertaking, particularly as in addition to voluntary services of individuals and groups which we are now eagerly seeking, there will be many essential activities for which partial or total fees must be paid. We hope that as the program get rolling, proof of its value will bring with it the necessary community backing.

If representatives of your organization were able to attend the first concert we feel they will welcome an invitation to the second. In any case, please do plan to send one or more persons from your group to the next concert at 

Sunset Memorial Community Centre, Wednesday May 30th at 7:30 p. m.

May we look forward to seeing you, or your delegates, then?".

(Signed by the present writer)

Lightness of touch in such a venture is clearly essential if the children are to be stimulated rather than propagandized. The success of the venture will depend on how quickly this touch may be developed in working with groups, who, because of differing emphases in their approach, have heretofore found working together difficult. Mobilization of performers, leaders and sponsors, as well as organization of administrative aspects will require much concentrated effort, and the utmost cooperation from all the agencies and the community at large.
The second concert of the demonstration project gave increased understanding of how to operate in this area, however. Although the audience was smaller than for the first concert (about 250) it was, from the musicians' and others' points of view a "better audience". This may be considered, (in part at least) direct result of the learning experience of the first concert. Not only was there more careful preparation of supervisors, more care in planning exits, entrances, etc., but the children were better prepared for what they were to hear, the music was more direct in appeal to them, and the conductor-commentator's participation had been consciously refined.

Many suggestions have been received from professional leaders who attended with their groups, and it is hoped to soon to have an active committee of these leaders working on the plans as they are prepared, contributing their knowledge and insight as to methods of procedure in developing the program. These people are ready to support the venture in any way possible.

Day to day Program services.

From the following listing, it will be clear that day to day program in and through the Council office is an important factor in the overall program. Examples given are an indication, only, of the importance of this phase of service, for only a small proportion are mentioned.
(a) Services to individuals include:

1. information on current events in all forms of art e.g. dates, times, places, program details and ticket information

2. publicity for concerts by new artists

3. information about Council and group membership and introduction to groups

4. provision of pianists, instruments, scores and advice on original musical compositions, etc. (the latter provided through Music Section)

5. information on organization of a May Day Festival

6. help to a town-planner in deciding on art groups which might use a new Community Centre (for early planning of facilities)

7. Contacts with crafts outlets and addresses of furniture designers

8. provision of a fine librettist's services needed by a musical comedy composer (through Literary Section)

(b) Services to member-groups

1. facilities for meetings

2. use of typewriters and addressograph, other secretarial services

3. costumes, scores, films, auditoriums and rehearsal space

4. help in publicizing events through News Calendar, press and radio releases

5. skilled arts leaders and teachers

6. entertainment parties (provided to the best of present ability)

7. speakers on various subjects in the arts fields

8. loan or rental of fine pictures
9. printers to make posters for various events
10. resource material on which constitutions of new groups can be based

Among the many organizations served are the C.N.I.B. (for which braille music and entertainments are provided), neighbourhood houses and Community Centres, Central City Mission, the Boys' Industrial School and various out-of-town groups.

Direction of Council Program trends

It may be seen from the foregoing pages that the Council has developed a wide variety of program activities over the past four years. These may be subdivided into:

(a) On-going program: the Calendar, and public relations services for member-groups; general clearing house information and direct services; Children's program (considered the essential community-wide development of the coming year)

(b) Special events: Council projects, projects sponsored in cooperation with other groups, and Section-run projects.

It may be seen, also, that the Council's interests are wide-spread, covering many facets of arts and cultural activities in related fields. There has been a tendency, because of the large number of gaps in Vancouver's cultural life, to cover more ground than the available board and staff leadership can handle without over-burdening the same few people consistently. In view of this, it has been found necessary to set up a program committee to study pro-
gram trends and make recommendations on the directions future program might take.

In other organization's the function of such a committee may be said to cover the following:

1. "To clarify the specific functions of the agency in the light of its general purpose.

2. To examine the existing program in the light of the interests and needs of the membership and the purpose of the agency.

3. To study the unmet needs of the community in the light of the function of the (organization) and the services of other agencies in it.

4. To formulate the program for the agency in the light of these findings.

5. To evaluate the program continuously and make interim adjustments throughout the program year". 5

The emphasis of such a committee is on planning a well-rounded program, reflecting as nearly as possible the interests of the members (in the Arts Council case individual members and member-groups). Its function is to prepare a program which keeps continuity and makes allowance for well-timed special events which can be accomplished without sapping the "life-blood" of continuous services.

In the past this function has been undertaken mainly by the Executive Committee. In order to make clearer analysis of program plans, however, a smaller group has now been formed to study and make recommendations as to future program

development.

There is a deep awareness in the Arts Council that program must not over-emphasize any one phase of art at the expense of the others, and another clear-cut function of the program committee is therefore to evaluate amounts of service given in each area, in order to keep distribution of services even.
CHAPTER VI

THE AFFILIATE GROUPS

Genuine interest is the only criterion for membership in the Arts Council. No attempt at standard setting is made in this connection. Membership falls in three main categories: (a) individual membership (fee of $1.00 per year); (b) organization membership (fee of $2.50 per year); and (c) sustaining individual or organization membership (fee over $10.00).

Membership fees are kept to a minimum, as approximately sixty cents out of every dollar membership is actually paid out in one particular service, i.e., the monthly News Calendar of events, which is automatically delivered to every individual member and member-group.

It has been the basic thinking of the Arts Council since the original work of the Interim Committee that membership fees should be small enough for all groups, yet large enough to make them seem worthwhile. Fees have remained exactly as originally suggested by the Interim Committee, except that sustaining membership, which originally had no minimum, has

7. Ibid.
been altered slightly into two sub-divisions, those under $10, which are merely tokens of good-will valid for the year, and those over $10, officially known as "sustaining contributions" which are income tax exempt and which, at present, give membership privileges for an indefinite period. The fourth category, "Complimentary" is also sub-divided into those which are purely complimentary (given to groups or individuals whose understanding of the organization is considered essential to its survival), and "complimentary sustaining" (given to groups or individuals who, though making no monetary contribution, have given valuable donations in services or in kind).

First group membership application received came from the Vancouver Women's Art Association, which formally requested membership on November 4th, 1947, about six months after the Art Council's Organization meeting at which representatives of 71 groups had been present. At the end of a year of operation there were 90 individual members (four of whom were sustaining) and 16 group members (three of whom were sustaining). At that time six of the memberships were the result of 41 membership letters sent out by the Council's membership committee. As there was only one Board meeting

9. Minutes of Board Meeting, November 6, 1947.
in the first six months, and as no demonstration projects had yet been undertaken at the end of the first year, it is not surprising that membership grew extremely slowly at first. By February 1950, however, 39 groups sent representatives to a large meeting of member-groups, at which there were 111 people present. By March 1951, there were a total of 625 members, including 525 individuals (108 of whom were sustaining) and 100 groups.

The Present Study

As suggested earlier in this thesis analysis of the groups enumerated (Arts and Our Town) had not been too intensive. For the purpose of the present study the writer has conducted a second study mainly by the use of questionnaires and interviews. As might be expected, the information gathered earlier was out of date and therefore invalid. Many of the Arts Council member-groups were not included in the original study which further removed the usefulness of this information as a source of timely research material. The writer also had in mind gathering information which could yield qualitative as well as quantitative analysis of the groups themselves and of their relationship with the Arts Council.

At that time, however, the writer was a complete outsider in the Arts Council situation and did not, therefore, gear the questions with the insight which experience would have given. In addition, the previous survey had not been analyzed intensively enough for the writer's enquiry to have been based on procedure recommended in the last chapter.

It was clear that only a few of the many questions which came to mind could be answered adequately in an enquiry of this kind. These questions included: "Who are they?" "What do they do?" "Where and when do they do it?" "How do they do it and to what end?" "Why did they join the Arts Council?" "What does it do for them?" "Who are the groups and individuals?" "Who do not belong, yet who have interests in this field, and how can services be offered to meet their needs?"

There is wide scope for intensive study of these questions which would yield far more accurate answers than this present study is attempting. In discrimination as to the most important aspects which might be covered with reasonable accuracy and success, the writer has confined the scope to investigation of the member-groups whose existence is the prime reason for being for an Arts Council.

A small portion of the potential scope of the enquiry was thus separated out for concentrated attention within the thesis. In order to gather information from which to answer some of the questions previously stated the questionnaire
"Organization of Member-Groups of the Community Arts Council of Vancouver" (see Appendix A) was sent to all groups on the Arts Council mailing list in November, 1950. These groups numbered 100 of whom 44 responded.

A second and more searching enquiry was made during December and January, 1950 in which 27 groups were covered, mainly by personal interviews. Of these 24 were groups who had answered the first questionnaire (mailed), while three additional groups whose first questionnaires were never returned were also covered. The results of the interview were tabulated on a second schedule (see Appendix C) which was geared to obtain considerably more evaluative material than the first.

It is important to note that the responses to these questions were given during December and January of 1950-51 and are, therefore, a measure of group thinking at that time. Having had considerably more opportunity to "feel" the reactions of groups since that time together with more knowledge of the remarkable progress the Council has made in the last six months, the writer is convinced that a similar questionnaire now might elicit far more positive and knowledge-based response. For example, questions and suggestions made regarding publicity (to be dealt with later) would undoubtedly show marked change in the light of improved Calendar service.
The mailed questionnaire asked for information on the length of time each group had been in existence and on length of affiliation with the Arts Council, and on their total and specifically "art-focused" membership figures. The second sub-division asked each organization to check whether its main interest was in (1) participation in arts, or (2) development of arts. If their primary interests were in related areas rather than in the arts field as such, they were asked to check which of the following was their major emphasis:

(a) leisure-time activities (sub-divided into socials and picnics, sports, group work, recreation, other)
(b) business, industry, or commerce
(c) labour organization
(d) money-raising
(e) public relations
(f) education
(g) religion
(h) other

The groups were asked to specify only their primary interest. The writer anticipated that interests thus categorized might not prove mutually exclusive in every case, but felt it was necessary to make some separation as a base for understanding the replies of each group to other questions. Results proved, however, that the sub-divisions were even more artificial than anticipated, and in tabulating the findings, the writer was almost unable to obtain an unduplicated
The third section of this questionnaire requested cross-classified information on the activities of each group in various art forms as related to professional, amateur, and "other" rating.

As previously stated the second and more intensive part of the enquiry was conducted in the main by interview method and recorded on a schedule geared to obtain comparable answers from each group. Its questions were intended to bring out participation and spectatorship as related to professional, semi-professional, and amateur activities; section membership; use of or contribution to Arts Council resources. The groups were asked to evaluate their use of democratic procedure and the above as related to standards and to "number and order of importance", a list of possible uses of art forms. Finally, groups were asked to evaluate the Council's functioning in coordination, stimulation, and publicity; to comment on its financial position, and on the adequacy of their representation in the Council. It was anticipated that these questions would get some indication of the stage of development of both the groups as such and the Council of which they were members.

Shortcomings of both the questionnaire and the interview schedule became increasingly evident as the survey proceeded. It became apparent that certain essential information had not been asked for while ambiguity of some of the
other questions made comparative answers extremely difficult. Many of the recorded comments show this flaw only too well.

Another distinct disadvantage to some of the questions was that the interviewee found difficulty in deciding whether to answer as an individual or as a group representative. Most of them signified a desire to answer on behalf of their groups, but remarked that this was impossible unless each group as a whole could discuss each question. The evaluative questions of the second page of the interview schedule, therefore, represent a cross-cut of the individual opinions of representatives of the various groups rather than considered and integrated group opinion. As previously stated, the difficulty of making an unduplicated count was considerable. Although the writer might now eliminate some of the overlapping (in the light of further knowledge), such tampering with the results could not be considered scientific. For this reason results will be given as stated, even when the totals do not appear to be correct.

**Distribution of Member Groups: By Age, Total Membership and Arts Program-membership.**

A wide variation in length of existence of individual groups appeared. The range was from 2½ to 80 years. Twenty-seven of the groups answering (61%) were 15 years of age or over, while seventeen (34%) were under 15 years of age, and two (5%) did not state the length of their existence. In
regard to initial affiliation it came out generally that groups did not know for sure and there were no accurate records in the Arts Council office to furnish this information. When asked regarding this point, 15 of the 44 groups said "three years", 14 said "two years", nine said "one year", and seven were uncertain. Eleven of the 27 groups, 15 years of age or over, had belonged to the Arts Council for three years, while only four of the 17 organized since 1935 had belonged for the same period.

One conclusion might be drawn from this: that there was not too much feeling of belongingness to the Arts Council. The lack of accurate information from the Arts Council somewhat substantiates the nebulous nature previously referred to with reference to the Arts Council organization. This is one measure of where the Arts Council happened to be at the time of this study.

With regard to the overall view of affiliation with the Arts Council and a possible relationship between this and the length of existence as autonomous groups, it would seem that there was a stronger tendency for the more established groups to become affiliated than for the newer ones. There were four exceptions in the instance that groups established under five years had belonged to the Arts Council for two or three years each.

The majority of groups were found to be of relatively
small size. Just over half the groups had a total membership smaller than 150, while 34 (out of 44) had less than this number active in their arts program. This division of membership may seem artificial until a large organization (membership over 500) are taken into account. The writer was aware when phrasing this question that some large affiliate groups within the Arts Council belonged in toto although only a portion of their own membership was directly concerned with art activities.

Figure 1 will give some indication of the relative sizes of both total group memberships and specifically art-focussed membership. (The difference in shading of the first bar in the diagram shows that more groups had arts membership in the under-25 bracket than had total membership within this range, while in the 25-and-over brackets groups had total memberships exceeding art focussed memberships).

**Classification of Interests in Arts:** Professional, Amateur, Other

If there is a popular notion that groups organized for art expression clearly distinguish in their own minds between professional, amateur, and otherwise, the replies to the questionnaire showed that such a generalization is invalid for these particular groups. Seven groups signified

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12. See page 129 - Chart.
**FIGURE 1.** Distribution of Member Groups Classified by Size of:

a) Total membership  

b) Arts membership

**Key**

- Proportion of groups with small arts membership only, those with small total membership.
- Proportion with total membership larger than arts membership.

**FIGURE 2.** Effects of Democratization on Standards in Arts (Views of Member Groups)

**Key:**

- Total bar "raises"
- "lowers"
- "no effect"
purely professional interests in art forms, and 25 said they had amateur activities, while ten indicated combined interests in both professional and amateur aspects of arts. Eight of the 25 in the amateur group also said they had other interests. These included sponsorship, appreciation, preparation of exhibitions, criticism, and personality development of the members taking part. Of the complete total of the 100-group membership, 21 are known to have professional interests, 84 to have amateur interests, and eight state interests which come in neither bracket (exclusive of those whose main interest is in another field). Obviously there are 13 who have combined amateur and professional, or combined amateur and other interests, to reduce the total to the actual figure of 100 groups.

Further comment regarding these replies is that perhaps the average person is too prone to departmentalize interest, and in all, has too narrow a view in seeing the scope and ramifications of art expression. Too much activity seemed to fall outside the categories of professional and amateur. The "otherwise" interests need to gain more attention; the whole subject could be refined much further.

A more serious matter, in viewing the interests of the total number of groups participating in the questionnaire, is the possible trend of emphasis within the Arts Council on amateur activities.
The total number of reported interests or activities in music, drama, literature, graphic arts, dance, crafts, speech, films and photography came to 83. It is clear, therefore, that the individual group is prone to be of multiple-interest in art expression, rather than being dedicated to one aspect of it. No one aspect, therefore, should be over-emphasized.

The main coverage of the second part of the enquiry was of section member-groups. Although it is not an adequate sampling of the total membership of the Arts Council, it may be considered adequate reporting from each of the three sections. For music, the sampling was nine groups out of 17, for literature, five out of nine, and for drama, ten out of 18. Actually 58 out of the total 100 groups are represented in these sections. Twenty-six are in the music section, 28 in the drama section, and 14 in the literary section.

**Participant or Spectator: Professional or Amateur**

Of the 27 groups interviewed six indicated that their art activities were "professional participant", two "semi-professional participant", and 19 "amateur participant." Three said they engaged in professional spectatorship, two in semi-professional spectatorship, and 13 in amateur spectatorship. Four in the last mentioned category were spectator groups only, but it is evident that most of the others
had spectator and participant activities, some of them in both professional and amateur categories.

To summarize, out of the 27 groups, 19 were weighted toward participant activity. In regard to this section the writer can only say that examination of responses showed considerable confusion. Not only is there an inter-mixture of professional, amateur, and "otherwise," but also it would seem that all groups wish to incorporate every aspect of participation. This would seem to mean, again, that more refinement should take place in regard to the nature of participation.

If one is concerned about passivity within these particular groups, as they represent the composition of the Arts Council, there is little need to be concerned about the vitality of these groups as a whole. Further, drawing from the Massey Commission Report and what is generally known about tendency toward reception and lack of active participation, one might see that the Vancouver Arts Council is one small movement to combat this development.

Resources: Group Contribution to the Arts Council; Arts Council Contribution to Individual Group

The information derived from the questionnaire is not too clear with reference to resources. Perhaps some of the following gleanings will be of value nonetheless. As a preliminary, some of the factors involved confused the pic-
ture. First of all, the Arts Council is only at a certain stage in serving as a resource to the individual groups. Realistically, therefore, groups have been limited to calling on what resources the Council had. To list potential resources, along with existing ones, created confusion on the part of some of the groups replying. Then too, the various groups at their own stages of organization obviously were not aware of the existing resources. Again, the Arts Council, through its leadership, had not done an effective job of acquainting groups regarding the availability of resources. Tied closely into this is an almost total lack on the part of individual groups of responsibility in contributing their resources to the Arts Council. In conclusion, one might say that this discussion regarding resources and the interplay between groups and the Arts Council merely points to the fact that the inter-group work process is now at the incipient stage.

It is believed that the above comments will be more or less substantiated by the following specific replies given by the groups.

When asked whether or not they used Community Arts Council resources, 19 said they did so often. Fourteen indicated they did sometimes, while one stated that they never used any services, and another made no mention of such use. This might be misleading because, on the fact of it, it appears
that there is a good deal of use of resources of the Arts Council. As the group replies indicate, however, publicity, was the only resource frequently used. The reasons for this might be several. One of the early and primary functions of the Arts Council, as a coordinating body, was that of being a "clearing-house". The news Calendar service was early instituted as a means of implementing this function.

Parenthetically, the basic need of any group, particularly if it is a new, struggling one, is to become known to the public in order to mobilize support. In this sense, any other organization which proposed to help in this way would be acceptable to a group. With reference to the Arts Council, however, the matter went further, as an individual group sometimes wished to "stretch" the clearing-house function to include blanket accreditation and publicized approval of every phase of their activities, this amounted to promotion without investigation of standards.

Again, publicity is seen to be of equal importance to actual content of program. Looking to the future, the replies of the groups would seem to indicate that publicity is an important starting point in the building of a strong interplay between the groups and the Arts Council. At the same time, publicity is just a shell if the basic component of program does not exist.

With regard to potential resources which the Arts Coun-
might offer in future, together with what the Arts Council presently sees as its function in this respect, again one sees the need for further study and greater refinement. Representatives of 14 of the 27 groups made suggestions about resources not presently available, which further illustrates this point. The suggestions included:

1. information about other groups
2. theatrical equipment—a list of props, especially small lighting equipment (2 groups)
3. a dance library
4. speakers, actors, and specialists in various fields
5. membership recruiting service
6. program advice (2 groups)

In addition two groups indicated that they used Arts Council resources in recruiting members sometimes, and one said the Council helped them in advertising. One additional group said they would use the music library often when it was ready, and two indicated that their lists were being prepared for this, in addition to the two who indicated they had already contributed. Other contributions made which did not come under the general headings, included:

1. a brief to the Royal Commission on Arts, Letters, and Sciences, the purpose of which was incorporated into the Community Arts Council brief
2. advice to other groups
3. donation to Army Veterans shows, Old Age Pensioners entertainment, etc.
4. films
5. recruiting of members for Community Arts Council
6. an annual scholarship
7. leaders for a group at the Canadian National Institute for the Blind

With reference to contribution to the Arts Council of
resources held by individual groups, the interviews showed a low degree of awareness of the fact that there were resources or of group responsibility for making these available. Member-groups of one section, however, which were in fact making resources available were not conscious of their contribution. It is the writer's opinion that a relatively good attitude exists on the part of the individual groups toward developing this phase of the over-all Arts Council program.

Of course, the true fact that the Arts Council is merely a coordinating body, and that resources, if they come, will more or less have to emanate from the individual groups, remains to take root in the minds of the entire membership.

The individual groups will arrive at the point of seeing the matter of giving and receiving resources as a fluid condition, rather than as a static concept of the Arts Council "physically sitting and holding resources ready to dispense". It also goes that with the development of this sharing between groups will come the building in of the inter-group work process.

Group Self-Determination Within the Arts

Many questioned whether concern with highly standardized art techniques might not pre-dispose arts groups to a centralized authoritarian control. In phrasing her questions, the writer's conscious aim was to try to cross-
cut any stereotype in this connection. In the interviews, both representatives of arts groups and others effectively over-rode any such suggestion. Both questioned the validity of this part of the enquiry on the basis of an artificial separation. The feeling from arts people was that direction was needed but that this could be entirely within group control, while those with related interests substantiated the same point by saying that group control without stimulating leadership was unsatisfying to the group.

As a result of this experience, the writer would in future establish facts in reference to leadership and self-government in arts groups as she would in regard to any other group entity. In the second instance, she would reword the question to promote further integration rather than running the risk of creating unnecessary cleavage.

Another basic factor became evident during the interviews. This was a marked lack of clarity on the part of group representatives as to what the expressions of "a democratic setting" and "democratization" involved. This might lead one to question how familiar these representatives were, with the experience of the group as a whole, consciously planning, controlling, and executing its program and affairs. At the same time it must be recognized that delegation of control and leadership depends a good deal on the function of the group at a given time, i. e., the director
of a play in production must be given the right to harmonize the parts with a view to satisfying the ultimate aim of the group to produce something of which they are proud. This use of authority, when delegated and ultimately controlled by the group, can represent a high expression of the working of the democratic process. On the other hand, control may rest with one or a small number of persons whose thinking and action in no way reflect the true wishes of the group as a whole, and are seeking their own satisfactions rather than those of the group. This is a complex subject, and, therefore, not surprising that the groups indicated that they felt the questions ambiguous, had taken some time considering them, and probed the interviewer. (It was extremely difficult to remain the impartial research worker.) After much thought however, 21 groups indicated that they felt a democratic setting with group control superior, seven felt control of the leader or teacher was necessary, and six indicated that they felt there was a need to combine group control with definite direction, while two did not answer the question at all. One said, "A group can have autocratic control in art which doesn't follow through in organization".

When asked to state opinions on the effect of "democratization" on standards of art, as related to performance, appreciation, enjoyment, and organization interest, the
groups indicated again that the question was ambiguous and in many instances treated "democratization" as equivalent to "popularization". The graph in Figure 2 shows that well over half those answering considered a democratic setting conducive to high standards, almost all considered it raised interest in organization. The majority also thought appreciation and enjoyment standards were at peak in a democratic setting. It is also interesting to note that of the seven groups with professional or combined professional and amateur interests, only one felt a democratic setting lowered standards in any respect, though two other groups were non-committal.

In order to discover whether or not there was a relationship between group-views on use of democratic procedure and the purposes for which they developed art forms, a list of possible purposes was drawn up and the groups were asked to rate in order of importance. On the basis of five points for first place, four points for second place, three for third, two for fourth, one for fifth, the following results obtain:

- self-expression or expression of life ............... 96
- giving pleasure to others .................................. 72
- art for art's sake ............................................. 42
- gaining status .................................................. 42
- other ............................................................ 20
- as means of making a living .................................. 18
- as means of indirect control ................................. 14

One group wished to give personality development and

13. See page 129 - Chart.
self expression first and third places as separate items, another commented that an interest in art was, from the beginning, "an urge from within", one mentioned that gaining status was "very important, although most people wouldn't admit it", while others mentioned that gaining status was in terms of group rather than individual status. One representative said they developed art "to bring good drama to our community", another "for the pleasure of putting on plays", another "to foster community interest in adult education", "creating national atmosphere". One member who listed "art for art's sake" commented as most important that "too many regulations kill art". A group representative mentioned "money raising for charitable organizations as a means of curbing delinquency", another said that if people practicing arts were not competitive they became aggressive, and that this group developed arts partly to show their inter-relationships. Finally, one group felt that there were several important aspects to art development not included in the list given. These were enumerated as follows: (1) to provide wider interest; 2) to give opportunity for release of feelings; 3) to develop latent creativity; and 4) to foster appreciation and acceptance of cultural differences between groups and individuals.
Group Views Regarding the Council

Several questions occurred to the writer in asking for the opinion of the groups regarding the adequacy of the Council's functioning, of its financial status, and of their representation within it. Although group representatives were assured from the beginning that the information was confidential in the sense that no names would be attached, and were urged to say exactly what they thought, the questions may well have been answered with deliberate care. The writer, however, was merely interested in finding out if any correlation existed between a group's views on the adequacy of the Council's functioning and the amount it used or contributed to the Council. Apparently there was for, three of the five who considered the Council's functioning inadequate in respect to stimulation, coordination, or publicity never used or contributed to it in any way. One which felt the Council inadequate in all three respects, and one who was "unsure", were not members of any section. (These were the only three non-section members who answered the questionnaire). It is most unfortunate that more non-section members were not interviewed as it would be interesting to know how their views of the Council would compare with those of section members. The following table shows the over-all picture of group response to these questions.
It is significant, however, that eight groups had some question as to the exact nature of the functions the Council was intended to perform. Nineteen made comments of one kind or another. Seven indicated that the Council was performing its function within limitations and that time would improve its adequacy. Three thought that it "was doing all right", but that it certainly needed more money, in order to perform more adequately. Eleven thought the Council needed more publicity, and nine of these indicated that they felt the lack was in the publicity on the Council itself, although they thought that the Calendar was good or even "excellent". Groups felt that there must be greater publicity and interpretation for realization of the Council's importance, and one said "Publicity from the bulletin is adequate, but how many has it reached?" Another said that the groups were getting good publicity, "but the Council is not!".

As a means of counteracting the publicity lacks, the
following interpretation media were suggested: 1) speakers for each group (groups need to be excited, not lectured to at the beginning of each season). 2) wider circulation of Calendar and Bulletin; 3) efforts to overcome the impression that "C.A.C. is up in the clouds, impractical;" 4) increased membership ("every drama group should belong to the Drama Section, and the school drama groups might come in").

Only two groups felt that the Council's functioning was inadequate in regard to coordination and stimulation. Both specifically mentioned "personnel" as the main difficulty. "Time and permanence of the secretary; "they felt would improve this condition.

Enthusiastic comments about the Council included: "really making strides and doing good work", "developing all the time....hasn't reached objective yet", "C.A.C. a wonderful thing...will do great things for Vancouver", but "stimulation not yet fully felt".

In answer to the question, "Do you think Community Arts Council's financial position could be strengthened......if so how?", the following responses were given. Eighteen groups felt that the financial position could be improved, four were unsure, and five failed to answer. Three thought the financial position should be improved by grant of public funds (two thought this should be civic). Three thought publicity would assist in increasing finances, while five
felt that larger membership was the answer. One said that there should be coordination of "cultural money-raising".

Among the comments, the following contained pertinent suggestions: 1) that a percentage of festivals sponsored by the Arts Council should revert to it; 2) that if groups could be stimulated they might pay a small levy on entertainments they produced; 3) that Vancouver Civic Theatre should pay a fee; 4) that member organizations as such should be invited to make a yearly contribution; and 5) that there might be more individual members among the member groups and that the organizations themselves might pay higher fees. One interviewee mentioned that "out-of-town speakers of interest to several groups in the Literary Section could make money for the Council.

Asked whether they felt their representation in the Council was adequate, 14 groups said yes, seven said no, and four were unsure. Two failed to answer. Three of the four who said they were unsure, were spoken for by their section representatives or by members who belonged to the Board of Directors. They felt, therefore, that they were not in a position to answer for their groups. Of those who felt that representation was inadequate four stated that it was the "group's fault for not sending members to section meetings". Five member-groups of the Drama Section, one member of the Music Section, and two non-section members felt represent-
ation was inadequate, while two members of the Literary Section and two of the Drama Section were unsure. Of the 27 approximately one-half felt representation was adequate, while the other half were dissatisfied or unsure.

Comments Regarding Group Views On The Council

In summarizing the opinions of section member-groups on the adequacy of the Council's functioning, its financial position, and its ability to reflect group opinion, one seems to find several salient points. Perhaps the one which pervades all three questions most thoroughly is the necessity for further interpretation and added publicity about the Council and its potential value to member-groups. The other, which goes hand-in-hand with this, is the concern of groups that membership (particularly individual membership in the Council of those within each group and of groups as such in the appropriate sections) should be enlarged.

In analysis of the meaning of these replies one might find a close connection between membership and publicity. Not only would increased membership add weight to Council publicity, but it would also bring the internal membership of each group in closer contact with the aims and objectives of the Council. Thus it would increase the feeling of "belongingness" of the groups as wholes. This would probably have the effect of further stimulating their interest in the Council as such, and of strengthening their will and ability
to participate effectively in Council government. Added interpretation would thus be possible through the medium of increased News Calendar circulation.

Since the time of the interviews the News Calendar has been effectively streamlined. Its value in publicizing both the Council itself and its member-groups has been revitalized. Throughout the interviews representatives had reiterated the need for added Council publicity. In the light of this the News Calendar, press, and radio releases have since aimed to improve interpretation of over-all Council activities.

It is significant, however, that many group representatives have indicated concern that one copy of the Calendar is inadequate for circulation to the groups. As many groups are without head-quarters of their own, the News Calendar does not even get posted where all members can read it. At the present time the Calendar is in many cases sent to the secretary or some other representative and is often unseen by the president of the group. It cannot, therefore, be given consideration prior to group meetings. This eliminates planning to include important Calendar information on the agenda. One solution is suggested in the groups' recommendation that individual membership be increased. Another solution might be a "blanket membership" for groups. At present this would demand increased group financial support.
to cover printing costs, but at the same time it would permit the Council office to distribute a number of copies of the Calendar to each group.

Two particular suggestions may be made regarding seeming apathy of individual members within groups toward taking out membership. These are in addition to the fact that many cannot afford to pay dues both to their own groups and to the Council. One is that until speakers or other Council representatives can "get to the groups" in their own meetings and find out directly from them their group opinion on the Council and what they want of it, little more activity can be expected. Likewise, until such Council representatives can work with the groups to further their understanding of the use of section representation, little will be accomplished in this area.

It has come to light during the past few months that group representation in section meetings is sporadic and haphazard. Many of the groups neither elect nor appoint official representatives whose duty it is to speak for them and to report back to them in detail. After one meeting a section chairman was heard to remark, "What could we expect? None of the people had ever been there before!" Only when representatives are chosen by the group and responsible to it, both for attending meetings and for representing the total group's point of view, rather than their
own, can it be expected that the sections will mirror the thinking of the group's they serve. Only so can the members of sections function adequately in electing the right people to speak as section representatives at board level. As publicity lacks meaning without program, so democratic procedure without knowledge of the situation is equally without value.

The fact that eight groups (six of whom were nominally section members) questioned the Council's function further underlines this need for interpretation of the Council itself. There is a need for "drawing in" groups through use of speakers, Calendar editorials and other public relations media. Above all, there is a need for clarification of representation channels so that knowledge may flow back and forth between group members and the Council Board.

Both membership and publicity also have a close connection with the necessary strengthening of the Council's financial position. Membership fees are too small at present to have much direct impact on the Council's budget. (It will be remembered that 60 cents of each dollar-membership must be used to cover Calendar costs). The importance of membership and publicity in increasing finances should not be underestimated however. There is always a direct connection between these factors and the ability of any organization to muster intelligently-given financial support.
No group of contributors, whether public or private, is likely to underwrite the activities of any organization unless they know enough about the services and scope to feel that the effort is beneficial to a large community of individuals and groups.

Comments about functions, finances, and representation indicate on the whole, however, that those who really belong and take active interest in the Council have faith in its purpose and potential value. They also understand its limitations as being those of an organization young but nevertheless aiming in the right direction. It is significant that in commenting on representation no group made any verbal criticism of the Council's governing body.

Considerable indication was also given of group readiness to take a more active and responsible part in Council affairs. Witness the suggestions that the groups could contribute more than they do in a variety of ways. Also witness the recent trend amongst many of the groups to publicize their own efforts as those of "an affiliate of the Community Arts Council".

In the over-all picture it must be remembered, however, that only 58 of the 100 affiliate-groups are section members. If section members indicate only a modicum of "we-feeling", what may be expected of those who have no direct contact with the Council except through the information they receive or submit to the Calendar.
Summary of Findings of the Present Survey

The results of the foregoing analysis show that the group members of the Community Arts Council have a wide variation in age, interests, and emphases. A large proportion of them have activities or interests in a number of art forms and in related fields, and although amateur in standing, do not make a clear separation between amateur and professional activities. The majority also show a high degree of participant-activity which may be seen as closely related to their emphasis on development of art forms for "self-expression or expression of life".

Closely tied in with this comes their over-all feeling that groups should be self-determining and that in a democratic setting, standards of performance, appreciation, enjoyment, and organization interest are generally raised rather than lowered. This belief serves effectively to dispel any pre-conceived notions that arts groups might be removed from other groups in the community in terms of what group members as individuals want out of their associations.
CHAPTER VII

CONCLUSION

In the foregoing chapters, the writer has attempted to give some picture of the growth and development of the Community Arts Council of Vancouver, the first local coordinating body in the arts field ever established on this continent.

It has been seen that the Arts Council borrows heavily from the thinking of the welfare movement and the National Arts Council of Great Britain, and is one of the voluntary bodies operating at community level which has put pressure toward development of the Canada Council proposed by the Royal Commission on Arts Letters and Sciences in its report to the Dominion government.

The Arts Council is incorporated under the British Columbia "societies Act" as a non-profit organization, and operates under a registered constitution and by-laws. Its objectives are to increase opportunities for Vancouver citizens to enjoy and participate in cultural arts through its functions as a stimulator, coordinator, eliminator of over-lapping, filler of gaps, and interpreter of the activ-
ities of its member-groups and individual members through its own News Calendar, by making press and radio contacts, and negotiating with other large coordinating bodies and government offices.

The Council was established as the result of a Survey The Arts and Our Town, which showed the over-lappings and gaps in Vancouver's artistic and cultural life. As a result of the report of the study, the Mayor of Vancouver established an Interim Committee, to investigate and report on the possibility of establishing a council for coordination of the Arts. This Committee was established in May, 1946, and reported its findings in October of the same year, at which time a large public meeting voted the Arts Council into existence.

The Board of Directors of the Council represents wide community interests rather than specific phases of arts. It has grown in size, as a direct result of the difficulty of establishing a new and scarcely understood movement, from the original 31 to 50 in number. It has a smaller, more cohesive executive committee, which meets monthly between board meetings, and carries a large portion of the Council's on-going business. Represented on both board and executive committee are the three section, music, drama, and literature, through whom direct representation of member-groups is made possible. Other sections are to be formed
whenever interest in such development is shown by the members of groups operating in other areas of the art field.

Financial canvassing and budgeting are still the responsibility of a disproportionately small group, which is, nevertheless extremely active and successful. The basis of canvas is narrow at present but is growing wider all the time. The question of future direction of financing is undecided. The Council may obtain funds from government, through other coordinating bodies or through becoming its own "chest for cultural activities". It may combine these sources of funds. The emphasis is, however, on retaining the independent spirit of the movement.

The program of the Council has shown certain trends during the four years of operation. First there were several large "attention-getting" projects, necessary to muster support, but concentrating on one or a few phases of arts. Now the program is turning more toward continuous day-to-day services to members and member-groups, and to initiation by the sections of projects in which their groups have combined interest. The one well-developed phase of continuous program is the News Calendar, which has been the Council's main-stay since its inception. Proposed program for the coming year, the Council will make community arts available to the children of Vancouver, through (and in cooperation with) the existing youth-serving organizations of the city.

The group-membership of the Council is largely of
amateur standing, having a wide variety of art interests and a high degree of participant activity. The groups are autonomous in essence, and make their voice heard in the Council through their section membership. Those groups not belonging to sections have no such representation channel and are clearly in need of assistance in learning about the activities of the Council and in saying what they would like it to do for them.

The majority of groups closely connected with the Council believe in this coordinated body but want to know more about it themselves and to have others know about it.

On the whole, the Council is progressive, vital, and flexible, and has a high regard for democratic procedure. It has always maintained that professional staff was necessary, and has a positive attitude toward standards in all fields of professional activity.
BIBLIOGRAPHY


16. Minutes of Meetings, Interim Committee, Board, Executive and other.

17. Minutes of Group Meeting.

18. Correspondence files of Community Arts Council.
ORGANIZATION OF MEMBER GROUPS OF THE COMMUNITY ARTS COUNCIL OF VANCOUVER

Group's Name __________________________ Branch (if necessary) __________________________

How many years has your organization been in existence? __________________________

How many years has it been affiliated with Community Arts Council? One year __________________, Two years __________________, Three years __________________, Four years __________________ (7 unsure)

Average membership this year

a) total membership __________________

b) in arts program __________________

Is your organization's main concern

a) the development of cultural arts? Yes __________________ No __________________

b) participation in cultural arts? Yes __________________ No __________________

If not, which of the following are its principal interests?

a) Leisure-time activities (16)
   - socials and picnics __________________
   - group work __________________
   - recreation __________________
   - public affairs __________________
   - sports __________________

b) Business (1) Industry (1)
   - Commerce __________________
   - Labour Organization __________________
   - Money Raising (3)
   - Public Relations (1)
   - Education (8)
   - Religion (4)

h) Other (specify) __________________

In which of the following activities is your organization interested?

<table>
<thead>
<tr>
<th>Art Form</th>
<th>Professional</th>
<th>Amateur</th>
<th>Other</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
<td>24</td>
<td>9</td>
<td>19</td>
</tr>
<tr>
<td>Graphic Art</td>
<td>7</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td>Drama</td>
<td>19</td>
<td>2</td>
<td>18</td>
</tr>
<tr>
<td>Dance</td>
<td>7</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>Literature</td>
<td>16</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>Other (specify)</td>
<td>10</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Name of Person Reporting (or best person to contact) __________________________

Telephone __________________________
November 25th, 1950.

Dear Sir or Madam:

I am making a study of the organization and function of the Community Arts Council of Vancouver. For this purpose, I am anxious to obtain as much information as possible about the present set-up and historical background of similar councils in Great Britain and the United States; and I am particularly interested in the ways in which member groups affiliate and coordinate their activities through the local Council.

This material is to be compiled as a Master of Social Work thesis in the School of Social Work, University of British Columbia. I am approaching the task, therefore, as a study of community organization, with emphasis on the welfare aspects of Arts Council activity.

My immediate concern is in securing essential background information about member organizations of Community Arts Council. If you have one or two years' reports available, it would be extremely helpful for me to see these. I am hoping, however, that I shall be able to get detail in standard form from a number of constituent groups so as to complete a comprehensive study.

As I can achieve this objective only with the cooperation of all active member groups of the Council, I have worked out some basic questions. Would you be good enough to answer them on the attached form. Knowing your time is precious, I hesitate to ask you to fill out a more detailed enquiry, but I should be obliged if you could find time for an interview to discuss this further. May I telephone you about this in the near future?

Thank you in anticipation.

Yours truly,

(Miss) D. M. Sweeny.
INTERVIEW SCHEDULE FOR MEMBER ORGANIZATIONS OF COMMUNITY ARTS COUNCIL

Name of Organization __________________________ Branch ________________________

Are your organization's cultural art activities primarily
a) Professional -- Participant 6 Spectator 3
b) Semi- -- Participant 2 Spectator 2
(c) Amateur -- Participant 19 Spectator 13

Is your organization a member of Community Arts Councils
a) Music Section? Yes 9 No 
   b) Drama Section? Yes 10 No 
   c) Literary Section? Yes 5 No 

Does your organization make use of or contribute to Community Arts Council Resources? (Check where applicable)

<table>
<thead>
<tr>
<th>Resource</th>
<th>Use of</th>
<th>Contribution to</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>often</td>
<td>some times</td>
</tr>
<tr>
<td>Publicity ....</td>
<td>17</td>
<td>4</td>
</tr>
<tr>
<td>Recruiting</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Specialists ..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Advice ........</td>
<td></td>
<td></td>
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<tr>
<td>Financial Aid..</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music (library sheet music instruments records)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Drama (non-royalty plays, other)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Theatrical Equipment (decor, lighting costumes, make-up, other)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other (specify)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total groups: 27.
Do you think arts develop best in  
a) a democratic setting (group control) 22  
b) an autocratic setting (leader/teacher control) 7  
c) an uncontrolled setting 0  

What effect do you think "democratization" of art has on standards of  
a) performance raises 10 lowers 5 no effect 3  
b) appreciation raises 16 lowers 4 no effect 1  
c) enjoyment raises 18 lowers 2 no effect 0  
d) organizational interest raises 20 lowers 1 no effect 0  

For what purposes do you use or develop art forms?  
(Number in order of importance where applicable) Rating  
a) for themselves ("art for art's sake")  
b) for self-expression or expression of life (therapeutic or personality development value to individuals or groups) 1  
c) to give pleasure to others 2  
d) to gain status 3, 4  
e) as means of making a living  
f) as means of indirect control of groups or individuals  
g) other (specify) 5  

Do you feel Community Arts Council is performing its function in the following respects  
(Please mark as follows:  
a--adequately fa--fairly adequately i--inadequately)  
Coordination a-13 Stimulation a-6 Publicity a-12  
Suggestions: 19  

Do you think Community Arts Council's financial position could be strengthened? Yes 18 No 0 Unsure 4 (If so, how?)  
Suggestions: 14  

Do you feel your group is adequately represented in Community Arts Council?  
Yes 14 No 7 Unsure 4  

By whom are your organization's interests voiced? Board Member?  
Yes  No  
Name ___________________________ Telephone ___________________________
ANNUAL MEETING 1950-51

A "full House" including such honoured guests as Alderman Anna E. Sprott, 3.C, Trade Commissioner, R. S. O'Meara, a large number of Arts Council Members and many other interested citizens attended the Arts Council's 3rd Annual Meeting held May 16th, 1951 in the Vancouver Art Gallery.

President's Message

Miss Jean Russell, retiring President, stressed the trend from large demonstration projects to less spectacular but vital service to individuals and member groups. Larger quarters now provide meeting space for member groups, and the office will soon become a display case of "Arts in our Town". Close cooperation with government departments, civic organizations and the University has enabled the Council to expand its service considerably.

Reports of the Secretary, Mrs. J. F. Carroll; the Treasurer Mrs. J. H. Lamprey; the Financial Chairman Mrs. R. R. Arkell, and the Membership Chairman, Mrs. R. A. C. Douglas - showed the increase in financial support and interest in the Council during the past year but stressed the continuing need for even wider support and participation to insure the success of its rapidly developing program.

The three existing Sections, Drama, Music and Literature (reported on by their Chairmen, Mrs. K. D'Arcy Goldrick, Mr. David Spencer and Dr. R. E. Watters), have proved without question the value of such inter-group representative bodies in inaugurating and carrying through important cooperative plans.

Although growing need for other Sections in Visual Arts, Dance, Photography, Crafts, etc. was evident during the year; these would be formed only when groups active in these forms of Art so requested. The need to include Civic Art (Town Planning) as one of the basic art forms fostered by the Council was dynamically presented by Professor Peter Oberlander, Chairman of this new Committee.

Miss Hilda Browne and Professor Hunter Lewis discussed the work of the Public Relations Committee and the need to make available more comprehensive reports on all local art events. Mrs. Allan Gregory spoke of the increased circulation and coverage of events provided by the News Calendar.

Discussing the recent reorganization of the office, the Executive Secretary spoke of service to individuals, member groups, sections and cooperating organizations enormously broadened by streamlining procedures and by the work of 95 volunteers. Stenographic assistance, costumes, scores, teachers, leaders and organizational help were among the many services provided.

Redecoration and furnishing of the Arts Council made possible through the cooperation of the School of Architecture, U.B.C., and the Vancouver Vocational Institute were well under way, reported Mrs. E. J. Palmer, Chairman of this Committee.

Speaking of "Program Futures" Mr. Alex Walton, incoming President, said the Council's Children's Program for the coming year was the organization's most important project to date. In giving many children their first opportunities to see, hear and take part in all forms of art, Mr. Walton felt the Council would be filling a vital need in the city.

Professor Geoffrey Andrew, Vice-President of the Council, and Chairman of our brief to the Royal Commission on Arts, Letters and Sciences, emphasized the need for the renewed activity of every Arts Council member and every citizen of Vancouver to press for implementation of the Commission's recommendations soon to be published.

A fine tribute was paid the Council by Mr. Stanley Bligh, in the Vancouver Sun on May 19th. We are pleased to quote the following excerpt:

"Now in the fourth year of its activities, the Community Arts Council of Vancouver has justified the optimism of those enthusiastic
people who first promoted the project. Reports given at the recent annual meeting revealed that the organization has passed the stage of infancy and is now a robust, healthy child.

If all organizations...concerned in providing relaxation and recreation...would link up with the Arts Council, the life of Vancouver people would be greatly enriched."

The following Directors were elected to serve for 1951-52:

**Officers**

- Mr. Alex Walton - President
- Mrs. Allan Gregory - Vice-President
- Professor G.C. Andrew - Vice-President
- Mr. Howard Goodwin - Vice-President
- Mrs. Jean F. Carroll - Secretary
- Mr. John Rose - Treasurer*

**Board of Directors**

- Miss Marjorie Agnew
- Mr. Frederick Amess*
- Mrs. R. R. Arkell
- Miss Hilda Browne
- Mrs. Donald Campbell
- Mrs. C. E. Dolman
- Mrs. R. C. Douglas
- Mrs. Gordon Draeseke
- Miss Isabel Elliott
- Mrs. Elinor Evans
- Mrs. Ivonne Firkins
- Mrs. K. Darcy Goldrick
- Mr. John Holders
- Dr. Gordon Hutton
- Miss Lorraine Birch*
- Mrs. Cotsworth Clarke*
- Mrs. J. V. Clyne*
- The Rev. Dudley Kemp*
- Mrs. Otto Korner
- Miss Eura Leeson
- Professor Hunter Lewis
- Mrs. Max Low-Beer
- Miss Barbara Mather*
- Mrs. Holly Maxwell*
- Mr. Ledley McMaster*
- Mr. Marcus Nairn*
- Mr. John Douglas Nixon*
- Professor Peter Oberlander
- Mr. Michael O'Brien*
- Mrs. E. J. Palmer
- Miss Dorothy Prat
- Mrs. H. A. Richardson
- Mr. W. G. H. Roaf
- Miss Jean Russell
- Mr. Robert N. Smith*
- Mr. David Spencer

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**Board of Directors (continued)**

- Mrs. Lloyd Spencer*
- Alderman Anna Sprott*
- Mrs. Elza Stewart
- Mrs. Austin Taylor*
- Miss Elizabeth Thomas
- Rev. (Major) Geo. Turpin
- Dr. R. E. Watters

* denotes new members

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**ONE ACT PLAY FESTIVAL**

Congratulations to the Vancouver Repertory Theatre who won the award for the best play in the Festival last month with their production of "The Courtship of Marie Jenyns." This group also carried off top honours in the B. C. Regional of the Dominion Drama Festival and has just returned from presenting their three-act play "Therese" in the finals in London, Ontario where they received much praise from the adjudicator.

Best drama in the One-Act Festival was "Outward Bound", Act 3, Sc. 1, presented by the White Rock Players, and best comedy was "Suppressed Desires" by Sea Island Players. Franklin Johnson of White Rock Players was judged the best actor and Molly Ballany of West End Players was chosen best actress.

Mr. James McGrath, the adjudicator, felt that the standard of plays was higher than in the Festival last year. He urged the groups to continue to present plays to the public as often as possible during the year, in this way building up an audience for next year's Festival.

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**THEATRE UNDER THE STARS**

Since 1940, when Theatre Under the Stars made its bow to Vancouver audiences, its aim has been to bring to Vancouver the finest entertainment possible. It has provided a training ground and outlet for our local actors and musicians and each year has seen fewer importations of talent for its productions. Last year the management of TUTS was assumed by the Vancouver Civic Theatre Society.

This season six musical comedy productions will be presented in Malkin Bowl from June 25 to August 18. The opening production will be "The Chocolate Soldier", to be followed by "Hit the Deck", "The Count of Luxemburg", "The Maid of the Mountains", "Maytime" and "Brigadoon."
Season tickets and tickets for single shows may be obtained at the City Ticket Bureau at the Hudson’s Bay Co., Georgia and Granville (West Mezzanine Floor) daily from 10 a.m. to 5 p.m. except on Wednesday, when they will be on sale at the Georgia Street Entrance. Tickets may be ordered by mail addressed to the Vancouver Civic Theatre Society, 2024 Beach Avenue, Vancouver.

TOTEM SUMMER THEATRE

Good news for theatre goers! Vancouver is to have a summer stock company, presenting eight three-act plays in an outdoor setting from July 2 to August 25. The Totem Summer Theatre is being managed by Thor Arngrim and Stuart Baker. Plays to be presented in the open-air bowl at Ambleside Park, West Vancouver include such recent hits as "Light Up the Sky", "Harvey", "Junior Miss" and "Born Yesterday". The directors are well-known in Vancouver theatre; Phoebe Smith, Juan Root, Dorothy Davies, Ed McNamara and Frank Vyvyan. Season tickets are available at Modern Music.

U. B. C. EXTENSION SUMMER COURSES

Again this year the Extension Department at the University is offering an outstanding summer fine arts program with courses in Opera, Theatre, Art, Pottery and Weaving.

Opera
A practical study of opera and concert literature is a course from May 28 to July 5. Nicholas Goldschmidt will be guest director.

Theatre
Courses in acting, speech, directing and stagecrafts at the Summer School of the Theatre with Theodore Vielman back as guest director for a fourth season, ably assisted by Dorothy Somerset, Sydney Risk, Joy Coghill and Jessie Richardson. July 3 - August 11.

Art
Painting for pleasure under Cliff Robinson from July 5 - August 2 or, Design and Composition in Painting under the direction of Albert Marrapese from July 4 - August 6.

Handicrafts
Advanced pottery workshop from July 9 - July 20, Edith Heath.
Elementary pottery instruction by Mollie Carter, July 4 - August 6.
Weaving, a course for beginners and advanced weavers from Mary Meigs Atwater, July 9 - 27.

Further information on all these courses can be obtained from the Director, Department of University Extension, U.B.C.

SUMMER PIANO COURSES

Of interest to piano teachers and senior students is the announcement of the Royal Conservatory of Music of Toronto of courses to be held in Vancouver from August 22 to August 28. The lecturers will be the well-known pianists, Boris Berlin and Boris Roubakine. Apply to Mrs. Kenneth Thomson, 5588 Crown Street, Kerrisdale 5940-R for more details.

NEIGHBOURHOOD HOUSES

Gordon House summer day camp starts again July 3rd. The camp mainly for 8-10 year olds will have a North Vancouver site where the children will build their own shelters, campfires and forts. Program will include, in addition to wood lore, out-door dancing, naturecraft, swimming and hiking. Any children who would like to attend should phone Junior House at MA 5281.

The midgets (6-8 years old) will have a morning summer play program during July, information from Junior House.

Volunteer leaders are needed for both programs. Anyone interested in assisting please contact Mrs. Emmott at MA 2554.

Alexandra House also has a summer fun program called the "Nabe Summer Club" for children 6-12 who live in the Neighbourhood House area. Children will meet in small groups with an adult leader. Activities of their choice such as handicrafts, games, dancing, singing, woodcraft will be enjoyed Monday, Wednesday and Friday, with "out trips" to parks, beaches, camp sites etc., on Tuesdays and Thursdays.

Playschool for 3-5 year olds will continue on Monday to Friday mornings in July.
For information call Miss Sheila Carlisle or Mrs. R. B. Ruffell (Playschool) at CE 1636.

Note: Both Alexandra House and Gordon House are in search of additional leaders for their summer programs. Anyone interested please phone Mrs. Emmott (Gordon House) or Miss Carlisle (Alexandra House).

ART GALLERY RENTALS

The Art Gallery hopes to open the new wing by the middle of August. The following is the space which will be available for rental to groups:

<table>
<thead>
<tr>
<th>Space</th>
<th>Max. Seating Capacity</th>
<th>Rental Charge</th>
<th>Including Kitchen Facilities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Concert Gallery</td>
<td>513</td>
<td>$80</td>
<td>$90</td>
</tr>
<tr>
<td>South or North Gallery</td>
<td>225</td>
<td>45</td>
<td>55</td>
</tr>
<tr>
<td>Emily Carr</td>
<td>210</td>
<td>40</td>
<td>50</td>
</tr>
<tr>
<td>Studio &quot;A&quot; (with Projection Room)</td>
<td>150</td>
<td>25</td>
<td>-</td>
</tr>
<tr>
<td>Lecture Hall</td>
<td>100</td>
<td>15</td>
<td>20</td>
</tr>
<tr>
<td>Studio &quot;C&quot;</td>
<td>85</td>
<td>10</td>
<td>-</td>
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</tbody>
</table>

A piano is available in ground floor halls without extra charge. A 10% reduction in fees will be made for a series of bookings (not less than five in number) provided a contract is signed.

VANCOUVER REPERTORY THEATRE will be holding play readings during the summer at their headquarters, 2606 West 34th Ave. Definite dates are not yet set, but should be decided by the end of June. Anyone interested is invited to attend. Phone Mrs. Dorothy Goldrick, Ke. 0991 L.

MEETINGS

June 1 - Federation of Canadian Artists. Dinner at Alcazar Hotel. Speaker: Mr. Jack Shadbolt.

June 3 - Vancouver (Canada Centre) of The Poetry Society of London, England. Annual garden party at the home of the Director, Irene H. Moody (Lewis), Glan y mor, 4371 Erwin Drive, West Vancouver, 2 p.m.

June 5 - Vancouver Musical and Social Club, General Meeting and party, 984 West 20th Avenue, 8 p.m.

June 10 - Sir Ernest MacMillan Fine Arts Club, Annual Rally, Malkin Bowl, Stanley Park, 2:30 p.m.

June 14 - Vancouver Civic Ballet, Annual Meeting, Edith Adams Cottage, 8:15 p.m.

June 7 & 21 - B. C. Philatelic Society.
July 5 & 19 - Regular monthly meetings.
Aug. 2 & 16 - Blue Triangle Residence, 595 Hornby Street, 8 p.m. Speaker on August 2, Mr. Lemon of the Postal Dept.

June 7 & 14 - Vancouver Active Writers Club,
July 5 & 19 - Regular meetings, Aldine House,
Aug. 2 & 16 - 1300 Robson Street, 8 p.m. Prospective members welcome.

June 18 & 22 - Vancouver Photographic Society,
July 16 & 27 - Regular Meetings, McGavin's
Aug. 20 & 24 - Auditorium, 2091 W. Broadway, 7:30 p.m.

Aug. 18 & 19 - A.O.T.S. Annual Round-up, Ocean Park, begins at 9:30 a.m.

DISPLAY SPACE NEEDED?

A new fine arts shop is now open in West Vancouver near Park Royal which has display space for paintings and handicrafts. For details call the Arts Council.
CALENDAR OF EVENTS

JUNE

ART

FRIDAY
1st to 15th
VANCOUVER ART GALLERY
Canadian Exhibition from Washington
Gallery Hours:
Tuesday: 10 a.m.-5 p.m.
Wed., Thurs., Fri.: 10 a.m-9 p.m.
Sat.: 10 - 5
Sun.: 2 - 5
The Gallery will be closing soon for construction of the new wing.
Watch for the opening in August with special exhibitions at that time.

THURSDAY
May 31st, June 1st and 2nd
FEDERATION OF CANADIAN ARTISTS
(New West. Branch)
Opening of Annual Exhibition
Y.M.C.A., 514 Royal Ave., New Westminster.

WEDNESDAY
27th
VANCOUVER ART GALLERY
Architectural Tour
1:30 to 5:30 p.m.
Tickets at Art Gallery, or if closed, phone Mrs. Oscar Erickson, CH 9820.

DRAM A

FRIDAY
1st
VANCOUVER LITTLE THEATRE
"Three Men on a Horse" by John Holm and George Abbott
York Theatre 8:20 p.m.
Tickets at Modern Music.

MONDAY
4th to 9th
U.J.P.O. DRAMA WORKSHOP
"The Biggest Thief in Town"
by Dalton Trumbo
Everyman Theatre, 2237 Main Street 8:45 p.m.
Tickets: Phone Mrs. Chud, CE 4376.

TUESDAY
19th
SCHOOL OF THE SPOKEN WORD
Dramatic Recital by children's group
Peter Pan Ballroom, 1636 W.
BROADWAY 8:00 p.m.
Tickets at 2744 W. 10th, CH 2026.

MUSIC

FRIDAY
1st
LE CANTORE D'OPERA
"Rigoletto" by Giuseppe Verdi
Sutherland Junior H.S., North Vancouver 8:15 p.m.
Tickets at Cunningham Drugs, 15th & Lonsdale, North Vancr.

WEDNESDAY
6th
VANCOUVER JUNIOR SYMPHONY
"A Night of Music"
Junior Symphony and John Oliver H.S. Orchestra conducted by Albert Steinberg.
John Oliver Choir conducted by Sherwood Robson.
John Oliver High School 8 p.m.
Tickets from Mr. Robson CH 8413 or Miss Agnew PA 2793.

MONDAY
25th to 29th
WHITE ROCK PLAYERS
"The Man Who Came to Dinner" by George Kaufman & Moss Hart
White Rock Little Theatre 8:30 p.m.

WEDNESDAY
27th
ETHEL FERGUSON PLAYERS
Studio Students' Recital
Studio Hall, Room 213, 615 W. Pender St. 8:30 p.m.

GARDEN PARTIES

SATURDAY
2nd
VANCOUVER WOMEN'S MUSICAL CLUB
Annual Garden Party
Home of Mrs. Frank Ross, 4899 Belmont, 2:30 to 5:30 p.m.

SATURDAY
16th
PHILHARMONIC MUSIC CLUB
Garden Party at the home of Mrs. J.S. Eckman, 3789 Pine Cres.
2:30 to 5:30 p.m.
Tickets at Modern Music.

WEDNESDAY
27th
BACH CHOIR
Garden Party at the home of Mr. & Mrs. H.M. Drost, 1488 W. 32nd
3:00 to 7:00 p.m.
<table>
<thead>
<tr>
<th>JUNE</th>
<th>M U S I C</th>
<th>JULY</th>
<th>D R A M A</th>
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<tbody>
<tr>
<td>WEDNESDAY</td>
<td>ST. ANDREWS-WESLEY CHOIR</td>
<td>MONDAY</td>
<td>TOTEM SUMMER THEATRE</td>
</tr>
<tr>
<td>6th</td>
<td>Organ Recital by L.J. Cluderay</td>
<td>2nd to</td>
<td>&quot;Light Up the Sky&quot; by Moss Hart.</td>
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<tr>
<td></td>
<td>assisted by Miss Margaret</td>
<td>7th</td>
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<td></td>
<td>Davies' Aeolian Choir</td>
<td>9th to</td>
<td>&quot;Hay Fever&quot; by Noel Coward.</td>
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<tr>
<td>13th</td>
<td>Organ Recital by L.J. Cluderay</td>
<td>14th</td>
<td>&quot;Personal Appearance&quot; by Lawrence Riley.</td>
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<td></td>
<td>St. Andrews-Wesley Church,</td>
<td>16th to</td>
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<td>Burrard at Nelson 8:30 p.m.</td>
<td>21st</td>
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<td>23rd to</td>
<td>&quot;Harvey&quot; by Mary Chase.</td>
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<td>28th</td>
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<td>30th &amp;</td>
<td>&quot;Charley's Aunt&quot; by Brandon Thomas.</td>
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<td>31st</td>
<td>Ambleside Park, West Vancouver 8:30 p.m.</td>
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<tr>
<td>THURSDAY</td>
<td>VANCOUVER CITY OPERA</td>
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<td>7th</td>
<td>&quot;Orpheus&quot; by Gluck.</td>
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<tr>
<td>and 8th</td>
<td>Music conducted by Richard Kitson,</td>
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<td></td>
<td>Choreography by Jean Jepson; Manhattan,</td>
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<td></td>
<td>1727 W. Broadway 8:30 p.m.</td>
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<tr>
<td></td>
<td>Tickets at Modern Music.</td>
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<tr>
<td>MONDAY</td>
<td>THEATRE UNDER THE STARS</td>
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<tr>
<td>25th</td>
<td>&quot;The Chocolate Soldier&quot; by Oscar Strauss</td>
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<tr>
<td>to 30th</td>
<td>Malkin Bowl, Stanley Park 8:30 p.m.</td>
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<td></td>
<td>Tickets at Hudson's Bay Co. (West Mezzanine).</td>
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<tr>
<td>FRIDAY</td>
<td>B. C. TEACHERS SPEECH ARTS FEDERATION</td>
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<tr>
<td>1st</td>
<td>Speech Arts Festival</td>
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<td></td>
<td>Cambrian Hall, 17th at Main</td>
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<td>S P E E C H</td>
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<td>J U L Y</td>
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<tr>
<td>WEDNESDAY</td>
<td>VANCOUVER ART GALLERY</td>
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<tr>
<td>25th</td>
<td>Architectural Tour 1:30 to 5:30 p.m.</td>
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<td></td>
<td>Tickets from Mrs. Oscar Erickson, CH 9820</td>
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<tr>
<td>D R A M A</td>
<td>WHITE ROCK PLAYERS</td>
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<tr>
<td>MONDAY</td>
<td>&quot;The Man Who Came to Dinner&quot; by George Kaufman &amp; Moss Hart</td>
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<tr>
<td>2nd to 6th</td>
<td>White Rock Little Theatre 8:30 p.m.</td>
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<tr>
<td>S P E C I A L</td>
<td>VANCOUVER SYMPHONY WOMEN'S AUXILIARY</td>
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<tr>
<td>E V E N T</td>
<td>Symphony Day at the races.</td>
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<td>Watch for announcement of date probably in the first week of July.</td>
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<td></td>
<td>Lansdowne Park 2:30 p.m.</td>
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AUGUST, 1951

AUGUST A R T

WEDNESDAY VANCOUVER ART GALLERY
22nd Architectural Tour
1:30 to 5:30 p.m.
Tickets from Mrs. Oscar Erickson, CH 9820.

M U S I C

SUNDAY CANADIAN BROADCASTING CORP.
5th, 12th, 19th and 26th Concert
Malkin Bowl, Stanley Park
9:00 to 10:00 p.m.

SUNDAY B. C. ELECTRIC
12th and 26th Symphony Concert
Malkin Bowl, Stanley Park

WEDNESDAY THEATRE UNDER THE STARS
1st to 18th "Brigadoon" by Frederick Loewe
and Alan Jay Lerner
Malkin Bowl, Stanley Park
8:30 p.m.
Tickets at Hudson's Bay Co.
(West Mezzanine).

D R A M A

WEDNESDAY TOTEM SUMMER THEATRE
1st to "Charley's Aunt" by Brandon
4th Thomas
6th to "Junior Miss" by Edward
11th Chodorov
13th to "Room Service" by John Murray
15th and A. Boretz
20th to "Born Yesterday" by Garson
25th Kanin
Ambleside Park, West Vancouver
8:30 p.m.
Tickets at Modern Music

FRIDAY U.B.C. SUMMER SCHOOL OF THE
3rd & 4th THEATRE
Children's Production
U.B.C. Auditorium 2:30 p.m.

SATURDAY SPECIAL EVENT
4th ST. ANDREWS & CALEDONIAN
SOCIETY
Vancouver Highland Games
Capilano Stadium, Little Mountain.

TUESDAY Production
7th, 8th U.B.C. Auditorium 8:30 p.m.
& 9th Tickets at Modern Music

COMMUNITY ARTS COUNCIL OF VANCOUVER
MEMBERSHIP APPLICATION

NAME ________________________________

ADDRESS ____________________________________________

MEMBERSHIP:
Individual ( ) Organization ( ) Sustaining ( )
($1.00) ($2.50) ($10.00 or over)

N.B. Sustaining contributions of $10.00 or over are allowable for Income Tax purposes.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>1 - Fri</td>
<td>Federation of Canadian Artists-New West Branch</td>
</tr>
<tr>
<td>2 - Sat</td>
<td>Vancouver Women's Musical Club-Garden Party - 2:30-5:30 p.m.</td>
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<tr>
<td>3 - Sun</td>
<td>U.J.P.O Drama Workshop</td>
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<tr>
<td>4 - Mon</td>
<td>U.J.P.O Drama Workshop</td>
</tr>
<tr>
<td>5 - Tue</td>
<td>Junior Symphony</td>
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<tr>
<td>6 - Wed</td>
<td>St. Andrews-Wesley Organ Recital</td>
</tr>
<tr>
<td>7 - Thu</td>
<td>U.J.P.O Drama Workshop</td>
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<tr>
<td>8 - Fri</td>
<td>U.J.P.O Drama Workshop</td>
</tr>
<tr>
<td>9 - Sat</td>
<td>Philharmonic Music Club - Garden Party - 2:30 - 5:30 p.m.</td>
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<tr>
<td>10 - Sun</td>
<td>School of Spoken word - Recital</td>
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<tr>
<td>11 - Mon</td>
<td>TUTS - &quot;Chocolate Soldier&quot; White Rock Players</td>
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<td>12 - Tue</td>
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<tr>
<td>13 - Wed</td>
<td>St. Andrews-Wesley Organ Recital</td>
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<tr>
<td>14 - Thu</td>
<td>Vancouver City Opera</td>
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<tr>
<td>15 - Fri</td>
<td>Vancouver City Opera</td>
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<tr>
<td>16 - Sat</td>
<td>Ethel Ferguson Players</td>
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<tr>
<td>17 - Sun</td>
<td>TUTS - &quot;Chocolate Soldier&quot; White Rock Players</td>
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<tr>
<td>18 - Mon</td>
<td>TUTS - &quot;Chocolate Soldier&quot; White Rock Players</td>
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<tr>
<td>19 - Tue</td>
<td>Bach Choir - Garden Party 3 - 7 p.m.</td>
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<tr>
<td>20 - Wed</td>
<td>Vancouver Art Gallery Tour 1:30-5:30 p.m.</td>
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<tr>
<td>21 - Thu</td>
<td>TUTS - &quot;Chocolate Soldier&quot; White Rock Players</td>
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<tr>
<td>22 - Fri</td>
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<td>29 - Fri</td>
<td>TUTS - &quot;Chocolate Soldier&quot; White Rock Players</td>
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<tr>
<td>30 - Sat</td>
<td>TUTS - &quot;Chocolate Soldier&quot; White Rock Players</td>
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</tbody>
</table>

FOR DETAILS SEE INSIDE
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Details</th>
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<tbody>
<tr>
<td>1 - Sunday</td>
<td>B.C. Electric Symphony 3 - 5 p.m. CBC Concert - 9-10 p.m.</td>
</tr>
<tr>
<td>2 - Monday</td>
<td>Totem Summer Theatre - &quot;Light Up the Sky&quot; TUTS - &quot;Hit the Deck&quot; White Rock Players</td>
</tr>
<tr>
<td>3 - Tuesday</td>
<td>Totem Summer Theatre - &quot;Light Up the Sky&quot; TUTS - &quot;Hit the Deck&quot; White Rock Players</td>
</tr>
<tr>
<td>4 - Wednesday</td>
<td>Totem Summer Theatre - &quot;Light Up the Sky&quot; TUTS - &quot;Hit the Deck&quot; White Rock Players</td>
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<td>5 - Thursday</td>
<td>Totem Summer Theatre - &quot;Light Up the Sky&quot; TUTS - &quot;Hit the Deck&quot; White Rock Players</td>
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<tr>
<td>6 - Friday</td>
<td>Totem Summer Theatre - &quot;Light Up the Sky&quot; TUTS - &quot;Hit the Deck&quot; White Rock Players</td>
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<tr>
<td>7 - Saturday</td>
<td>Totem Summer Theatre - &quot;Light Up the Sky&quot; TUTS - &quot;Hit the Deck&quot; White Rock Players</td>
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<tr>
<td>8 - Sunday</td>
<td>CBC Concert - 9-10 p.m.</td>
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<tr>
<td>9 - Monday</td>
<td>Totem Summer Theatre - &quot;Hay Fever&quot; TUTS - &quot;Count of Luxembourg&quot;</td>
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<tr>
<td>10 - Tuesday</td>
<td>Totem Summer Theatre - &quot;Hay Fever&quot; TUTS - &quot;Count of Luxembourg&quot;</td>
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<td>Totem Summer Theatre - &quot;Hay Fever&quot; TUTS - &quot;Count of Luxembourg&quot;</td>
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<td>13 - Friday</td>
<td>Totem Summer Theatre - &quot;Hay Fever&quot; TUTS - &quot;Count of Luxembourg&quot;</td>
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<tr>
<td>14 - Saturday</td>
<td>Totem Summer Theatre - &quot;Hay Fever&quot; TUTS - &quot;Count of Luxembourg&quot;</td>
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<tr>
<td>15 - Sunday</td>
<td>B.C. Electric Symphony 3 - 5 p.m. CBC Concert - 9-10 p.m.</td>
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<tr>
<td>16 - Monday</td>
<td>Totem Summer Theatre - &quot;Personal Appearance&quot; TUTS - &quot;Maid of the Mountains&quot;</td>
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<tr>
<td>17 - Tuesday</td>
<td>Totem Summer Theatre - &quot;Personal Appearance&quot; TUTS - &quot;Maid of the Mountains&quot;</td>
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<td>18 - Wednesday</td>
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<td>Totem Summer Theatre - &quot;Personal Appearance&quot; TUTS - &quot;Maid of the Mountains&quot;</td>
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<td>20 - Friday</td>
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<td>21 - Saturday</td>
<td>Totem Summer Theatre - &quot;Personal Appearance&quot; TUTS - &quot;Maid of the Mountains&quot;</td>
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<td>22 - Sunday</td>
<td>CBC Concert - 9-10 p.m.</td>
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<tr>
<td>23 - Monday</td>
<td>Totem Summer Theatre - &quot;Harvey&quot; TUTS - &quot;Maytime&quot;</td>
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<tr>
<td>24 - Tuesday</td>
<td>Totem Summer Theatre - &quot;Harvey&quot; TUTS - &quot;Maytime&quot;</td>
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<tr>
<td>25 - Wednesday</td>
<td>Vancouver Art Gallery Tour - 2:30 - 5:30 p.m. Totem Summer Theatre - &quot;Harvey&quot; TUTS - &quot;Maytime&quot;</td>
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<td>26 - Thursday</td>
<td>Totem Summer Theatre - &quot;Harvey&quot; TUTS - &quot;Maytime&quot;</td>
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<td>27 - Friday</td>
<td>Totem Summer Theatre - &quot;Harvey&quot; TUTS - &quot;Maytime&quot;</td>
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<td>28 - Saturday</td>
<td>Totem Summer Theatre - &quot;Harvey&quot; TUTS - &quot;Maytime&quot;</td>
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<tr>
<td>29 - Sunday</td>
<td>B.C. Electric Symphony 3 - 5 p.m. CBC Concert - 9-10 p.m.</td>
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<td>30 - Monday</td>
<td>Caledonian Week Totem Summer Theatre - &quot;Charley's Aunt&quot; TUTS - &quot;Brigadoon&quot;</td>
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<td>31 - Tuesday</td>
<td>Totem Summer Theatre - &quot;Charley's Aunt&quot; TUTS - &quot;Brigadoon&quot;</td>
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<tr>
<td>1 - WEDNESDAY</td>
<td>Totem Summer Theatre - &quot;Charley's Aunt&quot;</td>
<td>U.B.C. Summer School of the Theatre</td>
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<tr>
<td>2 - THURSDAY</td>
<td>Totem Summer Theatre - &quot;Charley's Aunt&quot;</td>
<td>U.B.C. Summer School of the Theatre</td>
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<td>3 - FRIDAY</td>
<td>U.B.C. Summer School of the Theatre - 2:30 pm</td>
<td>TUTS - &quot;Brigadoon&quot;</td>
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<td>4 - SATURDAY</td>
<td>Vancouver Highland Games</td>
<td>TUTS - &quot;Brigadoon&quot;</td>
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<td>5 - SUNDAY</td>
<td>CBC Concert - 9-10 pm.</td>
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<td>6 - MONDAY</td>
<td>Totem Summer Theatre - &quot;Junior Miss&quot;</td>
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<td>7 - TUESDAY</td>
<td>Totem Summer Theatre - &quot;Junior Miss&quot;</td>
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<td>U.B.C. Summer School of the Theatre - 2:30 pm</td>
<td>TUTS - &quot;Brigadoon&quot;</td>
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<td>B.C. Electric Symphony 3 - 5 p.m.</td>
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<td>Totem Summer Theatre - &quot;Room Service&quot;</td>
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<td>CBC Concert - 9-10 pm.</td>
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<td>22 - WEDNESDAY</td>
<td>Totem Summer Theatre - &quot;Born Yesterday&quot;</td>
<td>Vancouver Art Gallery Tour - 3:30 - 5:30 p.m.</td>
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<td>Totem Summer Theatre - &quot;Born Yesterday&quot;</td>
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