

THE ARTS AND CANADA'S CULTURAL POLICY

**Joseph Jackson
René Lemieux
Political and Social Affairs Division**

Revised 15 October 1999



Library of
Parliament
Bibliothèque
du Parlement

**Parliamentary
Research
Branch**

The Parliamentary Research Branch of the Library of Parliament works exclusively for Parliament, conducting research and providing information for Committees and Members of the Senate and the House of Commons. This service is extended without partisan bias in such forms as Reports, Background Papers and Issue Reviews. Research Officers in the Branch are also available for personal consultation in their respective fields of expertise.

N.B. Any substantive changes in this publication which have been made since the preceding issue are indicated in **bold print**.

CE DOCUMENT EST AUSSI
PUBLIÉ EN FRANÇAIS

TABLE OF CONTENTS

	PAGE
ISSUE DEFINITION	1
BACKGROUND AND ANALYSIS	2
A. Role of the State	2
B. Cultural Sovereignty	2
C. Access to Canadian Cultural Production	3
D. Economic Viability and Government Financing	3
E. Mode of Intervention	4
F. Components	4
1. Canada Council for the Arts	4
2. National Arts Centre	5
3. Department of Canadian Heritage	6
4. Department of Foreign Affairs and International Trade	7
5. Department of Human Resources Development Canada	7
6. <i>Status of the Artist Act</i>	7
7. <i>Copyright Act</i>	8
8. Tax Treatment of Artists and Artistic Organizations	9
PARLIAMENTARY ACTION	10
A. Canada Council for the Arts	10
B. National Arts Centre	11
C. Department of Canadian Heritage	12
D. Status of the Artist	12
E. Copyright	12
F. Tax System	13
G. Other Subjects	13
CHRONOLOGY	15
SELECTIVE BIBLIOGRAPHY	18



CANADA

LIBRARY OF PARLIAMENT
BIBLIOTHÈQUE DU PARLEMENT

THE ARTS AND CANADA'S CULTURAL POLICY*

ISSUE DEFINITION

Cultural policy is the expression of a government's willingness to adopt and implement a set of coherent principles, objectives and means to protect and foster its country's cultural expression. The arts are the very foundation of this expression. In an age when countries are becoming increasingly interdependent economically and politically, promoting cultural expression by means of a coherent cultural policy for the arts is a valuable way to emphasize and define what distinguishes one country from another.

Canada faces considerable challenges in this regard. Its vast territory and small population make it difficult to produce, exchange, disseminate and communicate works of art, while artistic production itself is economically fragile. Canada must also contend with the constant cultural presence of the United States in this country and the influence of this presence on the cultural identity of its population.

This review focuses exclusively on Canadian cultural policy as it concerns the arts; that is, on the range of government actions that have a direct effect on creative and performing artists and on the organizations within which these artists work. The review describes the leading concerns with respect to this country's cultural policy for the arts and the main responses of the federal government.

* The original version of this Current Issue Review was published in December 1993; the paper has been regularly updated since that time.

BACKGROUND AND ANALYSIS

A. Role of the State

A country's culture is its body and soul, reflecting the way its inhabitants act and think. In its broadest sense, its culture includes a community's knowledge, experience, beliefs, values, customs, traditions and distinctive institutions. A country may be composed of various distinct communities, each with its own exclusive cultural characteristics. An individual's cultural identity and sense of belonging are clearly in many respects a function of familiarity with the cultural characteristics of his or her own community and the surrounding communities.

Through a government policy that promotes the arts and whose primary goal is cultural, individuals are familiarized with the characteristics of their own society and their sense of belonging and cultural identity are strengthened. The role of artists is not only to mirror the values of the society in which they live, but also to reflect on the issues that society must address if it is to know itself better. The role of the State in this regard is to support artistic activity, to provide creators with conditions favourable to the practice of their art, and to ensure access to their work by the general public.

B. Cultural Sovereignty

A country must be in control of its cultural destiny if it is to have a policy for the promotion of the arts and thus for the protection and development of its national cultural expression. A country can be said to be culturally sovereign if it has the freedom to make the necessary decisions on its cultural future; that is, if it enjoys the necessary freedom to promote the creation, distribution, preservation and accessibility of its cultural production across its territory. Cultural sovereignty includes the ability to adopt statutes and policies and to create institutions and programs that will support these activities. The omnipresence of American cultural products threatens Canada's cultural identity. To survive as a distinct cultural entity, Canada must continue to support and promote the creation and production of its own cultural products and services.

In this regard, the Canada-U.S. Free Trade Agreement (FTA) and North American Free Trade Agreement (NAFTA) signed by Canada, the United States and Mexico are qualified victories from the artists' point of view. Paragraph (1) of Article 2005 of the FTA provides that cultural industries are exempt from the provisions affecting other industries. As creators and active

participants in the country's cultural production, artists are pleased with this exemption. They are concerned, however, by the notwithstanding clause contained in paragraph (2) of the same Article, which appears to limit its scope; it provides that the United States "may take measures of equivalent commercial effect" in response to new Canadian support policies for the cultural industries.

C. Access to Canadian Cultural Production

Canada's population, small in comparison to its vast area, is concentrated along a narrow band 5,514 kilometres long near the U.S. border. Canada thus faces the considerable challenge of ensuring that all Canadians, from east to west and from north to south, obtain access to Canadian cultural production effectively and economically. Meeting this challenge is important because it will not only increase consumers' choice and thus help promote their sense of identity and belonging, but will also enable artists and the cultural industries to expand their markets.

D. Economic Viability and Government Financing

For the reasons mentioned above (our small population, large territory, proximity to the United States with its vast, low-priced cultural output), not to mention the division of the Canadian market into two linguistic groups and the tension between economic and cultural imperatives, Canadian cultural production has found it hard to flourish without direct or indirect government support.

Most artists supplement their income from artistic activities with earnings from entirely unrelated occupations. Artistic organizations, such as orchestras and theatre and dance troupes, supplement their revenues from ticket sales with government grants and donations from individuals and business. With very few exceptions, being a creator or cultural producer in Canada is not economically viable without government intervention, a fact that endangers the very existence of Canadian cultural production.

After decreasing by an average of 0.2% each year between 1991-92 and 1993-94, federal government expenditures on culture rose slightly in 1994-95 and 1995-96, only to decline to the levels of the early part of the decade in 1996-97 and 1997-98. Statistics Canada reports federal cultural expenditures amounting to \$2.67 billion in 1997-98, a decrease of 3.9% from the previous year. Expenditures on culture at the provincial and territorial levels

of governments are also shrinking, while other traditional sources of funds, such as box office revenues and corporate donations, are under similar pressure. However, the numbers also show that spending at the municipal level has in fact increased. Nevertheless, artistic organizations are still facing financial shortages and shortening their seasons, taking fewer creative risks and limiting the scope of their productions. The immediate consequence of these realignments is a reduction in the incomes of artists who work for these artistic organizations.

E. Mode of Intervention

The implementation of cultural policy in the arts sector is essentially the responsibility of the Department of Canadian Heritage and two cultural agencies, the Canada Council for the Arts and the National Arts Centre. These last two are arm's length cultural agencies which report to Parliament through the Minister. Their independence, the linchpin of Canadian cultural policy intervention, was strengthened in 1984 when the *Financial Administration Act* was reviewed and these organizations were exempted from provisions enabling government to control the affairs of Crown corporations [section 85(1)]. Giving cultural agencies operational autonomy to implement the major portion of Canadian cultural policy in the arts sector is an important part of government policy. The arm's length principle is one of Canada's cultural traditions; it lies at the very heart of artistic freedom and freedom of expression.

F. Components

Cultural policy in the arts sector consists of a set of statutes, policies and programs designed to support the development of artistic expression in Canada; it involves various departments and agencies.

1. Canada Council for the Arts

The Canada Council for the Arts was created in 1957 by the *Canada Council Act*. The Council celebrated its 40th anniversary in 1997, on which occasion it unveiled a new logo and added the words "for the Arts" to its English-language name. The Council's object is fundamentally cultural: "to foster and promote the study and enjoyment of, and the production of works in, the arts." The Council provides awards, endowments, grants and services to

professional artists and arts organizations across Canada. It also maintains the secretariat for the Canadian Commission for UNESCO and administers the Killam Program of prizes and fellowships. Under the Council's aegis, the Public Lending Right Commission makes payments to Canadian authors for the use of their works held in libraries within Canada. **In 1998, a Millennium Arts Fund was created by special funds provided by the federal government to support artistic projects marking the new millennium.**

The Council is the backbone of cultural policy in the arts sector, both because of the extent of the resources at its disposal and because its assistance programs and services have spill-over effects on artistic creation and production. **In 1997-1998, the Council awarded 4,594 grants and 11,151 payments to authors under the Public Lending Right Program, totalling \$102 million. The 1999-2000 Main Estimates show an appropriation of \$116.5 million. Additional generated revenues help supplement the Council's total annual budget.**

2. National Arts Centre

The National Arts Centre plays an important role in implementing Canadian cultural policy in the arts sector. Founded on the occasion of the Centennial of Canada's Confederation, the National Arts Centre opened its doors to the general public in June 1969. According to the *National Arts Centre Act*, which became law in 1966, the Centre's purpose is to develop the performing arts in the National Capital Region and to assist the Canada Council in the development of the performing arts elsewhere in Canada, a fundamentally cultural mandate.

The Act enables the Centre to organize and sponsor performances at its facilities, to encourage and assist in the development of performing arts companies resident at the Centre, to contribute, arrange for or sponsor radio and television broadcasts and the showing of films at the Centre, to provide accommodation for national and local organizations and to arrange for performances elsewhere in Canada and outside Canada.

The Centre finances its operations through an annual parliamentary vote, ticket sales, and revenue from commercial services such as restaurants and parking. **The 1999-2000 Main Estimates show an appropriation of \$21.5 million. Additional revenues are generated from fundraising initiatives and performances.**

3. Department of Canadian Heritage

Known as the Department of Communications until the June 1993 government reorganization, the Department of Canadian Heritage is responsible for developing arts policies and providing financial assistance to certain artistic activities. An example of policy development is the process that led to Parliament's passage of the *Status of the Artist Act* in 1992.

The Department grants financial assistance for artistic activities and organizations under its Cultural Initiatives Program and through federal-provincial cultural development agreements. Canadian professional non-profit cultural organizations use the financial assistance provided under the Cultural Initiatives Program for management development, production and presentation of cultural festivals and other national special events, construction or improvement of visual and performing arts facilities, and participation in various cultural forums.

While the federal-provincial cultural development agreements mainly involve projects in the cultural industries, they frequently affect the employment and activities of artists. Negotiated for several years under economic and regional development arrangements, these agreements provide for cost-sharing by the federal government and the provinces.

In April 1997, Deputy Prime Minister and Minister of Canadian Heritage Sheila Copps and Human Resources Development Minister Pierre Pettigrew announced long-term, stable federal government funding for national institutions that train young Canadians for professional careers in arts and culture. **The Department of Canadian Heritage has committed \$7.2 million per year to institutions for artistic training to help Canadian talent reach excellence. These institutions provide training in a wide range of artistic disciplines to prepare students from all parts of Canada for national and international careers.**

The 1999-2000 Main Estimates show an appropriation of \$834.6 million. Additional generated revenues help supplement the Department's total budget. Items of interest to the artistic community are contributions of \$9.8 million provided under the Cultural Initiatives Program, \$7.4 million for the National Arts Training Program, and \$390,000 for the Canadian Conference of the Arts.

4. Department of Foreign Affairs and International Trade

The activities of the Department of Foreign Affairs and International Trade in the arts sector carry Canadian cultural policy to the international level. Through its International Cultural Relations Program, the Department promotes Canadian culture in other countries by helping important Canadian artists present their works or give performances in the major cities of the world. Under this program, Canada has taken part in prestigious artistic and business fairs in order to promote Canadian films, sound recordings, television programs and books. These artistic events celebrate Canada's cultural identity, while enhancing Canada's image in other countries. At one time or another during their education or careers, most of Canada's cultural ambassadors received financial or technical assistance through Canada's cultural programs.

5. Department of Human Resources Development Canada

The Department of Human Resources Development Canada, the Department of Canadian Heritage, the Cultural Human Resources Council and the Canada Council for the Arts are working closely to expand the cultural component of the Canadian Jobs Strategy. This collaborative effort is making it possible to improve artists' access to the training and retraining programs associated with the Canadian Jobs Strategy and the Labour Market Development Strategy, thus enabling the artistic community to benefit further from training and retraining funds.

In this context, the Cultural Human Resources Council was established in 1995. The Council is a non-profit organization dedicated to strengthening the Canadian cultural workforce. Its mission is to initiate, coordinate and promote human resources planning, management, development and training in the cultural sector. In September 1996, the Council submitted a brief to the Government of Canada on "Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations." In April 1997, acting on advice provided by the Council, the federal government announced a program of financial support for national training institutions (see Department of Canadian Heritage for details).

6. *Status of the Artist Act*

Although it appeared much later than the other components, the *Status of the Artist Act* is a major component of Canada's cultural policy in the arts sector. Prior to the Act's passage in

June 1992, the artist's role in society was not recognized in any Canadian statute. The general provisions of Part I of the Act acknowledge this role.

Furthermore, and just as important, the general provisions of the Act grant three new rights to artists, artists' associations and producers: (a) the right of artists and producers to express themselves and associate freely; (b) the right of associations representing artists to be recognized legally and to work for the professional and socio-economic well-being of their members; and (c) the right of artists to benefit from official consultation mechanisms whereby they can express their views on their professional status and on all other issues concerning them. To these ends, the Act created the Canadian Council on the Status of the Artist and the Canadian Artists and Producers Professional Relations Tribunal.

The Act also provides for the establishment of a regulatory framework that will govern professional relations between artists as independent contractors and producers who work in those fields under federal government jurisdiction. It entitles artists' associations to negotiate collective agreements on behalf of their members and protects accredited artist associations, producers and producers' associations from all actions brought under the *Competition Act*. Some sections of the Act have been in effect since May and June 1993, in particular those concerning the constitution of the Canadian Council on the Status of the Artist and of the Canadian Artists and Producers Professional Relations Tribunal. The sections enabling the Tribunal to exercise its powers came into force in May 1995.

It is due to the existence of this Act that Canada was often cited as an example at an international conference on the Status of the Artist hosted by UNESCO in June 1997; the conference was held to review progress made in various countries following the 1980 Belgrade recommendation on the status of the artist.

7. *Copyright Act*

Simply put, copyright is the exclusive right of an owner to copy his or her work or to permit someone else to do so. Copyright is the legal framework within which creators of literary and artistic works receive payment for the use of their works. It establishes the economic and moral rights of creators to control the publication of their works, to receive remuneration and to protect the integrity of their creations. Responsibility for protecting intellectual property arises in part from the *Copyright Act*. Given how important it is for creators and artists to protect their

production, the Act is especially important to them and those who use their works. Though the Act is administered by the Minister of Industry, the Minister of Canadian Heritage assists in developing policies and revising the Act from the point of view of creators, artists and other cultural producers. In this sense the *Copyright Act* forms an integral part of cultural policy in the arts sector.

Prior to June 1988, creators had to rely on a statute that had been in effect since 1924 and thus was hardly able to reflect the numerous technological changes that have come about since that time. Phase I of copyright review was embodied in Bill C-60, which received Royal Assent in June 1988. Phase II amendments were tabled through Bill C-32 on 25 April 1996. This bill received Royal Assent on 25 April 1997. **Its provisions, however, were introduced in stages, with certain regulations not coming into force until 1 October 1999.** Among the measures adopted are: rights to provide royalties to producers and performers of sound recordings; a levy on recordable, blank audio media, such as cassettes and tapes, to remunerate creators for private copying of their musical works; provisions to give exclusive distributors of books in Canada greater protection in the Canadian market; and exceptions from copyright laws for groups such as non-profit educational institutions, libraries, archives and museums, as well as people with perceptual disabilities.

In December 1997, the Government of Canada signed two new World Intellectual Property Organization (WIPO) treaties (the *WIPO Copyright Treaty* and the *WIPO Performance and Phonograms Treaty*). The Department of Canadian Heritage, in collaboration with Industry Canada, continues to work in the policy development and consultation process to amend Canada's copyright legislation so that Canada can adhere to these new treaties. Many of these amendments will address the new communications environment, with a view to improving both protection for Canadian producers, creators and performers and the remuneration of Canadian creators and performers.

8. Tax Treatment of Artists and Artistic Organizations

The tax treatment of artists, artistic organizations and artists' associations in Canada is a subject that has been publicly debated for decades. Central to the debate is the argument that artists are entitled to the same treatment as other taxpayers in comparable economic situations. In short, artists should not be granted special status, but rather guaranteed equitable treatment that takes into account their particular circumstances, as the *Income Tax Act* already does for other

groups of taxpayers. In Canada, the Minister responsible for cultural affairs is also responsible for directing these issues to the Minister of Finance, the Minister of Revenue and other Cabinet colleagues. In this sense, and also because the measures taken affect artists, artistic organizations and associations of artists, they can be considered as an integral part of cultural policy.

Measures taken so far are of two kinds: amendments to the *Income Tax Act* and the publication of interpretation bulletins. In brief, the measures that benefit artistic organizations and associations of artists are described below.

Amendments to the *Income Tax Act*:

- (a) salaried musicians are allowed to deduct capital cost allowance and expenses incurred in respect of the purchase and maintenance of their instruments;
- (b) salaried artists may deduct expenses they have incurred in carrying on their artistic activity to a maximum of \$1,000, or 20% of their employment income from artistic activities;
- (c) artists receive an income tax credit, calculated on the basis of fair market value, in respect of a gift from their inventory to institutions and public authorities designated under the *Cultural Property Export and Import Act*; and
- (d) service organizations whose operations are linked to the arts (artists' associations) and that are recognized by the Minister of Canadian Heritage and the Minister of Revenue as having status equivalent to that of a charity may issue receipts for income tax purposes to persons who make gifts to them.

Interpretation Bulletins:

- (a) Interpretation Bulletin 504R concerns the calculation of income of a person who operates a business in Canada as a visual artist or independent writer; and
- (b) Interpretation Bulletin IT-311 clarifies the right of musicians and other performing arts professionals who are self-employed to deduct certain expenses related to their professional activities.

PARLIAMENTARY ACTION

A. Canada Council for the Arts

In 1951, the Royal Commission on National Development in the Arts, Letters and Sciences (Massey-Lévesque Commission) recommended creating the Canada Council for the Arts, which was founded when the *Canada Council Act* was proclaimed in 1957.

The responsibility of the Canada Council for the Arts with respect to research in the humanities and social sciences was devolved upon a new Social Sciences and Humanities Research Council pursuant to the *Social Sciences and Humanities Research Council Act* in 1978.

On 26 November 1992, in tabling Bill C-93, the government announced the merger of the Canada Council for the Arts, the Social Sciences and Humanities Research Council of Canada and the International Cultural Relations Program of the Department of External Affairs. The bill passed all the legislative stages in the House of Commons, but was rejected on third reading in the Senate on 10 June 1993.

In 1995, through Bill C-65, An Act to reorganize and dissolve certain federal agencies, the Board was reduced from 21 to 11 members and the authority of the Governor in Council to appoint an Associate Director was abolished.

B. National Arts Centre

The government passed the *National Arts Centre Act* in 1966, to celebrate the Centennial of Confederation.

In February 1988, the former House of Commons Standing Committee on Communications and Culture sent a letter to the Chairman of the Centre's Board of Trustees underscoring the urgent need to appoint a new Director General and expressing the Committee members' concerns about the recruitment and appointment process. The Committee subsequently undertook an examination of the Centre's role and mandate and in September 1990 tabled a report entitled *National Arts Centre*. It recommended in particular an increased role for the Board of Trustees and for volunteers. In its reply in February 1991, the government reaffirmed the Centre's authority and responsibility with respect to the management of its activities and asked the Centre to examine the Committee's report carefully and to consider taking measures that would help increase public trust.

In 1995, through Bill C-65, An Act to reorganize and dissolve certain federal agencies, the Board of Trustees was reduced from 16 to 10 members. In 1996, through Bill C-49, it was proposed that the authority to appoint the Director of the Centre be shifted from the Board of Trustees to the Governor in Council. Bill C-49 died on the Order Paper when Parliament was dissolved in April 1997.

C. Department of Canadian Heritage

On 23 September 1994, the Minister of Canadian Heritage tabled in the House of Commons Bill C-53, An Act to establish the Department of Canadian Heritage. The bill was studied by the House of Commons Standing Committee on Canadian Heritage in November and December 1994. The Minister tabled an amendment to the bill in order to clarify the role of the Minister with respect to foreign investment and copyright. The amended bill was adopted by the House of Commons on 15 December 1994 and by the Senate on 6 April 1995; it received Royal Assent on 15 June 1995. The new legislation came into force on 12 July 1996.

D. Status of the Artist

In December 1989, the House of Commons Standing Committee on Communications and Culture tabled a report entitled *Status of the Artist*, drafted by its Sub-Committee on the Status of the Artist. In the main, the report recommended that legislation be passed in order to give artists' associations the right to negotiate collective agreements on behalf of their members and to protect them from legal actions brought under the *Competition Act*. The government was very much in favour of the report and in May 1991 tabled Bill C-7, An Act respecting the status of the artist and professional relations between artists and producers in Canada. The bill received Royal Assent in June 1992. Some sections came into effect in May and June 1993; those enabling the Canadian Artists and Producers Professional Relations Tribunal to exercise its powers came into force in May 1995.

E. Copyright

In 1985, the Sub-Committee on the Revision of Copyright recommended, in its report *A Charter of Rights for Creators*, that the *Copyright Act* be revised immediately to reflect major changes since 1924, when the Act was promulgated.

In response to the Sub-Committee's recommendations, the government prepared amendments to the *Copyright Act* (Bill C-60), which came into effect in 1988 and 1989 (known as Phase I of copyright review). To give effect to the Canada-U.S. Free Trade Agreement, the government again revised the *Copyright Act* in February 1989 and established a retransmission right and system of compensation for certain retransmissions.

New amendments were made to the *Copyright Act* through Bill C-88, An Act to

amend the Copyright Act. These amendments, which have been in effect since August 1993, apply in particular to the retransmission right of musical works. Phase II amendments were tabled through Bill C-32, An Act to amend the Copyright Act, in April 1996. The bill received Royal Assent in April 1997.

F. Tax System

Since 1980, the House Committee has on four occasions examined the factors affecting the status of artists, in particular their tax treatment. In 1984, pursuant to an order of reference of the House of Commons, a sub-committee filed an extensive report entitled *The Taxation of Visual and Performing Artists and Writers*. The government unfortunately could not respond to that report as the Thirty-Second Parliament was dissolved.

In January 1987, the Committee tabled a report entitled *Taxation of Artists and the Arts*. Its key recommendation, which was that a definition of “professional artist” and “artistic activity” be included in the *Income Tax Act*, was not accepted by the government. The Committee countered in April 1988 by tabling a report entitled *Review of Taxation of Artists and the Arts*. Its main recommendation, that a definition of the professional status of artists be given force of law, was not accepted. Certain tax issues raised by the Sub-Committee on the Status of the Artist in its report *Status of the Artist*, tabled in December 1989, were favourably reviewed by the government. As a result, salaried artists may now deduct expenses incurred in carrying on their artistic activities to a maximum of \$1,000, or 20% of their income from artistic activity.

G. Other Subjects

In 1984, as a result of the revision of the *Financial Administration Act*, cultural agencies, particularly the Canada Council and the National Arts Centre, were exempted from provisions granting government the power to control the affairs of Crown corporations.

Shortly after the federal government’s constitutional proposals were introduced in September 1991, the Committee undertook a broad review of the impact of culture and communications on Canadian unity. Committee members appeared before the Special Joint Committee on a Renewed Canada in February 1992 to present their initial conclusions and recommendations. This effort was followed in April 1992 by the tabling of the Committee’s

definitive report *Culture and Communications: The Ties that Bind*. The government's response was tabled one year later, in April 1993, under the title *Unique Among Nations*.

On 15 November 1994, the Special Joint Committee on Reviewing Canadian Foreign Policy released its report entitled *Canada's Foreign Policy: Principles and Priorities for the Future*. Among other things, the Committee recommended that cultural matters be treated as a fundamental component of Canadian foreign policy. In its estimation, foreign policy should affirm the country's cultural sovereignty, contribute to the vitality of the arts and promote the export of Canadian cultural products.

In November 1995, the House Committee launched a study of Culture and Canadian Unity and Identity, inviting Canadians to present their ideas on how to better showcase Canada's successes, values, traditions and greatness and to propose specific measures for learning more about each other. Public hearings were held on the matter but the Committee did not issue a report on its findings.

In February 1997, the House of Commons Standing Committee on Canadian Heritage began a study of the Evolving Role of the Federal Government in Support of Culture in Canada. The Committee wished to examine the past, present and future role of the Government of Canada's involvement in the policies and activities of the cultural sector. In June 1999, the Committee released its report entitled *A Sense of Place, A Sense of Being*. "Because of the magnitude of the task and the issues involved, we decided to focus our work on three challenges facing Canadian culture as we enter a new millennium: the rapid pace of demographic change, the exponential evolution of communication technologies, and the globalization of economies and trade," explained Clifford Lincoln, M.P. for Lac-Saint-Louis and Chair of the Committee. The Committee organized its report in a manner that breaks away from the approach of past studies. It looks at culture from the perspective of key elements of cultural activity - creation, training, production, distribution and consumption - and makes 43 recommendations which call for better co-operation between federal departments and other orders of government. The report's recommendations also capture the importance Canadians place on the role of the Government of Canada in the promotion, protection and support of our culture and its federal cultural instruments and institutions.

- 1924 - The *Copyright Act* came into effect.
- 1951 - The Royal Commission on National Development in the Arts, Letters and Sciences (Massey-Lévesque Commission) recommended that a council of the arts be created.
- 1957 - The Canada Council was founded.
- 1965 - Report of the Department of the Secretary of State on the need to adopt a cultural policy in Canada.
- Canada Council began receiving annual parliamentary votes.
- 1966 - A Cultural Affairs Branch was created within the Department of External Affairs.
- The *National Arts Centre Act* was passed.
- 1969 - The National Arts Centre was inaugurated.
- 1978 - Canada Council's mandate respecting social sciences and humanities was assigned to the new Social Sciences and Humanities Research Council of Canada.
- Publication of the Disney Report, *Federal Tax Issues of Concern to the Arts Community in Canada: An Analysis Prepared for the Department of the Secretary of State*.
- 1979 - The Department of External Affairs created the International Cultural Relations Bureau.
- 1980 - Responsibility for cultural affairs was transferred from Secretary of State to Minister of Communications.
- Creation of Cultural Initiatives Program within Department of Communications.
 - First federal-provincial conference of Ministers of Cultural Affairs.
- 1982 - The Report of the Federal Cultural Policy Review Committee (Applebaum-Hébert Report) was published.

- 1984 - The Minister of Communications and Minister of Consumer and Corporate Affairs published *From Gutenberg to Telidon, A White Paper on Copyright: Proposals for the Revision of the Canadian Copyright Act*.
- Revision of the *Financial Administration Act* confirmed the operational independence of the Canada Council and the National Arts Centre.
- 1985 - Report of the Study Team to the Task Force on Program Review, *Economic Growth: Culture and Communications* was published.
- 1986 - Study groups submitted the following reports to the Minister of Communications: *Funding of the Arts in Canada to the Year 2000* (Bovey Report); *The Status of the Artist* (Siren-Gélinas Report); and *Accent on Access* (Hendry Report).
- The Minister of Communications announced creation of the Public Lending Right Commission.
- 1987 - The Minister of Communications announced establishment of the Canadian Advisory Committee on the Status of the Artist.
- 1988 - Bill C-60, concerning Phase I of revision of copyright, received Royal Assent.
- 1989 - Canada-U.S. Free Trade Agreement came into effect.
- Amendments made to the *Copyright Act* in accordance with the Free Trade Agreement.
 - National Arts Centre published *The Third Decade and Beyond: The Cultural Mandate of the National Arts Centre of Canada*.
- December 1991 - Task Force on Professional Training for the Cultural Sector in Canada submitted the report *Art Is Never a Given* to the Minister of Communications and the Minister of Employment and Immigration.
- August 1992 - Charlottetown constitutional agreement proposed recognition of the exclusive jurisdiction of the provinces in cultural matters.
- January 1992 - The National Sectoral Council for Culture was established.
- June 1992 - The *Status of the Artist Act* received Royal Assent.
- October 1992 - The Charlottetown agreement was rejected in a constitutional referendum.

- May 1993 - Sections 1 to 4 of *Status of The Artist Act* (policy statement on status of the artist and creation of Canadian Council on the Status of the Artist) came into effect.
- June 1993 - Sections 10, 11, 12, 13, 15 and 16 of *Status of the Artist Act* (constitution of the Canadian Artists and Producers Professional Relations Tribunal) came into effect.
- Under a departmental reorganization, the Department of Communications was abolished and its responsibility for cultural policy assigned to a new Department of Canadian Heritage.
 - The Senate rejected Bill C-93 respecting the merger of the Canada Council, Social Sciences and Humanities Research Council of Canada and cultural programs of Department of External Affairs.
- August 1993 - Amendments and clarifications made to the *Copyright Act* (Bill C-88).
- January 1994 - The North American Free Trade Agreement came into effect.
- April 1994 - The Minister of Industry announced the composition of the Advisory Council on the Information Highway; in September 1994, an artist was appointed to the Council.
- May 1995 - The remaining sections of the *Status of the Artist Act* (sections 5 to 9, 14, and 17 to 70) came into force.
- November 1995 - The pertinent sections of Bill C-65, An Act to reorganize and dissolve certain federal agencies, which amends the *Canada Council Act* and the *National Arts Centre Act*, came into force.
- June 1996 - Bill C-49, An Act to authorize remedial and disciplinary measures in relation to members of certain administrative tribunals, to reorganize and dissolve certain federal agencies and to make consequential amendments to other Acts, which would have shifted the authority to appoint the Director of the National Arts Centre from the Board of Trustees to the Governor in Council, was tabled in the House of Commons. The bill died on the Order Paper when Parliament was dissolved in April 1997.
- July 1996 - *An Act to establish the Department of Canadian Heritage and to amend and repeal certain other Acts* (Bill C-53) came into force.
- February 1997 - A national round-table discussion, hosted by the Deputy Prime Minister and Minister of Canadian Heritage, focused on the federal government's current cultural policy instruments and how they should be adapted and renewed for the longer term.

- The Canada Council for the Arts celebrated its 40th anniversary, unveiled a new logo and added the expression “for the Arts” to its English-language name.
- April 1997 - Long-term, stable federal government funding for national arts training institutions was announced.
- April 1997 - Bill C-32, An Act to amend the Copyright Act, was given Royal Assent.
- June 1999 - *A Sense of Place - A Sense of Being*, a cultural policy study by the Standing Committee on Canadian Heritage was tabled in the House.**
- *An Act to establish an indemnification program for travelling exhibitions (Bill C-64)* was given Royal Assent.

SELECTIVE BIBLIOGRAPHY

- Canada. Federal Cultural Policy Review Committee. *Report of the Federal Cultural Policy Review Committee*. Department of Communications, Ottawa, 1982.
- Canadian Conference of the Arts. *A Strategy for Culture*. Ottawa, 1980.
- Canadian Conference of the Arts. *More Strategy for Culture: More Proposals for a Federal Policy for the Arts and the Cultural Industries in Canada*. Ottawa, 1982.
- Canadian Conference of the Arts. *The Canadian Cultural Sector: A Primer*. Ottawa, November 1993.
- Canadian Conference of the Arts. *Final Report of the Working Group on Cultural Policy for the 21st Century*. Ottawa, June 1998.**
- Decima Research and Les consultants cultur'inc inc. *Canadian Arts Consumer Profile 1990-1991: Findings*. Department of Communications, Ottawa, 1992.
- Fortier, André and D. Paul Schafer. *Review of Federal Policies for the Arts in Canada, 1944-1988*. Canadian Conference of the Arts, Ottawa, 1989.
- Groupe-conseil sur la politique culturelle du Québec. *A Policy on Culture and the Arts: Proposal Presented to Quebec Minister of Cultural Affairs Liza Frulla-Hébert by the Groupe-conseil under the Chairmanship of Mr. Roland Arpin*. Ministère des Affaires culturelles, Quebec City, 1991.
- Task Force on Professional Training for the Cultural Sector in Canada. *Art Is Never a Given: Professional Training in the Arts in Canada*. Minister of Supply and Services Canada, Ottawa, 1991.