

It was, on motion,
RESOLVED that the sum of Twenty-six thousand two hundred fifty
RF 58084 dollars (\$26,250), or as much thereof as may be neces-
sary, be, and it hereby is, appropriated to provide up to
C\$25,000 for the NATIONAL BALLET GUILD OF CANADA, Toronto,
Ontario, toward the creative costs of new productions in
ballet by the National Ballet Company of Canada, this sum
to be available during the five-year period beginning
May 1, 1958.

NATIONAL
BALLET
GUILD OF
CANADA

The following considerations were presented:

Humanities: The Arts - Dance

Previous Interest: None to the National Ballet Guild of Canada. A
grant of \$200,000 to the New York City Center of Music and Drama
was approved in May, 1953, toward the expenses of creating new
productions in opera and ballet during a three-year period.

General Description: The National Ballet Guild of Canada was incor-
porated by Letters Patent, issued by the Dominion of Canada in
October, 1951, to operate the National Ballet Company. It is reg-
istered as a charitable organization under the regulations per-
taining to the Canadian Income Tax and is not subject to tax;
donations to the Guild are deductible from the donor's income for
tax purposes. The Guild now has some 2,400 members, with local
branches across Canada from Quebec to Vancouver. Its affairs are
managed by a board of directors elected by the membership. Cur-
rently its President is Mr. Thomas F. Whitley of the Royal Bank
of Canada at Toronto.

The National Ballet Company of Canada is now in its seventh season of operation under the auspices of the Guild. From a small group organized in 1951 by Miss Celia Franca, formerly of the Sadler's Wells Ballet Company, the Company now numbers 39 dancers, plus an orchestra of 25 musicians. During the current season which began in November, 1957, it is appearing briefly in small Canadian cities, with longer appearances in Montreal, Toronto, and London, Ontario. From February through May, it will appear across the United States to the West Coast and back across Canada, with appearances in all the major cities of Western Canada. In June, it will go to Mexico on the invitation of the Mexican government.

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While the Company is relatively small, it has succeeded from the first in maintaining high artistic standards. Its work was most favorably reviewed by the principal New York critics on the occasion of appearances in the Brooklyn Academy of Music and at the Jacob's Pillow Dance Festival. For example, John Martin, the dance critic of the New York Times, on the occasion of its latest New York appearance, wrote:

"It has taken as its exemplar the Sadler's Wells Ballet, which began just as simply twenty-five years ago, and those who are in a position to know report that the Canadian company is farther along than its now so august London predecessor was after an equal passage of time. Its strength is to be found in the quite apparent gifts of its director, Celia Franca, who was invited over from Sadler's Wells specifically to undertake the job of starting a classic ballet from scratch."

The repertory of the company now includes some 17 standard works, including full-length versions of Giselle, the Nutcracker and Swan Lake, and 16 new works by Canadians.

Financially, the survival of the Company is due to an unusual volume of Canadian donations from individuals, corporations, and Canadian foundations, which have covered inevitable operating deficits. Grants of \$50,000 each, received in 1957 and 1958 from the newly formed Canada Council, have greatly alleviated the Guild's

financial problem and the continuing operation of the Company now seems assured by the demonstrated ability of the Guild in fund raising. In short, the Company has now achieved the status of a national institution for which there is every reason to expect continuing Canadian support.

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In this situation, the Company's basic need is for further artistic growth. Until now the Guild has been able to afford only modest expenditures for new productions, both with respect to design and actual production costs. Its present request to the Foundation is for provision for the creative costs of new productions, both of revivals from standard repertory and of new works, particularly by Canadians.

Finances: The recommendation is for a grant of C\$25,000 during the five-year period ending April 30, 1963, to be payable toward the creative costs of new production on the basis of annual budgets approved by the officers. Such creative costs are understood to include commissioning choreography, music, costume and scene design, lighting, and other essential expenses of design.

Comment: It seems to the officers that the Foundation can probably contribute most effectively to the development of ballet by such provision as is now proposed toward the creative costs of new productions. Similar provision in the Foundation's grant to the New York City Center of Music and Drama in 1953 proved most productive in the work of the New York City Ballet Company. Thus, the officers are prepared, in principle, to recommend such grants in appropriate amounts as ballet companies in the United States and Canada can demonstrate (1) their apparent viability as companies, and (2) their adherence to high artistic standards. Inability to meet this second criterion has led the officers to decline similar requests in two instances.

While the National Ballet Company of Canada can hardly compete on equal terms with companies like the New York City Ballet or the Royal British Ballet, it has achieved standing as a small

company of unusual excellence. Furthermore, cultural advance in Canada in all the arts has been such in recent years as to give this company promise of real artistic development. Its direction by Miss Celia Franca is firm and intelligent, the average age of its dancers hardly over 20, and all in all, it appears a young group with a distinctive future.

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Future Implications: None. A recommendation for similar assistance to the San Francisco Ballet Guild may be in order.
