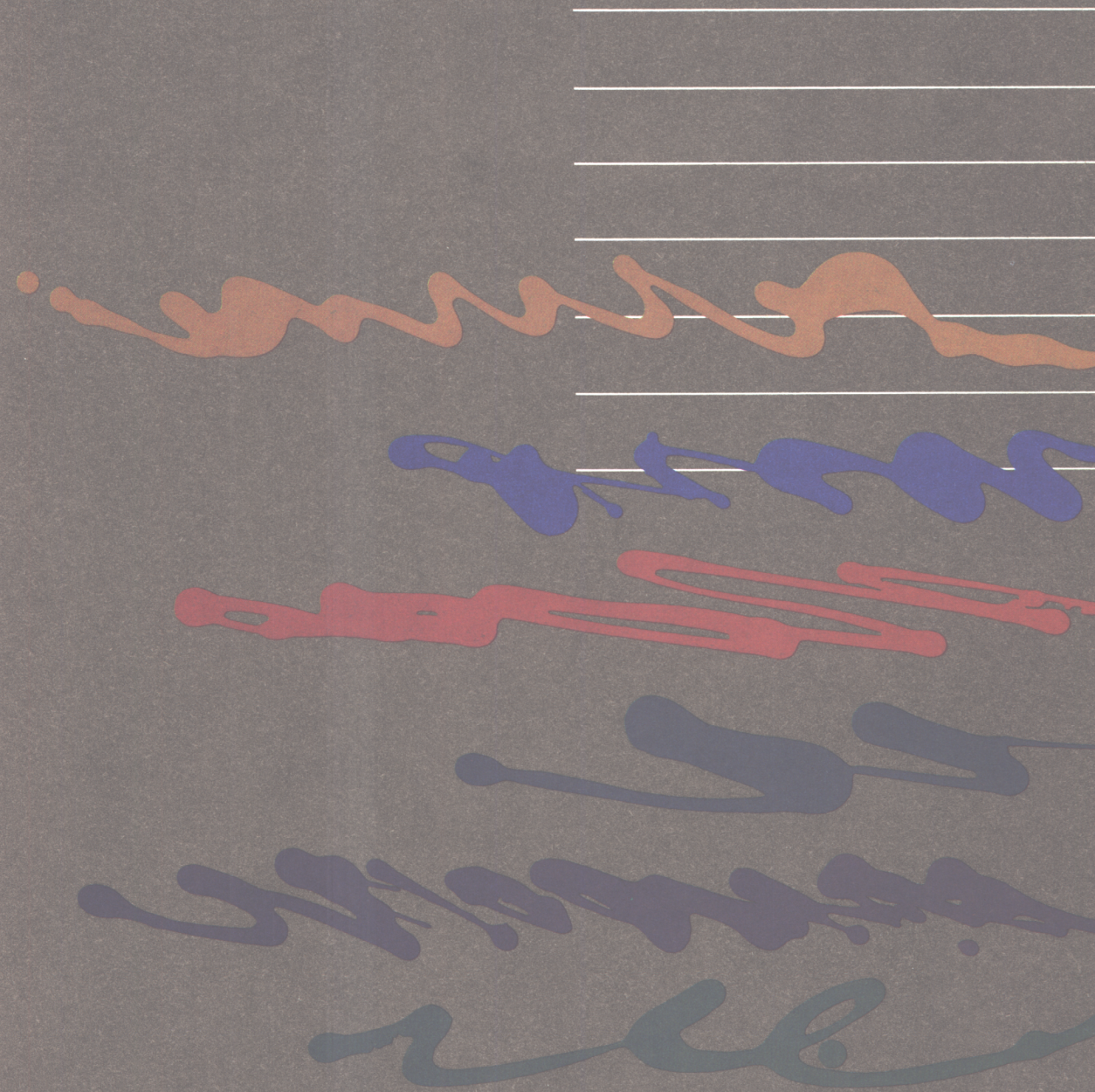


**The Canada Council
22nd Annual Report
1978-1979**



The Canada Council

The Canada Council was created by an Act of Parliament in 1957. Under the terms of the Canada Council Act, its purpose is "to foster and promote the study and enjoyment of, and the production of works in, the arts." It offers a wide-ranging program of financial assistance and special services to individuals and organizations. The Council also maintains the secretariat for the Canadian Commission for Unesco and has some responsibility for promoting Canadian culture abroad.

The Council is headed by a 21-member board appointed by the Government of Canada. The board usually meets four times a year. Its decisions on policies, programs and other matters are implemented by a staff headed by a Director and an Associate Director, both appointed by the Government of Canada. The Council and its staff rely heavily on the advice and cooperation of an Advisory Arts Panel and of artists and arts-related professionals from all parts of Canada, who are consulted both individually and in juries and selection committees. The Council also works in close cooperation with federal and provincial cultural agencies and with the Bureau of International Cultural Relations of the Department of External Affairs.

The Council reports to Parliament through the Secretary of State, and is called from time to time to appear before parliamentary committees, particularly the House of Commons Standing Committee on Broadcasting, Films and Assistance to the Arts. Its accounts are audited by the Auditor General of Canada and reported to Parliament.

Annual grants from Parliament are the Council's main source of funds. These grants are supplemented by income from a \$50 million Endowment Fund established by Parliament in 1957. The Council has also received substantial amounts in private donations and bequests, usually for specific purposes.

The Canada Council

Members

Gertrude Laing
(*Chairman until
December 22, 1978*)

Mavor Moore
(*Chairman from
February 15, 1979;
previously a
member*)

Michel Bélanger
(*Vice-Chairman until
June 5, 1978*)

Germain Perreault
(*Vice-Chairman from
February 15, 1979*)

Nini Baird

David Owen Carrigan

Solange Chaput-
Rolland
(*resigned April 10,
1978*)

Dorothy Corrigan

Gordon Dowsley
(*from February 15,
1979*)

Peter R. Duffield
(*from February 15,
1979*)

Colin M. Jackson

William Kilbourn
(*from February 15,
1979*)

Eva Kushner

Sandra Lynne
LeBlanc
(*from February 15,
1979*)

Sean B. Murphy
(*until February 14,
1979*)

Elise Paré-
Tousignant

Pascal Parent
(*from February 15,
1979*)

Roland Parenteau
(*until June 2, 1978*)

Paul B. Park
(*until August 17,
1978*)

John C. Parkin

Christopher Pratt

Robert Rivard

Ruth Schiller
(*from February 15,
1979*)

Marcel Sormany

H. Arnold Steinberg
(*from February 15,
1979*)

Thomas Symons
(*until February 14,
1979*)

Rita Ubriaco
(*from February 15,
1979*)

Norman Ward

Executive Staff

Charles Lussier,
Director

Timothy Porteous,
Associate Director

Claude Gauthier,
*Assistant Director
and Treasurer*

David Bartlett,
*Assistant Director
and Secretary of
the Council*

David Peacock,
*Assistant Director of
the Arts Division*

Claude Lussier,
*Secretary-General
for the Canadian
Commission for
Unesco*

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The Canada Council's annual report to Parliament has in the past included a voluminous list of grants and services rendered during the year. Compiling this list has often delayed presentation of the report. This year's annual report therefore excludes the list of grants and services, which will be available on request from the Council's Information Service by the fall of 1979. It is our hope that this annual report, which includes audited financial statements and a review of the year's activities in all Council programs, will contribute to a timely discussion of the arts and of the work of the Council.

Chairman's Foreword

If the Canada Council could prepare its message to Parliament in an artistic medium instead of the grey prose of an annual report, it might choose film as the best way of depicting the rapid pull-and-tug of this year's events in Canada's artistic community.

A newsreel of the year's activities would open with a remarkable image: a cast of thousands of Canadians debating the future of their country's culture. The story begins in the late summer of 1978, with the federal government's announcement that it will make substantial cuts in the budgets of the federal cultural agencies, including the Council. Quickly, artists across the country organize committees to contact politicians and the media about their concern. On October 19 a delegation of artists arrives on Parliament Hill to bring their objections directly to the legislators.

The newsreel flashes back to the first and last nation-wide demonstration by artists over 25 years ago, when a delegation called upon the government to organize what later became the Massey Commission. But this year's demonstrations are far larger, and they are repeated in city after city across the country.

In the weeks that follow, all three major political parties intensify their activities in the field of culture. By the time an election is called in the spring of 1979, all three have established lines of contact with the artistic community and prepared extensive statements on cultural policy. For the first time in Canadian history it appears that politicians will regularly consult artists about their future well-being as they do farmers, steelworkers, and businessmen.

1978 may be recorded in history as the year in which Canada's artistic community became a political constituency. This constituency is unlikely to disappear: the vitality

of contemporary Canadian culture and the sheer size of the cultural industry both argue for its endurance.

The Council and the Artists

Canada now has an estimated 65,000 artists. The arts are a labor-intensive industry generating up to 300,000 jobs, with spin-off effects which increase tourism and benefit everyone from innkeepers to babysitters. For some years now, Statistics Canada has been telling us that more Canadians attend performing arts events than sports events. According to the Association of Cultural Executives, the overall economic value of the visual, performing and literary arts in 1976 was \$5.6 billion (or 2.9% of the GNP).

Such statistics can measure the size of the industry. What they can't measure is more significant: the importance to our civilization of a vital culture through which we define and discover ourselves.

In the course of this dramatic year, the Canada Council was gratified by the warm support it received from Canada's artists, belying the hoary but oft-repeated slur that it is a frivolous spendthrift. Over and over again the cultural community not only asked for more adequate government funding but also advocated that increased funds be channelled through the Council. As artists insisted to visiting politicians and the media, funding allocations have to be made by boards independent of partisan pressure.

This does not mean, of course, that all artists support every Council decision. On many issues the artistic community is divided, as is the general public. Two recent

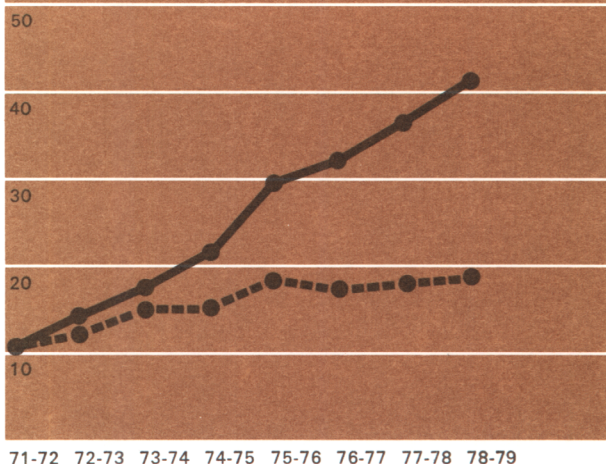
policy initiatives are cases in point. When the Council released new guidelines for theatres this year, some artistic directors hailed them as proof that Canada had finally come of age; others thought an emphasis on the production of Canadian plays would drive theatregoers away. The Council's 1978 citizenship requirements provoked enthusiastic support and outraged protest. One commentator thought they were "the most significant commitment to Canada's creative community" since the passage of the *Canada Council Act*, while another said they represented a "mean-spirited" decision that would do nothing but harm to Canada's artists. Still, when the chips were down this year, artists and many journalists rallied to the Council's defense.

Financial Restraint

After the government modified its initial funding plans, the Council learned that it had suffered less than some other agencies but still more than it could sustain if it were to fulfill its crucial responsibilities. The most dramatic impact of the budgetary restrictions will be felt in 1979-80, when for the first time the Council's budget will decrease.

If, however, we examine the Council's support to the arts in *constant* dollars, it is clear that the situation has been acute for some time. There has been no *real* increase in our support of the arts since 1975-76, though during those same years the GNP increased 9.7% and personal disposable income 14.6% in real terms. The graph which follows depicts Council expenditures in the arts, in both current and constant dollars, from 1971-72 to 1978-79.

**Support to the Arts in
Current and Constant Dollars,
1971-72 to 1978-79**



— Current Dollars (\$'000)
 - - - Constant Dollars (\$'000)
 See notes, page 72.

Grants and Services to the Arts, FY 1978-79						
(\$'000)	Arts Awards to Individuals	Arts Sections	Art Bank	Touring Office	Other	Total
Dance	199	3,808	—	721	—	4,728
Music and Opera	1,238	8,488	—	718	—	10,444
Theatre	377	8,516	—	712	—	9,605
Writing, Publishing and Translation	827	7,993	—	—	—	8,820
Visual Arts and Photography	1,565	2,645	699	—	—	4,909
Film, Video, Audio and Performance Art	367	1,644	—	—	—	2,011
Multidisciplinary	69	—	—	—	87	156
Explorations Program	—	—	—	—	1,461	1,461
Services	—	—	59	295	—	354
Total	4,642	33,094	758	2,446	1,548	42,488

See notes, page 72.

The Effects of Budget Cuts

Even in 1978-79, artists and organizations in every field felt the impact of the Council's restrained budget. The specific effects differed from discipline to discipline. In the case of awards to individual artists, the Council has been unable to raise the maximum rate of its grants for more than two years, though inflation steadily erodes their buying power. Certain outreach activities have been curtailed or suspended. Ceilings were placed on the popular program of public readings, for instance, and the Council could not proceed with its plan to open more regional offices across the country. Many deserving new dance and theatre companies cannot expect funding from the Council, and programs supporting community musicians, amateur choirs, and the promotion of Canadian music – to name only a few – are inadequate to meet public demand. Allocations of funds spent in 1978-79 are itemized in the table opposite.

One field in which constraints are especially severe is ballet. This year the Council issued a lengthy public statement about the financial crisis faced by the leading ballet companies. Members of the corps de ballet at the three major companies earn between \$7,500 and \$11,500 for a season's hard work. At smaller companies they exist on wages far below the poverty line – some on as little as \$3,000 a year. (For purposes of comparison, elementary school teachers in Ottawa earn an average of nearly \$21,000 a year.) Even the major ballet companies, whose artistic brilliance is a matter of record, cannot afford to raise salaries to anything like a proper level.

Financial restrictions cut two ways – they mean insufficient support for established companies and inadequate encouragement for new organizations and new forms of expression. The blight has hit both perennials and annuals.

Other Challenges

During the course of the year, two other dangers confronted the Council. The more direct challenge appeared in the Lambert Commission's report on government financing, which recommended changes that would affect the Council's independence.

In our view, appropriations from the government should be based on the Council's proven competence and the current needs of the artistic community; the Council should then decide how these funds are to be disbursed and it should thereafter be accountable to Parliament and the public for its decisions. This type of accountability has in fact always been required of the Council, and the Council has always accepted its responsibility to answer to Parliament and the public for its decisions.

The Lambert Report suggests a different view of accountability: it proposes the use of government directives as to how and where the appropriation will be spent. In our opinion, this is not accountability but *dirigisme*. Its implications for a grant-giving agency are potentially dangerous, since they violate a basic principle: a commitment to judgments based on artistic criteria, arrived at by professionals in the field, independent of political or other pressures.

It is possible, however, that one positive result of the Lambert Report will be improvements in the procedures through which the Council reports to Parliament. The Council appears each year before the House of Commons Standing Committee on Broadcasting, Films and Assistance to the Arts. This committee, which examines the estimates of a large number of departments and cultural agencies, is insufficiently staffed. It does not have the time or research support to seriously examine a complex operation like the Coun-

cil's. As Chairman of the Council, I will actively support suggestions from members of Parliament about ways to improve this process.

The second danger to the Council is less direct. It is the notion that the Canada Council is an instrument of centralization at the very time when our regions are feeling their oats. When politicians have suggested decentralizing the Council or distributing some of its funds through the provincial governments, many artists have registered strong opposition. This is certainly not because artists are indifferent to the current vitality of the arts in each and every region of Canada. It is because experience with the Council tells them that a federal institution, aware of and responsive to regional needs and abilities, is essential if consistent support is to be made available, if companies of national importance are to be developed and maintained, and if artistic standards are to be respected. The Council has in fact had a decentralizing, not a centralizing, impact on our culture, precisely because its funds allow artists and companies to remain in their region and to find audiences there, while expanding their horizons by travel. The exciting spread of book publishing, and the extraordinary proliferation of professional theatres from B.C. through the Prairies to the Atlantic region, are examples of what has been accomplished by cooperation between local, regional and federal initiatives.

All regions of Canada will benefit from close cooperation between the Council and its provincial counterparts. There is plenty for all of us to do, and we must continue to work together.

Inside the Council

In 1978-79, the Council took on a stronger, more public role as an advocate for the arts. It issued two background papers which received wide attention; others will follow. It also began to hold press briefings following each Council meeting, to inform the public of Council activities and concerns.

This annual report itself is a product of the Council's attempts to open its doors wider. Each section of the Council was asked to prepare a text on its activities during the year. Though these chapters have common themes — inevitably the subject of money dominates — their tone and style reflect the diversity of temperament and taste found among our officers, as among our clients.

In this annual report, I would like to acknowledge a generous private supporter of the Council, Kathleen Coburn, Professor Emeritus of Victoria College, Toronto, who has established the Coburn Fellowship Trust, which will ultimately support a program of exchange fellowships. May her generous example be widely followed!

Finally, I would like to pay my respects to Gertrude Laing, who served with great ability, verve and distinction as a member of Council from 1974 and as its chairman from 1975 until my appointment in February 1979. Perhaps only her successor can fully appreciate her contribution.

Mavor Moore, O.C., B.A., D.Litt.
Chairman
April 1979



Dance

4%	\$ 199	Individual Awards
46%	2,162	Operating Grants over \$150,000
11%	535	Operating Grants up to \$150,000
4%	200	Project Grants
18%	844	Schools
16%	721	Touring Office Grants
1%	67	Other
\$4,728		Total (\$'000)

See notes, page 72.

Crocuses bloom brightly in the freeze, but dance is a garden of roses: it needs care in nurturing, warmth in which to bloom and frequent infusions of private and public money. In 1978-79 the bloom was off the rose. Despite the heroic efforts of dancers, choreographers and administrators alike, Canadian dance faced the most severe financial crisis of its crisis-ridden life.

Such an occurrence is no less painful for having been anticipated. To a great extent, it is a predictable upshot of realities as stubborn as Canadian geography and the economics of dance itself. For more than 15 years the Canada Council has insisted on the need to keep within reasonable limits the growth of professional dance in Canada. Yet during those years, the ebullient Canadian community gave birth to a wide variety of smaller companies in both traditional and new dance fields. The Council made strenuous efforts to maintain its commitment to established companies at the same time as it attempted to support the younger companies which met its criterion of artistic quality.

In February 1978, when the chilling winds of budgetary restraint were blowing hard, the Council announced that so long as financial restrictions continued, it would offer support only to classical and modern dance and experimental expressions of both forms. These were considered an absolute priority because it is these dance forms which the Council has sponsored and nurtured over the years and, in spite of excellent box-office returns, they cost the most and fare the worst as profit-making enterprises. This meant that even the small grants previously offered for jazz dance would have to be curtailed, and

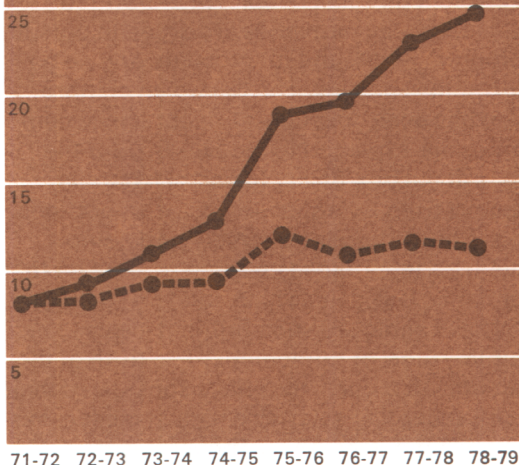
any possible extensions into such forms as ice-, folk- and tap-dancing were ruled out. Thus in 1978-79, of eight dance companies receiving operating grants from the Council, the three major ballet companies (Les Grands Ballets Canadiens, the National Ballet and the Royal Winnipeg) received the lion's share. A dozen more dance groups received project grants.

This, however, was not enough to exorcise the financial woes of the dance companies. Despite the apparent splendor of their productions, the three major ballet companies were particularly hard pressed. Their dancers have lived with austerity throughout the 1970s, playing all the while to increasingly wide and sophisticated audiences, improving their skills and winning national and international acclaim. But with budgets now pared to the bone, the companies found themselves unable to meet rapidly increasing production costs.

In January 1979, the Council felt compelled to alert the public, the private sector and all levels of government to the very real danger that within three years one or more of these companies would fold. "Unless inflation stops or subsidies grow," the Council warned, the leading ballet companies "will be forced to reduce their seasons to the point at which their survival is threatened." As the fiscal year ended, nothing had happened to alter this bleak prophecy. It was evident that Council support for dance could not be substantially increased in 1979-80. More funds will therefore have to come from other levels of government and the private sector.

Canadians and their governments have much to learn from the experiences of other countries in this area. In several European countries, it has long been recognized that dance companies can recover only 20% of

**Support to the Performing Arts
in Current and Constant Dollars,
1971-72 to 1978-79**



— Current Dollars (\$'000)
 - - - Constant Dollars (\$'000)
 See notes, page 72.

their expenses through box-office receipts; ticket prices would otherwise be prohibitively expensive for most people. In the United States, dance companies are urged to pursue corporate and foundation dollars and do so with some success. The Canadian compromise has been unsuccessful: our dance companies are expected to recover 50% of their costs at the box-office, to find substantial support from our relatively few corporations, and to tour this vast, sparsely populated country. Under those conditions, the fact that our dance companies have held on so long, and have achieved such brilliant success, is nothing short of miraculous. The truth of the matter is that our artists have subsidized their art by accepting salaries which in most cases are still below the official poverty level.

Despite this gloomy financial picture, Canadian dancers had some reasons to cheer in 1978-79. The Royal Winnipeg Ballet celebrated its 40th anniversary and the National Ballet School its 20th year. Montreal's Entre-Six became the first modern ballet company to visit the Northwest Territories. The Contemporary Dancers of Winnipeg had to turn people away at the door during its choreographic workshop. The Toronto Dance Theatre opened an exquisite new studio in a beautifully restored church. A new group representing dance companies – The Canadian Association of Professional Dance Organizations – was born, as was the Danny Grossman Dance Company in Toronto. Seven dancers from the National Ballet organized the Ballet Revue and began practising for their 1979 opening. Two highly successful

festivals – Montreal's *Octobre en danse* and the Toronto Dance Festival – were organized, with the Council helping to cover publicity costs. A welcome sign of corporate interest in dance was a commission from Metropolitan Life Insurance for the Groupe de la Place Royale.

At the same time, Canadian dance maintained its traditional commitment to Canadian choreographers. Out of 95 works performed on our stages last year by Council-supported companies, 75 were original Canadian choreographies. Since 1972, when the Council began analyzing the Canadian content in dance, between 75% and 92% of works performed here have been Canadian in origin. This degree of commitment to Canadian works, unique in the performing arts, is one further reason for applauding our dance companies.

Music and Opera

No honest observer could claim that 1978-79 was a happy year for Canadian music. Several of our symphony orchestras reported financial problems ranging from the chronic to the acute. Because of restrictions on the Council's budget, its grants do not meet the increasing costs faced by the orchestras. These organizations therefore have to find other sources of money, cut back on their programming, or increase their deficits. Evidence of all three results can be found across the country, but increased deficits are the most frequent.

In 1976-77, 15 of Canada's 16 major symphony orchestras collectively showed a net credit balance of \$157,000 on the season. Eight ended up in the black, and seven in the red. At the end of the 1978-79 season, however, the same 15 orchestras showed a net loss of over \$1½ million. Every single orchestra in the group had an accumulated deficit.

Orchestras inevitably incur forward commitments over two or three years through union agreements, soloists' contracts, leases on concert halls and so forth. It is extremely difficult for them to reduce commitments when grants do not match their reasonable expectations.

Some companies only belatedly learned to deal with financial constraints on Council grants. Since most musical seasons are contracted before grants are made known, companies may be tempted to plan seasons which are too ambitious. Still others may offer programs which are "sure" box-office but considerably safer and blander than in previous years.

However, many companies, recognizing that major deficits are a sure road to disaster, have developed ingenious ways of raising money. The Toronto Symphony Orchestra, for example, holds annual auctions and has

Individual Awards	12%	\$ 1,238
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Orchestras	40%	4,180
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Opera	19%	2,009
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Choral Music	4%	386
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Chamber Music	5%	490
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Youth-oriented Programs	5%	564
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Support Organizations	5%	494
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Touring Office Grants	7%	718
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Other	3%	365
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Total (\$'000)		\$10,444
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See notes, page 72.

staged one of the largest rummage sales in North America. In the Prairies opera companies and orchestras have organized successful casinos. Some large organizations have asked popular artists like Harry Belafonte and Danny Kaye to appear in benefit performances. Besides seeking donations from individuals and corporations, many groups encourage direct sponsorships of particular musical events. These sponsorships are a very valuable contribution from the private sector.

Nevertheless, the problems facing our orchestras will not disappear. The Council is convinced that Canada cannot continue to maintain its orchestras without healthy government and private sector support. In Europe some orchestras receive up to 85% of their revenues from government subsidies. Adequate funding is all the more important because orchestras are the cultural centres of many Canadian communities, assisting opera companies, churches, schools and choral groups to enrich the musical experience of the whole region.

Internationally, Canadian music continued to be well-represented in 1978-79. The Toronto Symphony toured the Peoples' Republic of China with Maureen Forrester and Louis Lortie. Maureen Forrester also appeared on the World Wide Broadcast on World Music Day along with the National Arts Centre Orchestra, which performed a work by Canadian composer Murray Schafer. André Laplante won the silver medal at the Tchaikovsky Competition in Moscow, and

Ingmar Korjus won first prize in the International Singing Competition in the Netherlands, as well as top prize in the 27th International Music Competition in West Germany.

Another event of the year was the publication in October 1978 of Professor Helmut Blume's report on the feasibility of a national music school. As part of its continuing analysis of music in this country, the Council had asked Professor Blume in 1975 to study this question. His important document raised many issues about pre-university, university, post-university and conservatory training for musicians in Canada. It was and continues to be an excellent catalyst for discussion, most notably among orchestral musicians now formulating recommendations in response to the needs of the industry.

Theatre

The 1978-79 season was a transitional one for Canadian theatre in general and the Theatre Section of the Canada Council in particular. John Neville moved to Halifax, Bernard Havard went to the States, Guillermo de Andrea replaced Paul Hébert at Le Trident in Quebec City, Peter Coe came to Edmonton, Malcolm Black went to Theatre New Brunswick, Christopher Newton announced that he would be going to the Shaw Festival, and the Council's Theatre Section welcomed several new staff members, including Walter Learning as its new Head and Claude Des Landes as its Associate Head responsible for francophone companies.

One commentator on the arts scene interpreted all this "movement" as a sign of something seriously wrong with theatre in Canada. The Council's Theatre Section chose to take a more positive view. A Platonist might argue that there is an ideal time to be spent working a particular vineyard, but most people will agree that change is not unwelcome and its presence does not necessarily imply that things are coming apart at the centre.

The Canada Council adopted a number of new theatre policies in 1978-79. At its December meeting it agreed that an anglophone and a francophone panel, each composed of working professionals in the field of theatre, would assess all project and operating grant applications for \$25,000 and under submitted by theatre companies. This procedure is a response to the ever-increasing number of new companies who are now, or soon will be, eligible to apply for assistance.

In March the Council endorsed a set of theatre policies which assign priority to Canadian plays, Canadian artists, and the employment of Canadians for senior artistic and administrative positions with publicly funded theatres. It also agreed that summer theatres will be eligible for project assistance when presenting Canadian plays. These policies evolved over time, through consultation

Individual Awards	4%	\$ 377
Operating Grants over \$200,000	31%	3,020
Operating Grants, \$25,000 to \$200,000	36%	3,459
Operating Grants up to \$25,000	11%	1,022
Schools	11%	1,015
Touring Office Grants	7%	712
Total (\$'000)		\$9,605

See notes, page 72.

between the Council and the theatrical community, and do not apply to companies whose mandate specifically excludes Canadian plays.

The newly clarified policies have met with strong support across the country. There has, of course, been some negative reaction, based for the most part on the fear that the Council is interfering in artistic decisions and is, in a sense, acting as a censor. In a time of severe financial constraints, however, the Council agreed that its priority must be the development of Canadian plays, artists and theatre personnel. In the Council's view the guidelines represent a policy of inclusion, not exclusion; they recognize that the encouragement of Canadian talent is the Council's first responsibility.

This past year will also be remembered as the year in which financial restraints forced the Council to make some very difficult decisions regarding organizations served by the Theatre Section. Given a finite amount of money, long-recognized historical disparities, and real threats to the existence of some organizations, unpopular decisions had to be made. In every case these were made in the hope that the Council can maintain part of what has been accomplished and still encourage new theatrical activity.

All was not gloom. An overwhelming number of theatres reported substantially increased attendance, and fund-raising in the private and corporate sectors was on the upswing.

Ultimately, the success of a company rests with its productions and there were many to cheer about in 1978-79. The run-way at the Vancouver East Cultural Centre launched *Billy Bishop Goes to War*. This airborne miracle has flown successfully over

many provincial borders with others yet to come. Also in the wind are various excursions into international air space.

Yet another miracle was the Theatre Passe Muraille's production of *Les Maudits Anglais*. For the first time an English company produced an original work, in French, in Quebec. The production met with an overwhelmingly positive response and later had a very successful run in Toronto, using English sub-titles.

The success of David French's *Jitters*, premiered at Tarragon Theatre towards the end of the season, almost guarantees that it will be one of the most frequently produced plays across the country in the 1979-80 season.

In Montreal, the Théâtre du Nouveau Monde's production of *Les Fées ont soif* by Denise Boucher had an explosive effect. The play attracted record crowds and simultaneously indignant protests in the streets. What better way for a play to attract capacity audiences! The play will be staged again next season.

Among young theatre companies, Les Pichous of Quebec introduced the work of a new playwright, Elizabeth Bourget, whose play *Bernadette et Juliette* played to a packed hall for a month. Two well-known Quebec companies quickly bought the rights to the play for the 1979-80 season; the Théâtre d'Aujourd'hui will present it in Montreal and the Théâtre Populaire du Québec will tour the province with the play.

Theatre people are both cursed and blessed with an almost super-human ability to survive and grow under the worst possible conditions. This has often been used to their disadvantage. One can only hope that this will be less true in 1979-80. The Council is proud of the accomplishments of the Canadian theatre community and hopes to be given a more than adequate chance of participating in its future growth.

Touring Office

In 1978-79 the Touring Office of the Canada Council supported 83 projects including 33 tours by theatre companies to 524 communities, 12 ballet and modern dance tours to 171 communities, and 38 tours of musicians and music ensembles to some 185 places. An estimated 1 million Canadians watched performances funded by the Touring Office during the year.

Created in 1973, the Touring Office aims to ensure access by the widest possible audience to artists' performances and to promote the interests of the artists and companies in theatre, dance, music and mime. It not only helps defray the costs of touring in this spacious country; it also encourages the development of the infrastructure of the touring world, by increasing expertise in tour management and promotion and community ability in organizing, financing and publicizing tours.

A number of lively, innovative projects were funded in 1978-79. The Touring Office collaborated with four theatres — the Vancouver East Cultural Centre, Tarragon Theatre of Toronto, the National Arts Centre of Ottawa, and Montreal's Centaur Theatre — in developing and touring a production of Strindberg's *Dream Play* with three directors, four teams of actors (who performed in French and English), and the puppet ensemble of Felix Mirbt.

Thanks to Touring Office help, communities in the Yukon and the Northwest Territories were visited for the first time by a modern ballet company, Montreal's Entre-Six. Theatre Passe Muraille, an English-language company in Toronto, had Touring Office support to develop *Les Maudits Anglais*, a

Dance	23%	\$ 552	Single-discipline Grants
Theatre	21%	515	
Music (including Concerts Canada)	19%	468	
Cultural Exchanges	4%	105	Multi-discipline Grants
Commonwealth Games	10%	235	
Greatest Little Travelling Supershow for Young People	9%	230	
Apprenticeship Program	2%	46	Services
Workshops and Showcases	6%	143	
Publications and Other Services	6%	152	
Total (\$'000)		\$2,446	

See notes, page 72.

play presented in French, in a Montreal vernacular, which was a rousing success in Quebec and Toronto.

Other activities included a tour of British Columbia and Alberta by the Victoria Symphony, the highly acclaimed tour of the Hank Williams show in Ontario and Western Canada, and the participation of 19 dance companies and dancers in two major national festivals, *Octobre en Danse* in Montreal and the Toronto Dance Festival. Plans were also under way during the 1978-79 season for one of the Touring Office's most exciting ventures, "The Greatest Little Travelling Super-show for Young People".

In collaboration with provincial government cultural departments and agencies, the Touring Office organized six Contact sessions, or "Regional Booking Conferences". Contacts provide an opportunity for artists, their managers, booking agents, sponsors and funding organizations to discuss touring markets, attend workshops on budgeting, marketing and programming, and negotiate bookings. As an integral part of each conference, touring artists present their best talents in nightly "Showcase" performances. This year Contacts were held in Moncton, Quebec City, Toronto, Regina, Edmonton and Vancouver. Two hundred and fifty artists performed at those events. One journalist, noting the enthusiasm of the 900 participants in Quebec City, concluded, "For performing artists and their agents to be that unanimous is extraordinary. The Canada Council is doing something right. It is certainly helping to bring Canadian culture to Canadians."

An important complementary program financed by the Touring Office is Concerts Canada, which helps develop artists' managers and agents. This year all Concerts Canada grants were made on an incentive basis: the Touring Office awards up to 10% of the total gross contracted fees on bookings of Canadian artists. During the 1978 season, grants totalling \$90,000 generated over \$1.2 million in artists' fees and contracts. The Touring Office also continued its support of the Apprenticeship Program, which allows applicants to study with experienced artists' managers and tour organizers. A measure of the success of the Apprenticeship Program is that people experienced in these fields are in constant demand and the graduates of the program immediately find employment.

Busy as it was with these activities, the Touring Office also managed to coordinate a variety of international cultural exchanges, work closely with emerging organizations which sponsor artists in various regions, and publish its widely used *Touring Directory*, *Sponsors' List*, *Tour Organizers' Handbook*, and *Sponsors' Handbook*, which provide reliable up-to-date information for those involved in performing arts tours.

Writing, Publishing and Translation

The highlight of the year for the Writing and Publication Section was the week of National Book Festival. During that week, the Council had the unprecedented experience of sponsoring a kite-flying contest in Ucluelet, on the west coast of Vancouver Island – kites were decorated with jacket designs from Canadian books and characters from Canadian novels. At the same time, at the other end of the country, the Council was sponsoring a writing competition for Prince Edward Island students in grades 4-6 – the winner was nine-year-old Debbie White, whose story was then professionally published with color illustrations in an edition of 1,000 copies. In Ottawa, passengers on city buses who were “caught” reading were rewarded with a Canadian book, bookmarks and a map of local bookstores.

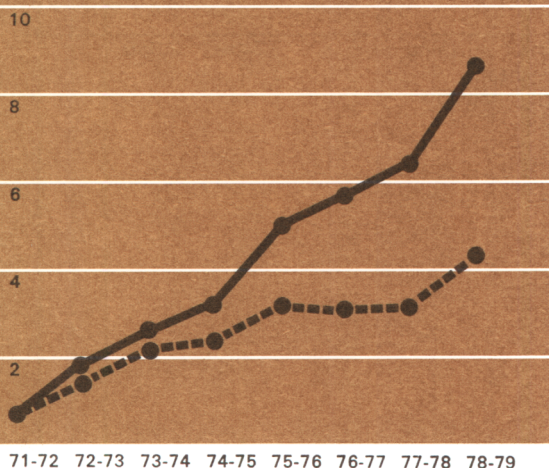
Those were only three of the literally hundreds of promotional events during the festival. A week-long, coast-to-coast celebration of our literature, the festival was a grass-roots affair, with Canadians in their own communities supplying the ideas and energy and the Council providing financial help. In a real sense the festival brought the Council’s literary programs full circle: from the original and continuing purpose of helping writers to write, through supporting the publication and translation of their books, to bringing those books – and sometimes the writers themselves – into direct contact with their audience. In the Council’s programs of assistance to literature, the past 22 years have been a period of continuous evolution, so that today the Council finds itself aiding and encouraging the writer-publisher-reader relationship in more ways than ever.

At the core of these programs, as always, are the grants to individuals, administered by the Arts Awards Service, which buy our creative writers time in which to concentrate on their work. But helping to

Individual Awards	9%	\$ 827
Book Publishing, Purchase and Translation	34%	2,980
Periodical Publishing	20%	1,731
Promotion and Distribution	29%	2,545
Public Readings Program	3%	271
Associations and Conferences	3%	316
Other	2%	150
Total (\$'000)		\$8,820

See notes, page 72.

Support to Writing, Publishing and Translation in Current and Constant Dollars, 1971-72 to 1978-79



— Current Dollars (\$'000)

- - - Constant Dollars (\$'000)

See notes, page 72.

bring polished manuscripts into existence can be fruitless unless there are publishers able to turn those manuscripts into books and distribute them in the marketplace. Last year through the block grant program the Council provided publication support to a total of 90 publishing houses. A further 69 presses qualified for individual title assistance. That community of 159 publishers represented every province of Canada, and is evidence of the truly remarkable spread of publishing activity throughout the land in this decade.

The Council assisted the publishers in other culturally important aspects of their activities. Houses wishing to publish translations of Canadian books from one official language to the other received 63 grants last year, bringing the number of Council-assisted translations to 317 since the inception of the program in 1973-74. Publishers of new books were helped to make them better known through Council support for promotion tours, which sent authors across the country for media appearances. Nor was publishing assistance confined to books: a total of 64 periodicals participated in a million-dollar program of annual grants to Canadian magazines providing quality coverage of the arts and creative writing.

The first Council activity to recognize the importance of improved public access to Canadian writing was the book donation program, which since 1972 has provided substantial kits of Canadian books to community organizations, senior citizens' clubs, hospitals, prisons and school libraries in

remote areas. A new program this year is the book exchange program, under which libraries and similar institutions apply for collections of outstanding books in the other official language. The Council's resources permitted the purchase of sufficient titles from Canadian book publishers to assemble 807 kits, for a success rate of two out of every three institutions applying.

Also operating in the realm of public information and access is the promotion and distribution program for books and magazines. Outstanding among new initiatives in this program last year was the travelling French-Canadian book fair, which offered more than 3,000 titles for display and for sale in communities outside Quebec from St. John's to Vancouver. In the Atlantic region a project, modelled on an existing one in Quebec, began to provide book reviews free of charge to weekly newspapers, and a branch of the Toronto-based Canadian Book Information Centre was opened in Halifax, paralleling the Vancouver branch opened a year earlier. Continuing support was provided for two Canadian children's book organizations, Communication Jeunesse in Montreal and the Children's Book Centre in Toronto.

To return to writers, the Council recognized last year that its program of public readings by poets, novelists and playwrights had grown so popular that the available funds could no longer handle the demand. A mere scattering of readings was supported at the program's inception, but last year nearly 900 such events were funded in community centres, libraries, universities and colleges from Whitehorse to Corner Brook. New procedures were drawn up which limited the number of readings an organization could host as well as the number a writer could give.

The year also saw the creation of a new post of writer-in-residence at the Regina public library, and the inauguration of the Scottish-Canadian writer-in-residence exchange, whereby a Canadian university receives a Scottish writer for the academic year, and a Scottish university plays host to a Canadian writer. In addition, professional writers' organizations and publishers' associations continued to receive financial support from the Council.

In 1979 the final event of the National Book Festival was the voyage of the schooner *Norma and Gladys* up the St. Lawrence River, carrying books and authors from port to port in Newfoundland, Prince Edward Island, Nova Scotia, New Brunswick, Quebec and Ontario. The voyage was a reminder that in the year ahead, as in every other year recently, new directions may be anticipated in the Council's support of the burgeoning field of Canadian literature — budgets and imaginations willing.

28%	\$ 1,932	Individual Awards
33%	2,274	Galleries
13%	927	Film
10%	717	Video, Audio and Performance Art
11%	758	Art Bank
5%	371	Other
\$6,979		Total (\$'000)
<i>See notes, page 72.</i>		

In times of restraint, the Miesian dictum that less is more takes on a new meaning: less *has* to be more. The budget available for visual arts activities at the Council has in recent years had trouble keeping up with the rate of inflation, which steadily erodes the purchasing power of grants though institutional needs grow relentlessly.

The Council tries to maintain some flexibility in its funding, so as to be open to new initiatives and forms of expression while still respecting the needs of its older, more established clients. The initiatives in Film, Video and Audio (described below) are among the Council's attempts to support new developments in the arts. The new programs have received enthusiastic support from the artistic community. The difficulty is that the room for manoeuvre grows steadily smaller as the budget is constrained.

Some of the Council's continuing programs in the visual arts, especially its aid to art galleries, museums and parallel galleries, are under enormous pressure. In 1978-79 the program of assistance for art galleries helped fund 38 galleries from coast to coast. Of these, 20 received ongoing support for their annual exhibition programs, in amounts ranging from \$15,000 to the maximum of \$200,000. This ceiling has been imposed for five years — and it is one on which at least three of our largest galleries (the Art Gallery of Ontario, the Vancouver Art Gallery and the Montreal Museum of Fine Arts) may be said to be bumping their heads.

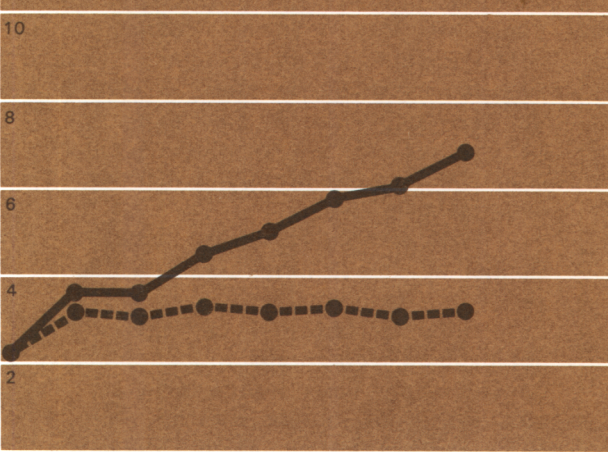
Among parallel galleries, 18 artist-run centres received ongoing support, and the Council reserved two non-residential workspaces for Canadian artists at P.S. 1, a converted public school in Queen's, New York, which has become an important centre of experimental activity. Several areas of the country, however, are still unserved by the Council's program of support to parallel galleries.

Traditionally, the Council organizes and supports exhibitions of Canadian art abroad only occasionally, when other sources of aid are insufficient and the occasion is particularly compelling. Last year, a grant was awarded for the transportation of an exhibition of the work of nine visual artists and seven video artists from Canada organized by the Kunsthalle in Basel, Switzerland. The exhibition, which took up the entire gallery, coincided with the Basel International Art Fair and was very well-received by the Swiss. Earlier in the year, the Council provided transportation money for 13 Canadian artists attending the New Artspace conference in Los Angeles, the first North American conference of artist-run alternate or parallel galleries. The conference served to underscore how cohesive is the system of alternate, experimental spaces in Canada compared with that of the United States, an advantage gained from smallness of scale and the existence of the six-year-old program at the Council.

In photography, the Visual Arts Section was able last year to provide support for Canadian Perspectives, the first national conference of photography ever organized by photographers, as well as to help fund a series of Master Classes by Canadian photographers at the Banff Centre for the Arts.

In 1978-79 the Council also initiated a pilot program in Performance Art, designed to meet the growing needs of artists whose work crosses disciplinary lines. This program helped finance performances at two festivals of experimental art in Toronto and Montreal, as well as the production of 12 performances in parallel galleries across Canada. The program has been highly acclaimed by artists, and the past year saw a new surge of interest in Performance Art on the part of museums and galleries as well as parallel centres and universities.

Support to the Visual Arts and Art Bank in Current and Constant Dollars, 1971-72 to 1978-79



71-72 72-73 73-74 74-75 75-76 76-77 77-78 78-79

— Current Dollars (\$'000)
--- Constant Dollars (\$'000)
See notes, page 72.

Film, Video and Audio

Film, Video and Audio are three young and energetic programs administered by the Visual Arts Section. The first Council grants in film, the oldest of these programs, were awarded less than a decade ago. Yet during that decade Canada, like other industrial nations, has witnessed revolutionary technological advances in communications equipment and design.

In these rapidly changing fields, the Council devotes its funds chiefly to independents — to filmmakers who are outside the mandate of the National Film Board and not involved in corporate production of commercial feature films, to video artists working outside the mass-audience TV structure, and to radio artists involved in independent community radio stations.

The past few years have seen a resurgence in the independent film movement in Canada. The Council has played a vital if little known function in that movement by ensuring opportunities for independents across the country to develop their craft, produce films, and distribute and exhibit them.

In support of filmmakers, the Council offers two types of aid. Its Aid to Film Production is designed for filmmakers who have already directed at least one film or who have established a professional reputation in the visual arts. Although most of the films funded in 1978-79 have not yet reached completion, 40 independent filmmakers received production grants in that year.

The Council's program of Film Grants to Organizations is directed to film production cooperatives. The grants allow these non-profit organizations to rent space, set up viable administrative structures, establish equipment "pools" as well as production and exhibition facilities, and develop professional training programs. The single most important development in Canadian film in 1978-79 was undoubtedly the new-found maturity and stability of the film production cooperative system — a development that will finally permit independent filmmakers in Halifax, St. John's, Quebec, Montreal, Toronto, Winnipeg, Regina and Calgary to practise their craft without having to migrate elsewhere. The Council is now earmarking some funds in this program for exhibition and distribution activities by the cooperatives, hoping to resolve the abiding problem of how independent works can be made accessible to the public.

When the Video program of the Council was instituted five years ago, it was under the shelter of the Film program and was an art form still in its infancy. Now, a decade after the commercial introduction of small-format equipment, video is approaching maturity. Our video artists have been accorded national and international recognition; specialized distribution outlets have been developed; and independent TV

producers are increasing their efforts to expand marketing systems. The Fifth Network Video Conference, held in Toronto in September 1978, provided a solid indication of how far the concerns of videomakers have evolved since the Matrix conference in Vancouver five years earlier.

The main problem in video, as in film, is distribution. Until this year, Art Metropole in Toronto was the sole artists' distribution outlet. Recently, the Council provided special project funds for two other organizations — Women in Focus and the Development Education Centre — to develop other areas of specialized distribution.

The quality of work developed over the past decade suggests that video artists may yet play a more visible role in this country's rapidly developing communications system. To a great extent, the achievement of that promise will depend on the adequacy of funding which encourages wider distribution of the excellent video material Canadians are producing.

In June 1977 the Council initiated a one-year pilot program of aid to community radio stations, with a budget of \$50,000. Juries divided this budget equally between production and special projects aimed at aiding the development of the stations.

The results of the pilot program indicated a diversity of approaches. Vancouver Co-op Radio, with its wide range of original programming and intense community involvement, was the outstanding presence in the field. A portion of the budget was also allocated toward training and program development in several Quebec communities.

Art Bank

One of the fundamental beauties of the Canada Council's Art Bank is that the amount of money available for art purchases is partly regulated by the success of the rental program. Clients who rent pieces from the collection not only enjoy a first-rate work of contemporary Canadian art in their offices and halls; they also know that their rental payment helps buy more prints, drawings, graphics, watercolors and sculptures in the following year. Revenues from rent and other sources were healthier in 1978-79 than in any other year in the Art Bank's short history.

When the Council reported on the Art Bank in its Annual Report of 1973-74, the collection contained 4,453 works by more than 500 artists, chosen by some 100 jury members. Five years later all those figures have nearly doubled: the Art Bank now contains 8,593 works by more than a thousand artists, chosen by over 200 jurors. One-third of the collection was out on rental five years ago; today more than half the collection is being rented. The incremental market value of the collection itself increases each year at an estimated 15 per cent.

The Art Bank, of course, is a multiple function institution. It assists artists through the purchase of their works; it aims to strengthen the commercial art market, and it brings art to the public by exhibiting its collection as widely as possible. In pursuing these aims the Art Bank has created what may well be the most comprehensive collection of contemporary Canadian art in the country.

In recent years the Art Bank's non-revenue generating services have grown dramatically. In 1978-79, 827 works were loaned for use in various exhibitions in Canada and abroad, and a slide set of sculptures was produced for educational institutions. The Art Bank also makes slides of the collection available to the public and to libraries, schools and universities, at cost.

As well as maintaining its standard purchasing activities, the Art Bank commissioned nine print editions from seven printshops in 1978-79. Through a Special Purchase Assistance Program it supplemented the acquisition activities of 17 public galleries with \$96,177 in matching funds.

Despite these non-money making expenditures, the healthy trend in the rental program has enabled the Art Bank to purchase more works. Rentals of works are keeping pace with new acquisitions, and the inventory in the warehouse has been virtually constant over the past two years. In addition to revenues raised through rentals, a number of artists elected to repurchase works. These funds were used to buy more works in the marketplace.

Ironically, the success of the Art Bank has not sheltered it from the effects of government cutbacks. In September 1978, as part of overall spending reductions, the federal government announced that it was cutting \$800,000 from the Art Bank budget. At its September meeting the Council deplored this decision and decided to make available \$300,000 from general funds for the purchase of works of art through the Bank in 1979-80. An additional \$100,000 was later added to this sum. In reaffirming its belief in the concept of the Art Bank, Council members drew attention to the Art Bank's role as a source of income for artists and its importance in strengthening the entire art market.

Arts Awards Service

"Artists need more of everything – particularly money." (Claude Tousignant)

The Canada Council – as this report amply testifies – has many ways of aiding and encouraging artists in this country, but no other program does this so directly as the Arts Awards Service, the section responsible for administering support to individual artists in all disciplines.

Under various titles, a program of support for individual artists has been part of the Council since Year One. As early as 1958 the Council began providing grants—although not many – to individual artists. No one ever lived a life of unseemly luxury on these awards; even today the largest grant available to senior artists is \$17,000 a year – a sum they might earn driving a bus or repairing cars. But these grants allow artists free time to carry on their creative activity, to improve their craft, and to undertake short or long-term projects which will benefit them in their careers.

Money, of course, neither replaces nor buys artistic energy, but when awarded to an accomplished creative person it may perform small miracles. The Council cannot take credit for fomenting the current effervescence of the arts in Canada, but it is proud to have given many of Canada's remarkable artists, at least for a short while, the opportunity to devote uninterrupted time to their art.

Administering a program of support to individuals is notoriously difficult. In 1978-79, over 3,725 requests for individual grants were received, and only 1,097 grants awarded. Of these awards, 46 went to senior

Architecture	2%	\$ 87
Dance	4%	199
Film	4%	202
Music	27%	1,238

Multidisciplinary	2%	69
Performance Art	2%	108
Photography	6%	284

Theatre	8%	377
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Video	1%	57
Visual Arts	26%	1,194

Writing	18%	827
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Total (\$'000) \$4,642

See notes, page 72.

artists in the Arts Grants "A" category; 250 were awarded for Arts Grants "B", and 801 for short-term, project cost and travel grants. The success rate was under 30%, and with limited funds available many serious and competent artists were inevitably denied support.

Since 1958, the task of sorting out who should receive grants has been entrusted to the artists' peers, usually meeting in juries. The Awards Service convened 84 different juries in 1978-79. Despite the difficult logistical problems involved in assembling juries, and their administrative costs, the Council is convinced, after two decades of experience with the jury system, that it is far superior to any other assessment mechanism. Not only does it permit peer judgment (writers judging writers, musicians judging musicians); it has the added advantage of providing Council staff with a rich source of advice on improvements which should be made in the program.

Because the Awards program is designed to meet the needs of artists in many disciplines, the program must frequently be adapted and modified. In recognition of the changes required in the program, the *Aid to Artists* brochure, describing available grants in detail, is revised annually. In 1978-79 for the first time the Awards Service made grants for work in the field of performance art. A pilot program for training arts administrators was also initiated.

One of the most controversial changes in the program related to the question of whether non-citizens should be eligible for awards, an issue with which the Council has wrestled for many years. The Council's

primary mandate is to promote the arts in Canada; the bulk of its support therefore goes to Canadians. Prior to April 1978, landed immigrants normally became eligible for Council grants after 12 months residence here. In April the Council adopted a new regulation on a trial basis: a landed immigrant who had not applied for Canadian citizenship was eligible for only one grant, and then only during his or her first three years in Canada. The restriction could be waived for exceptional artists or those who had made an exceptional contribution to the arts in this country.

During the course of the year, many practical difficulties appeared in the administration of the waiver provision. Juries, advisors and the Council itself found it difficult to define "exceptional" quality equitably and uniformly across disciplines. A new regulation has therefore been adopted, which will take effect in April 1980, allowing all landed immigrants five years resident here to compete for grants to artists.

Further modifications in the program can be expected in years to come, as the Council attempts to meet changing needs. The primary responsibility of the section will, however, continue to be the visual artists, composers, writers and performers who are the core of Canada's artistic activity.

Explorations

Like a fine wine, culture — as Northrop Frye has said — is grown locally but is eminently suited for export. Throughout its six year history, the Explorations program has been based on the conviction that Canada is a community of many richly varied cultures, each with a unique sensibility and interests. Explorations is one of the Council's attempts to respond to the increasing "sense of place" in Canada, by supporting projects rooted in a particular region which can, when completed, contribute to Canadians' increased understanding of one another.

Both in concept and in administration, Explorations is regionally oriented. Applications for support come from countless communities in Canada. They are assessed by five regional committees composed of residents of those regions who are chosen not as representatives of any particular discipline (though many committee members are accomplished professionals) but for their knowledge of the region and their ability to put aside professional preferences and judge the quality of a project and its potential contribution to our social and cultural life. Committees meet three times a year in different cities within the respective areas. Explorations committees have convened in Lunenburg, Hull, Prince George, Flin-Flon, Goose Bay, Rouyn-Noranda, and Nigadoo, as well as in larger cities in all provinces. Between one-third and one-half of the membership of these committees changes annually, so that fresh insights from the region become available while continuity and experience are maintained.

Excellence — in conception, design and execution — is the criterion by which Explorations committees assess the potential value of each project submitted. In insisting on this criterion, Explorations committees are no different from adjudicators in any other

Atlantic Provinces	16%	\$ 228
Quebec	26%	385
Ontario	32%	469
Prairies/Northwest Territories	12%	178
British Columbia/Yukon	14%	201
Total (\$'000)		\$1,461

Council program. But the range of their clientele is wider. Explorations is based on the no doubt subversive idea that *any* Canadian with an imaginative project and the ability to carry it through may make a worthwhile contribution to this country's knowledge and understanding of itself.

The many activities funded by Explorations have extended the Council's reach geographically and professionally. A substantial percentage (40%) of its grants go to people living outside large urban centres. Through Explorations the Council has moved into rural Canada and the North – an interaction which works to the mutual benefit of the Council and outlying regions. Professionally, Explorations has explored such areas as improvisational music, jazz, craft workshops, popular writing, experimental media work, community radio and community artists' programs. Indeed, the range of Explorations "subjects" is nearly limitless.

A few of the projects funded in 1978-79 will suggest the scope and excitement of the program. In Newfoundland, Susan Shiner and Isabelle St. John organized the second Newfoundland and Labrador Folklife Festival on the west coast of the island in an area accessible to a large rural audience. It brought together a host of community story-tellers, fiddlers, accordionists, other musicians and dancers during the Labour Day weekend. Well on its way to becoming an annual event, the 1978 Festival was attended by over 2,500 people including mainland tourists as well as individuals and families from across the island and from Labrador.

In British Columbia, Leland Windreich was awarded an Explorations grant to study the careers of a phenomenal group of eight Canadian dancers who trained at the B.C. School of Dancing from 1935 to 1942 and later became professional members of the Ballet Russe. This little-known chapter in Canadian cultural history reveals a process of artistic cross-fertilization in which international ballet received some of Vancouver's most promising young dancers and years later returned them to Canada as some of its most experienced ballet teachers.

Two Quebec textile designers joined forces to create what they called an *Atelier-Mode*, a workshop in which clothes were designed and created for physically handicapped people. Participants in the workshop included the handicapped, as well as their parents, sewing and textile students and therapists. Clothes were tested by the handicapped themselves. The results of this project should be of great importance to all those working with the physically handicapped.

The tremendous interest Canadians take in the Explorations program is evident every year in our application figures. Many call, but our budget each year allows few to be chosen. On average only one out of every five applicants can receive funding. In dollar terms the difference is even more dramatic. Requests for support totalled \$9,503,733 in 1978-79, but Explorations could commit only \$1,461,000 to the applicants. This interest in the program is all the more surprising when one knows the size of individual grants. Rarely is more than \$10,000 allotted to a project. Grants average between \$4,000 and \$5,000, and most grants directly employ the services of three to four people. For a relatively small expenditure of money, Explorations continues to make important contributions to the cultural heritage of Canada.

Prizes and Awards

Each year the Canada Council offers a number of prizes and awards to distinguished members of Canada's artistic and scholarly communities.

The Molson Prizes are awarded annually to three Canadians for exceptional achievement in the arts, humanities and social sciences. The winners in 1978 were Jean Duceppe, man of the theatre; Betty Oliphant, founder of the National Ballet School; and Michael Snow, visual artist.

The Governor General's Literary Awards are presented each year to the writers of three English-language and three French-language works in the fields of poetry, fiction and non-fiction. The 1978 winners were: Roger Caron for *Go Boy* (McGraw-Hill Ryerson), Patrick Lane for *Poems New and Selected* (Oxford University Press), Alice Munro for *Who Do You Think You Are?* (Macmillan), François-Marc Gagnon for *Paul-Emile Borduas* (Fides), Gilbert Langevin for *Mon refuge est un volcan* (Hexagone), and Jacques Poulin for *Les grandes marées* (Léméac).

Two prizes are awarded each year for the best translations of Canadian books, one from English to French and one from French to English. In 1978 the winners of these prizes were: Michael Bullock for *Stories for Late Night Drinkers* (Intermedia), an English translation of Michel Tremblay's *Contes pour buveurs attardés*, and Gilles Hénault for

Sans parachute (Parti-Pris), a French version of David Fennario's *Without a Parachute*.

Prizes in children's literature are also awarded each year. In 1978 these prizes went to: Ann Blades for the illustration of *A Salmon for Simon* (Douglas and McIntyre), Kevin Major for the text of *Hold Fast* (Clarke, Irwin), and Ginette Anfousse for *La varicelle* and *La chicane* (La Courte-Echelle).

The Canada-Belgium Literary Prize, co-sponsored by the governments of Canada and Belgium, is awarded in alternate years to a French-language Canadian or Belgian writer. Canadian participation is financed by the Department of External Affairs, and the prize is administered by the Canada Council. At press time the 1979 Belgian winner had not yet been announced. (The previous winner was Quebec writer Jacques Godbout.)

The Canada-Australia Literary Prize, available to English-language Canadian and Australian writers, is financed and administered like the Canada-Belgium Prize. The winner in 1979 was Thomas Shapcott of Australia. (The previous recipient was Canadian writer Alice Munro.)

The Peter Dwyer Scholarships are given annually to the most promising students at the National Ballet School and the National Theatre School. The 1978 winners at the National Ballet School were: Joy Bain, Lorraine Blouin, Paul Chalmer, Judy Fielman, and Valerie Madonia. Winners at the National Theatre School were: Serge Dupire, Ivan Habel, Guy Lalande, Ronald Lea, Véronique Pinette, and Joseph Ziegler.

Each year the Council designates a small number of senior artists who have been awarded Arts Grants "A" as holders of Victor M. Lynch-Staunton Awards. The 1979 recipients were: Iain Baxter, painter, Vancouver; Jacques Hétu, composer, Montreal; and Claude Jutra, filmmaker, Montreal.

The Council also provides financial support for the Jules Léger Prize for New Chamber Music, administered by the Canadian Music Council, and with the CBC co-sponsors national competitions for young composers and amateur choirs.

Killam Program



13%	\$ 160	I.W. Killam Memorial Scholarships
39%	471	Research Fellowships
26%	317	Senior Research Scholarships (renewals)
12%	142	Research Associateships
10%	117	Post-Doctoral Research Scholarships (renewals)
\$1,207		Total (\$'000)

The Killam program of the Canada Council, funded by the late Mrs. Dorothy J. Killam, is intended "to increase the scientific and scholastic attainments of Canadians, to develop and expand the work of Canadian universities, and to promote sympathetic understanding between Canadians and peoples of other countries."

The Killam awards support scholars of exceptional ability engaged in research projects of broad significance and wide interest. The program is financed by funds donated by Mrs. Killam and is supervised by the Killam Trustees. A committee composed of 13 members representing disciplines in the humanities, social sciences, natural sciences, medicine and engineering is responsible for choosing award winners. Members serve for a period of three years, and approximately one-third of the committee changes each year.

Because the Killam program was out of phase with other Council programs in its early years, there has been a one-year lag in reporting Killam awards. This year two competitions (1977-78 and 1978-79) are reported in the list of grants and other forms of assistance, the supplement to this annual report, in order to rectify the discrepancy. Important changes made in the program in the last two years are described below.

In the 1977-78 competition, the three types of awards offered by the program were the Izaak Walton Killam Memorial Scholarships in Science, Engineering and Medicine, Senior Research Scholarships, and Post-Doctoral Research Scholarships.

Senior Research Scholarships had been offered since 1967 in support of advanced research in the humanities, social sciences, and interdisciplinary studies. The main purpose of the scholarship was to provide released time to established scholars engaged in independent research. As Mrs. Killam's will stipulated, this award was granted for an initial period of up to two years, subject to review at the end of the first year. Canadians were allowed to hold the scholarship in Canada or elsewhere, while landed immigrants could hold the award only in Canada.

Post-Doctoral Research Scholarships were intended to encourage the interdisciplinary work of young scholars. These awards were available to young scholars who had completed their doctoral studies within three years prior to the time of application.

At its meeting in February 1978, the Killam Selection Committee, having reviewed the first decade of the Killam program, decided to replace the Senior and Post-Doctoral Research Scholarships with Research Fellowships and Research Associateships.

The major difference between the new Research Fellowship and its predecessor is that the new award includes salary replacement only; applicants must seek support for research costs elsewhere. The new Research Associateship, however, differs significantly

from the post-doctoral award. Research Associateships are intended to encourage young scholars to combine the gradual development of a research project with some teaching duties. Like the Fellowships, they are awarded in support of research in any discipline. Offered for an initial period of two years, they may be renewed for one or two more years. They are tenable only at Canadian institutions. Although award holders must do some teaching, they are expected to make research their primary activity.

As they are presently constituted, the Killam awards are intended to complement research support already available. One aim of the program is to encourage the continuing entry of new and able young scholars and scientists into Canadian universities — indirectly, by providing salary replacement of established scholars to release them from teaching and administrative duties, and more directly, by offering longer term research associateships for younger scholars of promise.

The Izaak Walton Killam Memorial Scholarships are intended as awards of high prestige to honor and assist distinguished Canadian scholars actively engaged in research, whether in industry, government agencies, universities or elsewhere. These awards are funded out of Mrs. Killam's Anonymous Donor's Fund, the terms of which prohibit support of research in the humanities and social sciences. Only one change has been made in the Memorial Scholarship

program: beginning in 1978-79 candidates for this award must be nominated by experts in their respective fields, rather than apply on their own behalf.

In the 1977-78 competition, the Killam Selection Committee considered 22 candidates for the Memorial Scholarships. In order to maintain the high standards of this prestigious award, the Committee decided to make only two new grants, to Dr. Myer Bloom of the University of British Columbia and Dr. Camille Sandorfy of the Université de Montréal. In the next year's competition, the Committee considered 15 nominees for the scholarship. Again it made only two awards, to Dr. Henry Friesen of the University of Manitoba and Dr. Karel Wiesner of the University of New Brunswick.

The response to the two new awards introduced in 1978-79 far exceeded expectations. A total of 135 scholars applied for Research Fellowships, of whom 12 were given awards. Competition for the new Research Associateships was equally intense. The committee considered 113 applications for this award; eight awards were granted, five in the sciences and three in the humanities and social sciences. The committee members were greatly impressed with the overall quality of the applications for both awards and would have recommended support of many more had sufficient funds been available.

This response is not the only indication that the Killam program is aimed at serious current needs in Canada's academic community. In the many years of its existence, the program has funded an impressive number of projects which have had a major impact on scholarly research. Over 100 books, in addition to countless articles and monographs, have been published as a result of research funded by the Killam program. The superb collection of the works of Erasmus, now supported by other sources, was initially funded by the Killam program. The Akhenaten Temple Project, headed by Donald Redford of the University of Toronto and Ray Winfield Smith, is a painstaking archaeological work of the first order. Professor Redford had Killam support. This year Michael Millgate of the University of Toronto and R. L. Purdy produced the first volume of their definitive edition of Thomas Hardy's letters; they too had Killam help. Harold Williams of Memorial University is working on a lithic-structural map of the Appalachian Mountain system from Newfoundland to Alabama; it has been exceptionally well-received by geologists, and has had the secondary effect of revealing important mineral deposits in the belt.

In 1978 Bernard Belleau of McGill University, an Izaak Walton Killam Memorial Scholarship winner, was awarded the prestigious Marie-Victorin Prize of the Institut des sciences naturelles du Québec for his revolutionary work in creating an analgesic without harmful side effects. Perhaps other Canadian scholars among this year's Killam winners will make equally impressive contributions to scholarly research and human well-being.

**The Canadian Commission
for Unesco**



Perhaps inevitably, few Canadians are aware of Canada's participation in organizations as large and diverse as Unesco. But this year three unprecedented events shed new light on the importance of Canada's role in Unesco: the election of a Canadian, Napoléon LeBlanc of the Université Laval, to the presidency of the General Conference, the highest post in the Unesco organization; the award of the prestigious Kalinga Prize to another Canadian, Fernand Seguin, for his remarkable contribution to the dissemination of scientific knowledge, particularly through television and radio; and the inauguration of the Unesco Pavillion at the Man and His World exhibition in Montreal. Dedicated to international understanding, the pavillion welcomed 300,000 visitors in the summer of 1978 and was scheduled to continue its work of popular education the following summer. In different ways, the Canadian Commission for Unesco was closely associated with each of these three events.

The Commission's secretariat, a division of the Canada Council, had a budget of \$568,000 in 1978-79. These funds are used to fulfill the central role of the Commission, that of coordinating all relations between Canada and Unesco, particularly promoting, organizing and arranging for Canadian participation in international activities undertaken by Unesco in the fields of education, the natural sciences, social sciences, culture and communication. The Commission thus acts as a link between the international organization and concerned Canadian citizens, groups and institutions, including federal and provincial ministries, research and teaching

foundations, and other interested associations. To describe all of the Commission's activities during the year would strain the limits of this annual report. Readers who desire a more complete picture of the Commission's work may request a copy of the Secretary-General's Report for 1978-79. Here a few notable examples of the year's events must suffice.

The Unesco General Conference

In preparation for Canada's participation in the 20th session of the Unesco General Conference, the Department of External Affairs asked the Commission to convene 10 consultative seminars on subjects related to Unesco's program for the next two years: culture and heritage, natural sciences, social studies, human rights, the status of women, education, sports and physical education, communication, the general information program, and the mass-media. More than 200 specialists participated in these meetings, including representatives of federal and provincial ministries, professional associations, universities and non-governmental organizations.

As is customary, several members of the Commission and its executive staff were included in the Canadian delegation at the General Conference held in Paris in the fall. Three officers of the Commission were also brought in at various times to advise the delegation on questions specifically related to their programs.

Activities outside Canada

As part of a series of studies on cultural policies, jointly undertaken by European national commissions (including Canada), the Canadian Commission coordinated a study entitled *Artistic Creation and Contemporary Technology: A Case Study in*

Musical Composition. Also participating in this work were the commissions of France, the Netherlands, Italy, Denmark and Hungary. A seminar on the subject was held at Stanley House on the Gaspé peninsula in 1977, and a concluding symposium took place in the summer of 1978 at the Institute of Musicology in Aarhus, Denmark. The contributions of William Buxton (University of Toronto), Barry Truax (Simon Fraser University) and Peter J. Clements (University of Western Ontario) were particularly well-received.

With the Commission's support, Canadian specialists participated in international meetings relating to the Decade for Women, proclaimed by the United Nations. Ruth Bell, president of the sub-committee on the Condition of Women, took part in a symposium convened by the Consortium on Peace Research, Education and Development (Copred) in San Francisco. The theme of the meeting was "the participation of women in political life". The Canadian Commission also helped the Association féminine d'éducation et d'action sociale (AFEAS) send a group of its officers to a meeting on "the importance of women in rural life" held at Fontevraud, France, under the auspices of the Groupe de Recherche et d'Éducation pour la Promotion (GREP).

At the invitation of the Finnish Commission, 19 national commissions from the European Region sent representatives to Helsinki in June 1978 for a meeting on the application to educational curricula of the Unesco recommendation on education for international understanding. The Canadian delegates were Stacey Churchill of the Ontario Institute for Studies in Education and Claudette Rodrigue of Montreal.

Following consultation with the Council of Ministers of Education (CME), the Canadian Commission sent J. D. Harder and Jean L'Hérault, from the Alberta and Quebec ministries of education respectively, to a small meeting of experts convened by Unesco in Paris. Their purpose was to study means of providing continuity between secondary and university educational content and life-long education, with particular regard to preparation for the working world and continuous self-instruction.

Again after consulting the CME, the Commission sent Louise Bigras, of Quebec's ministry of education, to a meeting dealing with recent research on equality of educational opportunity; the meeting was held in Hamburg in September 1978, and was organized by Unesco's Institute for Education and the Council of Europe.

International Activities in Canada

In its natural sciences program the Canadian Commission, in conjunction with the Chemical Institute of Canada and the University of Toronto, welcomed some 160 specialists to an international symposium on ways of improving the cooperation between universities and industries in the field of chemistry. The meeting took place in the fall of 1978. Participants addressed themselves particularly to ways of forging links between university chemistry programs and industrial training needs in developing countries.

For the first time, a piece of Canadian territory, the Gault estate at Mont Saint-Hilaire, Quebec, owned by McGill University, has been designated a "biosphere reserve". At a public ceremony on August 17, 1978, university authorities received the biosphere reserve certificate from representatives of Unesco and the International Coordinating Council of the Man and Biosphere Program

(MAB). The Gault estate thus joins the ranks of 140 ecological reserves already established in 34 countries.

With the help of the Canadian Commission, the Director General of Unesco sponsored a meeting of experts to study the origins of racist attitudes and practices. The meeting took place at the Man and His World site in July 1978. Part of the Unesco program of interdisciplinary research, the meeting brought together 12 experts from 10 countries in Africa, North America and Europe. Canada was represented by Naïm Kattan of the Canada Council and René Hurtubise, president of the Quebec human rights commission.

In its program of participation in the activities of member states, the Commission obtained a grant to allow Inuit people from Greenland to participate in community development workshops set up in March 1979 by the ATAI Foundation at Fort Chimo and Eskimo Point, Northwest Territories.

Publications

To improve the climate of international understanding and make known the work of member states, Unesco finds the dissemination of information essential. Besides distributing free publications from the Paris Secretariat (brochures, posters and other materials), the Canadian Commission publishes and distributes its own communiques, a news bulletin, press clippings, and "Occasional Papers" on specific topics. It also publishes the Report of the Secretary-General mentioned above.

Nominations

Vianney Décarie, professor of philosophy at the Université de Montréal, this year succeeded Laurie A. Cragg as president of the Canadian Commission, and James M. Harrison became vice-president. Mr. Harrison, formerly a senior official with the Department of Energy, Mines and Resources, has been Assistant Director General of Unesco, responsible for natural sciences. After 14 years of service as Secretary-General of the Canadian Commission for Unesco, David W. Bartlett was named Secretary of the Canada Council. His successor is Claude Lussier, a graduate of McGill University. Mr. Lussier worked abroad for 30 years. He served as a legal officer with the International Labour Office at Geneva. In 1954 he joined Unesco in Paris, where he directed the Office of International Standards and Legal Affairs.

Common Services



Administration, Information Systems and Financial Services

The Canada Council began the fiscal year by turning over a portion of its mandate to the new Social Sciences and Humanities Research Council. Such a change was bound to have a substantial impact on the Canada Council's administration, if only because of the large number of employees directly or indirectly affected. The Humanities and Social Sciences Division of the Council passed *en bloc* to the new Council, and a number of employees in the common services followed. In all, a hundred employees out of approximately 325 moved to the new Council.

Thanks to the painstaking planning that preceded the move, the amount of disruption was kept to a minimum. The separation was undoubtedly difficult for some people, but in the organization as a whole, the year was one of adjustment, experimentation and continuity. To give the new Council time to complete its organizational arrangements, the Canada Council continued to provide certain services at cost: computer processing of data on grant programs, printing and photocopying, library services, and the use of meeting rooms. Despite this collaboration, the experience proved once again that two cannot live as cheaply as one, even under the same roof. Hereafter the Canada Council's overhead will be proportionately higher, thus

reducing the amount of money available to support the arts. This is an unfortunate but inevitable result of the narrowing of the Council's mandate.

In the wake of budgetary restraints imposed by the Government in August 1978, the Council eliminated 13 staff positions it had approved earlier. The Administration Division, which includes most of the common services – personnel, finance, research and analysis, information, central registry, and computer services – lost eight positions, and a newly-opened regional office in the Prairies had to be closed. The Council also postponed the planned opening of a third regional office, in British Columbia. These decisions were particularly painful in light of the success of the regional office for the Atlantic provinces, which opened five years ago. The Council did, however, honor its commitment to add a francophone officer to the Atlantic office to meet the needs of that region.

Another development during the year was the introduction of a new computer-based financial administration system. After the breaking-in period, this system should bring about improvements in program planning and tighter control of accounting procedures. The Information Systems Section of the Council played an important part in its development, and the Council also sought the help of P. S. Ross and Associates, a management consulting firm which presented its *Financial Policies and Procedures Manual* on March 26, 1979. Unavoidably, the implementation of these changes created some disturbances and there was occasional shedding of tears and gnashing of teeth among the staff. Yet who can afford not to go

along with computer technology, at a time when even musical composers and poets have found it a useful ally?

More than any other section of the Council, Financial Services had to adjust to these numerous changes, while diligently carrying out its day to day work. That work includes, among other responsibilities, issuing some 50,000 cheques each year (most of them for grant recipients) and administering the Council's investment portfolios, currently worth a total of \$84 million.

Research and Analysis

Tables and graphs, feasibility studies, program evaluations and statistical projections are among the normal paraphernalia of any modern organization of some size. In the Canada Council, they are provided by the Research and Analysis Section.

Small in size but strong in delivery, this section gives priority to the compilation of statistics on Council grant programs; where time allows and need requires, the section also documents various aspects of artistic activity in Canada. The figures it assembles give members and officers of the Council the quantitative information necessary for proper planning and management. Occasionally the

section also prepares studies for public dissemination, collaborating closely in the process with Statistics Canada. Under an agreement reached this year, financial and other data received by the Council from certain performing arts organizations may, with their consent, be given to Statistics Canada. This arrangement will lighten the administrative burden of the companies, who would otherwise have to assemble duplicate statistics.

The Research and Analysis Section also plays an important role in evaluating the internal operations of the Council. This year it completed a general study of the machinery and criteria used to measure the efficiency and effectiveness of certain programs; it devoted special attention to the Art Bank and Concerts Canada, a program administered by the Touring Office.

The section frequently contributes to studies of problems in the art world and studies of Council policies. When it lacks the resources to undertake a particular study, it acts as an intermediary between the Council and outside experts commissioned to carry it out, and provides assistance and advice where needed. Thus the section recently collaborated in two important inquiries, the study of theatre training in Canada directed by Malcolm Black and Helmut Blume's investigation of professional music training.

Information and Public Relations

The reports by Malcolm Black and Helmut Blume illustrate the role of catalyst occasionally played by the Council when it calls upon specialists to unravel particularly knotty and complex problems.

Editing, translation, publication and distribution of such texts are among the responsibilities of the Council's Information Service. Its daily work includes preparation of many kinds of documents: program brochures and folders, press releases, reports, speeches, forms and other printed materials. The Service also provides help within the Council in writing, translating and revising the innumerable forms and letters required by modern administrations. Many of these texts are reproduced at low cost in the Council's own printing and reproduction workshop.

This year the Information Service began to publish, at irregular intervals, background papers on current topics pertinent to the Council's work. The first two reports in the series were warmly received by the arts community and were widely covered by the media. They dealt with the bleak financial future of Canadian ballet companies, and with recent Council guidelines aimed at promoting Canadian theatre productions.

Despite the birth of the new Social Sciences and Humanities Research Council, for a good part of the year the Information Service continued to work in those fields, completing its long labor on the *Report of the Commission on Graduate Studies in the Humanities and Social Sciences* (about 900 pages in each of the two official languages).

In the past the Council has sometimes been accused of keeping too low a profile in public discussions, giving inadequate attention to the promotion and explanation of its work and policies. Whether or not such complaints are justified, the Council is sensitive to them, recognizing that it must respond to the needs and expectations of its clients and the public. Many of the publications already mentioned serve precisely that purpose. Recently the Council has greatly intensified its relations with the media, for example by holding press conferences on suitable occasions: the launching of the Blume and Black reports, the announcement of federal government budget cuts, and the appointment of a new chairman, Mavor Moore. A group of Council members and senior staff members also participated in an information tour of the Atlantic provinces.

In all such matters of course, Information Service staff members play a crucial — though often invisible — role. Among other activities, officers of the Service assisted the Art Bank during exhibitions in Toronto, Mirabel and Quebec City, and took part in a number of regional seminars on cultural information. Finally, a large part of the Service's staff time was devoted to helping the organizers of the National Book Festival during the last two months of the year.

Finances



Introduction

Income and Expenditure

Programs administered by the Council are financed from several sources of income as follows:

- (a) The Arts programs, Canadian Commission for Unesco and costs of administration are financed by the combined receipts of the unconditional government grant, income from the Endowment Fund and bequests and gifts.
- (b) The Killam Awards and the Molson Prizes are financed from funds donated or made available to the Council for specific purposes.

Investments

Under Section 18 of the Canada Council Act, the Council's investments are made, managed and disposed of by an Investment Committee, which consists of three members appointed by the Governor-in-Council, plus the Chairman of the Canada Council or his nominee and another member of the Council, designated by the Council.

The composition of the Investment Committee at March 31, 1979, was as follows: Frank Case, Chairman of the Investment Committee; John Parkin, architect, of Parkin Partnership; and Germain Perrault,

Chairman of the Board, President and Chief Executive Officer, Banque Canadienne Nationale, designated by the Council; Raymond Primeau, professor at the Université de Montréal; and Allan Hockin, Vice-President of Investments, Toronto-Dominion Bank. Bolton, Tremblay and Company, investment consultants of Montreal, manage the funds within guidelines established by the Investment Committee.

The Act imposes no restrictions on the manner in which the money of the Endowment Fund may be invested. However, the Investment Committee follows rules similar to those established under the Canadian and British Insurance Companies Act.

For investment purposes separate portfolios are maintained as follows: 1) Endowment Fund, 2) Killam Fund, 3) other Special Funds. Details of these funds will be found in the financial statements and the notes thereto.

The Endowment Fund is invested in five main categories: Short-term Securities; Canada, Provincial and Municipal Bonds; Corporate Bonds; Mortgages; and Equities. A summary of these holdings at March 31, 1979 and March 31, 1978 follows:

Endowment Account

(in thousands of dollars)

	Book Value March 31		Market Value March 31	
	1979	1978	1979	1978
Short-term investments	1,500	9,990	1,500	9,990
Canada, provincial, municipal bonds	19,340	15,685	18,660	15,036
Corporate bonds	20,467	24,694	19,984	24,187
Mortgages (principally NHA)	8,261	9,826	6,941	8,085
Equities	15,773	27,594	20,765	25,653
Total	65,341	87,789	67,850	82,951

Financial Statement

The estimated market value was \$2.5 million above cost, compared with \$4.8 million below cost the previous year. This reflects a marked improvement of the investment markets in 1978 and 1979. Net realized profits of \$.2 million were experienced during the year, the result of trading securities at prices above cost. This compares with a net realized profit of \$.26 million last year. The profit reserve against future securities trading was \$2.5 million at March 31, 1979. The yield on the Endowment Fund was increased to 8.6% from 7.6% in 1978. The Fund increased its income by \$1.8 million over 1978 because of generally increased interest rates.

The Killam Fund portfolio was \$13.1 million at March 31, 1979, and the yield increased to 8.6% from 8.1% a year earlier. This increase was the result of improved interest rates during the year and changes within the portfolio. The market value was \$.1 million below cost, changed from \$.7 million the previous year.

The other Special Funds, invested in the same way as the Endowment and Killam Funds, had a market value at March 31, 1979, of \$.1 million below cost, improved from 1978. The yield increased to 8.0% from 7.3% the previous year.

Details of changes in the equity elements of the Killam and other Special Funds are shown on page 54.

The Council received the following donations during the year: \$1,000 from Reed Shaw Stenhouse Ltd., Toronto, and \$5 from Daniel Henry Williams, Montreal.

Auditor General's Report

Ottawa, July 27, 1979

The Honourable David S. H. MacDonald,
P.C., M.P.,

Secretary of State,
Ottawa, Ontario
and
Chairman,
The Canada Council,
Ottawa, Ontario

I have examined the balance sheets of the Endowment Account and Special Funds of the Canada Council as at March 31, 1979, and the statements of operations and unappropriated surplus of the Endowment Account and changes in equity of Special Funds for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests and other procedures as I considered necessary in the circumstances.

In my opinion, these financial statements present fairly the financial position of the Council as at March 31, 1979, and the results of its operations and the changes in its Special Funds for the year then ended in accordance with the accounting policies set out in Note 1, applied, after giving retroactive effect to the change in accounting policy as described in Note 11 to the financial statements, on a basis consistent with that of the preceding year.

(Signed) Rhéal Chatelain
Senior Deputy Auditor General
for the Auditor General of Canada

Endowment Account
(Statutory Endowment Fund and Parliamentary Grant)

Balance Sheet
as at March 31, 1979

Assets

	1979	1978
Cash	\$ 1,480,599	\$ 2,054,162
Accounts receivable	414,057	229,273
Interest accrued on investments	1,204,860	1,426,263
Investments (Note 2)	65,341,327	87,788,605
Property, including furnishings and effects donated to the Council, at nominal value	1	1
	\$68,440,844	\$91,498,304

The Canada Council
(Established by the Canada Council Act)

Liabilities

	1979	1978
Accounts payable and accrued liabilities	\$ 763,692	\$ 644,957
Approved grants payable	11,087,355	9,433,459
Queen's Fellowship Fund (Note 10)	—	254,121
Due to the Social Sciences and Humanities Research Council	—	20,000,000
	\$ 11,851,047	\$ 30,332,537

Equity

Principal of fund established pursuant to Section 14 of the Act	\$ 50,000,000	\$ 50,000,000
Surplus:		
Accumulated net gains on disposal of investments	2,512,111	2,307,800
Reserve for general contingencies	1,100,000	—
Reserve for program commitments	900,000	—
Reserve for losses on disposal of investments	—	2,000,000
Unappropriated	2,077,686	6,857,967
	\$ 6,589,797	\$ 11,165,767
	\$ 56,589,797	\$ 61,165,767
	\$68,440,844	\$91,498,304

The accompanying notes and schedule are an integral part of the financial statements.

Approved:
(Signed) Claude Gauthier, Treasurer

Approved:
(Signed) Charles A. Lussier, Director

Statement of Operations
for the Year ended March 31, 1979

Revenue

	1979	1978
Grant from Canada	\$ 39,152,000	\$ 38,303,200
Interest and dividends	7,621,842	5,824,272
Cancelled grants authorized in previous year and refunds	538,991	482,284
Art Bank rental fees	272,040	244,920
Income relating to the social sciences and humanities program	—	31,759,398
	\$ 47,584,873	\$ 76,614,074

Expenditure

<i>Arts</i>		
Grants and services	\$ 41,730,375	\$ 35,284,900
Purchases of works of art (Notes 1 and 7)	757,564	692,840
Administration (Schedule 1)	3,781,888	3,028,521
	\$ 46,269,827	\$ 39,006,261
<i>Canadian Commission for Unesco</i>		
Grants	\$ 187,505	\$ 176,479
Administration (Schedule 1)	399,117	358,406
	\$ 586,622	\$ 534,885
<i>General Administration (Schedule 1)</i>	\$ 3,526,705	\$ 3,417,344
Less: Administrative fees received from specific programs	—	293,564
	\$ 3,526,705	\$ 3,123,780
Expenditure relating to the social sciences and humanities program	\$ —	\$ 32,361,148
Total Expenditure	\$ 50,383,154	\$ 75,026,074
Excess of expenditure over revenue before extraordinary item	\$ 2,798,281	\$ (1,588,000)
Extraordinary item (Note 3)	1,982,000	(3,105,988)
Excess of Expenditure Over Revenue	\$ 4,780,281	\$ (4,693,988)

The accompanying notes and schedule are an integral part of the financial statements.

**Statement of Unappropriated Surplus
for the Year ended March 31, 1979**

	1979	1978
Surplus unappropriated at beginning of the year, as previously stated	\$ 4,533,728	\$ 2,983,795
Prior period adjustment (Note 11)	2,324,239	1,180,184
As restated	\$ 6,857,967	\$ 4,163,979
Results of operations for the year	(4,780,281)	4,693,988
	\$ 2,077,686	\$ 8,857,967
Reserve for losses on disposal of investments at March 31, 1978 and no longer required	2,000,000	(2,000,000)
	\$ 4,077,686	\$ 6,857,967
Surplus transferred to reserve for program commitments	900,000	—
Surplus transferred to reserve for general contingencies	1,100,000	—
Surplus unappropriated at end of the year	\$2,077,686	\$6,857,967

The accompanying notes and schedule are an integral part of the financial statements.

Special Funds

Balance Sheet
as at March 31, 1979

Assets

	1979	1978
Cash	\$ 280,464	\$ 216,503
Interest accrued on investments	366,281	317,491
Investments (Note 5)	17,752,243	17,350,249
Securities held for redemption in accordance with the terms of the gift (par value \$2,372,368) at nominal value (Note 6)	1	1
Rights to, or interest in, estates at nominal value (Note 6)	3	3
	\$ 18,398,992	\$ 17,884,247

The Canada Council
(Established by the Canada Council Act)

Liabilities

	1979	1978
Accounts payable	\$ 133,193	\$ 96,296
Approved grants payable	1,389,000	429,590

Equity of Funds

Principal of funds	16,621,389	15,795,064
Surplus:		
Accumulated net gains on disposal of investments	55,530	82,701
Unappropriated	199,880	1,480,596
	16,876,799	17,358,361
	\$18,398,992	\$17,884,247

The accompanying notes are an integral part of the financial statements.

Approved:
(Signed) Claude Gauthier, Treasurer

Approved:
(Signed) Charles A. Lussier, Director

**Statement of Changes in Equity of Special Funds
for the year ended March 31, 1979 (Note 6)**

	Izaak Walton Killam Memorial Fund for Advanced Studies	Special Scholarship Fund	Molson Prize Fund	Lynch- Staunton Fund
Principal				
Balance at beginning of the year	\$ 12,339,615	\$ 1,856,380	\$ 900,000	\$ 699,066
Cash received during year	—	124,861	—	—
Net income capitalized (Note 9)	96,014	17,003	—	—
Balance at end of the year	\$12,435,629	\$1,998,244	\$900,000	\$699,066
Accumulated Net Gains on Disposal of Investments				
Balance at beginning of the year	\$ —	\$ 24,010	\$ 2,115	\$ 56,576
Net loss on disposal of investments	—	24,010	1,616	1,545
Balance at end of the year	\$ —	\$ —	\$ 499	\$ 55,031
Accumulated Earnings				
Balance at beginning of the year	\$ 716,532	\$ 570,219	\$ 5,368	\$ 171,508
Income earned on investments	1,117,017	190,311	68,407	69,818
	1,833,549	760,530	73,775	241,326
Less: Net loss on disposal of investments	26,683	20,279	—	—
	1,806,866	740,251	73,775	241,326
Grants authorized	1,573,489	694,540	60,000	114,040
Income capitalized	96,014	17,003	—	—
Administration costs	130,192	—	3,000	—
	1,799,695	711,543	63,000	114,040
Balance at end of the year	\$ 7,171	\$ 28,708	\$ 10,775	\$127,286

The accompanying notes are an integral part of the financial statements.

The Canada Council

John B.C. Watkins Estate	J.P. Barwick Estate	Edith Davis Webb Estate	Vida Peene Estate	Kathleen Coburn Fund	Totals 1979	Totals 1978
\$ 1	\$ 1	\$ 1	\$ —	\$ —	\$ 15,795,064	\$ 15,615,064
—	—	—	588,347	100	713,308	180,000
—	—	—	—	—	113,017	—
\$ 1	\$ 1	\$ 1	\$588,347	\$100	\$16,621,389	\$15,795,064
\$ —	\$ —	\$ —	\$ —	\$ —	\$ 82,701	\$ 106,670
—	—	—	—	—	27,171	23,969
\$ —	\$ —	\$ —	\$ —	\$ —	\$ 55,530	\$ 82,701
\$ 16,969	\$ —	\$ —	\$ —	\$ —	\$ 1,480,596	\$ 2,000,007
8,971	—	—	21,669	—	1,476,193	1,355,234
25,940	—	—	21,669	—	2,956,789	3,355,241
—	—	—	—	—	46,962	124,515
25,940	—	—	21,669	—	2,909,827	3,230,726
—	—	—	21,669	—	2,463,738	1,650,834
—	—	—	—	—	113,017	—
—	—	—	—	—	133,192	99,296
—	—	—	21,669	—	2,709,947	1,750,130
\$25,940	\$ —	\$ —	\$ —	\$ —	\$ 199,880	\$ 1,480,596

Endowment Account

**Schedule of Administration Expenditure
for the Year ended March 31, 1979 (Schedule 1)**

	Arts
Salaries and wages	\$ 2,433,804
Employee benefits	235,040
Assessor's fees, committees' meetings and members' honoraria	654,520
Rent and maintenance	42,249
Communications	—
Staff travel	298,535
Printing and publications	27,549
Professional services	42,610
Data processing	—
Council meetings, including members' honoraria	—
Office supplies and expenses	—
Furniture and equipment	9,957
Duplicating	—
Safekeeping charges	—
Sundry	22,770
Freight and storage	14,854
	3,781,888
Administration expenditure relating to the social sciences and humanities program:	
Direct expenditure	—
Indirect general expenditure	—
	—
	\$3,781,888

The Canada Council

Canadian Commission for Unesco	General	Totals 1979	Totals 1978
\$ 294,239	\$ 1,388,035	\$ 4,116,078	\$ 3,607,090
29,536	174,357	438,933	346,375
13,925	33,464	701,909	569,424
—	577,279	619,528	603,212
—	508,580	508,580	355,102
20,151	30,035	348,721	344,891
—	170,972	198,521	196,829
—	135,264	177,874	223,174
—	121,293	121,293	67,381
31,123	86,576	117,699	81,881
8,533	95,464	103,997	99,434
—	91,902	101,859	60,599
—	59,140	59,140	124,139
—	39,871	39,871	38,622
1,610	14,473	38,853	71,877
—	—	14,854	14,241
399,117	3,526,705	7,707,710	6,804,271
—	—	—	1,722,981
—	—	—	1,464,576
—	—	—	3,187,557
\$ 399,117	\$3,526,705	\$7,707,710	\$9,991,828

1. Accounting policies

Accounting basis

The Council's accounts are maintained on the accrual basis.

Insured mortgages (Note 2)

Insured mortgages are carried at cost plus the earned portion of the related discount, if any.

Losses on disposal of investments

Net losses on disposal of investments are charged against the respective "Accumulated net gains on disposal of investments" to the extent of the balance available in this account. The remaining loss, if any, is charged to current year's operations.

Grants

Grants are charged to expenditure in the year for which they are approved. Cancelled grants approved in previous years and refunds are shown as income in the Endowment Account. For the Special Funds such items are deducted from the grants approved during the year.

Works of art (Note 7)

Purchases of works of art are not capitalized, but are charged to program expenditure in the year of purchase.

Capital assets

Capital expenditures are charged to administration expenditure in the year of purchase and consequently there are no charges for depreciation.

Termination benefits

The Council does not record in its accounts the liability for termination benefits, estimated at March 31, 1979 to be \$162,689.

Other

Except for the Parliamentary Grant and the Queen's Fellowship Fund (Note 10), all monies or properties received by the Council pursuant to Section 20 of the Canada Council Act are accounted for in the Special Funds statement.

2. Endowment Account Investments

<i>(in thousands of dollars)</i>		1979		1978	
	Cost	Market Value	Cost	Market Value	
Bonds, debentures and notes	\$ 41,307	\$ 40,144	\$ 50,369	\$ 49,213	
Shares	15,773	20,765	27,594	25,653	
Insured mortgages (Note 1) (market value estimated)	8,261	6,941	9,826	8,085	
	\$65,341	\$67,850	\$87,789	\$82,951	

Net profit on disposal of investments during the year amounted to \$204,311 (\$252,707 in 1977-78). These profits are credited to "Accumulated net gains on disposal of investments" (Note 3).

3. Extraordinary item

Grants which would have been payable at March 31, 1978, with respect to social sciences and humanities were deleted from the accounts and replaced by a liability for \$20 million to the Social Sciences and Humanities Research Council (as reflected in Main Estimates 1978-79). The effect was to reduce the liabilities and increase the surplus of the Canada Council in 1977-78 by \$3,105,988. This amount was reflected in the 1977-78 statement of operations as an extraordinary item.

During the current year losses were incurred totalling \$1,982,000 on the sale of investments to make the \$20 million payment to the new Council. These losses are charged in the statement of operations as an extraordinary item.

4. Reserves

During the year the Council decided to establish two reserves for the following purposes:

- (a) Reserve for program commitments of \$900,000 to provide for the funding of those grants programs for which a commitment had been made by the Council but for which a recipient could not specifically be identified.
- (b) Reserve for general contingencies of \$1,100,000.

The reserve for losses on disposal of investments of \$2,000,000, which was established in 1977-78, was no longer required and has been restored to surplus. The actual losses were determined during the current year and charged in the statement of operations as an extraordinary item.

5. Special Funds Investments

(in thousands of dollars)

		1979		1978
	Cost	Market Value	Cost	Market Value
Bonds, debentures and notes	\$ 13,491	\$ 12,593	\$ 12,371	\$ 11,703
Shares	3,334	4,225	3,914	3,688
Insured mortgages (Note 1) (market value estimated)	927	762	1,065	898
	\$17,752	\$17,580	\$17,350	\$16,289

Net losses on disposal of investments during the year amounted to \$74,133 (\$148,484 in 1977-78). Of this amount, \$27,171 was charged against "Accumulated net gains on disposal of investments" and the remaining \$46,962 was charged to operations.

existence terminated or its powers and authority changed so that it is no longer able to administer any Killam Trust, the assets forming the Killam Trust must be paid over to certain universities which have also benefited under the Will.

The cash and securities received and the proceeds have been invested in a separate portfolio.

6. Bequests and gifts

The Council received bequests and gifts as follows:

(a) Izaak Walton Killam Memorial Fund for Advanced Studies

A bequest of \$12,339,615 in cash and securities was received from the estate of the late Mrs. Dorothy J. Killam for the establishment of the "Izaak Walton Killam Memorial Fund for Advanced Studies" to provide scholarships "for advanced study or research at universities, hospitals, research or scientific institutes, or other equivalent or similar institutions both in Canada and in other countries in any field of study or research other than the 'arts' as presently defined in the Canada Council Act and not limited to the 'humanities and social sciences' referred to in such Act."

The bequest contains the following provisions: that the Killam Trust shall not form part of the Endowment Fund or otherwise be merged with any assets of the Council, and that, in the event the Canada Council should ever be liquidated or its

(b) Special Scholarship Fund

A gift of what may be approximately \$4,350,000 was received from the late Mrs. Dorothy J. Killam for the establishment of a Special Scholarship Fund. The gift consists of securities registered in the name of the Canada Council, redeemable over a period of years. To March 31, 1979, the Council has received proceeds from the redemption of these securities amounting to \$1,981,241. These proceeds have been invested in a separate portfolio and the income therefrom is available to provide fellowship grants to Canadians for advanced study or research in the fields of medicine, science and engineering at universities, hospitals, research or scientific institutions or other equivalent or similar institutions in Canada.

(c) Molson Prize Fund

Gifts of \$900,000 from the Molson Foundation established a capital fund referred to as the Molson Prize Fund. The income of the fund is used for awarding cash prizes to Canadians for outstanding achievement in the fields of the arts, the humanities or the social sciences that enriches the cultural or intellectual heritage of Canada or contributes to national unity. The value of each prize is \$20,000 or as determined by the Council, without restriction on its use by the recipient.

(d) Lynch-Staunton Fund

An unconditional bequest of \$699,066 from the estate of the late V.M. Lynch-Staunton established a capital fund, the income from which is available for the regular programs of the Council.

(e) John B.C. Watkins Estate

A bequest was received (carried on the balance sheet at a nominal value of \$1) of the net income from the residue of the estate of the late John B.C. Watkins, which assets are held in perpetuity by a trust company. The net income is to be used "for the establishment of scholarships to be awarded to graduates of any Canadian university who may apply therefor for the purpose of engaging in post-graduate studies in Denmark, Norway, Sweden or Iceland and who shall be selected for their outstanding worth or promise by a committee appointed by the Canada Council."

(f) J.P. Barwick Estate

A bequest of what may amount to \$31,500 was made by the late J.P. Barwick. The payment of the bequest is to be postponed during the lifetime of the surviving beneficiary of the residue of the estate. The bequest to the Council is "on condition that such bequest shall be applied for the benefit of the musical division of the arts and for the encouragement of the musical arts to increase the Council's normal budget in the musical division or field of the arts." The bequest is reflected in the balance sheet at a nominal value of \$1.

(g) Edith Davis Webb Estate

A bequest of what may amount to \$400,000 was made by the late Mrs. Edith Davis Webb. The payment of the bequest is to be postponed during the lifetime of the surviving beneficiary of the residue of the estate. The bequest to the Canada Council is "to be used for the purpose of making grants or establishing scholarships for musical study in such manner as the Council shall determine." The bequest is reflected in the balance sheet at a nominal value of \$1.

(h) Vida Peene Estate

During the year a bequest of \$588,347 was made by the late Vida Peene, a past member of the Council. The earnings from this bequest are to be paid annually to several organizations as listed in her will. In the year under review, the earnings from this fund were \$21,669, and this amount was paid out as directed.

(i) Kathleen Coburn

During the year, a gift of \$100 was received from Miss Kathleen Coburn, and is part of a promise of a larger bequest, the amount of which cannot be determined at this time. When this bequest is in hand, it will provide for exchanges of scholars between Israel and Canada. There were no earnings in 1978-79.

7. Art Bank (Note 1)

In 1972 the Canada Council Art Bank was established to develop a collection of works of art for use in federal offices and public buildings on a rental basis. Works of art acquired to March 31, 1979 totalled \$5,533,000, including \$758,000 purchased in 1978-79 (\$693,000 in 1977-78).

8. Long-term lease agreement

On October 8, 1976 the Council entered into a ten-year agreement for office space for the period November 1976 to October 1986. The agreement calls for an annual rental of \$606,450 for the first five years and an annual rental of \$657,975 for the remaining five years.

9. Capitalization of income of Special Funds

During the year the Council adopted the policy of capitalizing 10% of the net income of the Izaak Walton Killam Memorial Fund for Advanced Studies and the Special Scholarship Fund in accordance with advice received from the Trustees of these Funds in order to preserve the equity of these Funds for future beneficiaries. The Council reserves the right, however, to draw at any time on the accumulated income so capitalized for the purposes of the Funds.

10. Queen's Fellowship Fund

In December 1973, the Council received a grant of \$250,000 from Canada for the establishment of a Queen's Fellowship Fund to be administered by the Council. The income from the Fund is to be used for the payment of fellowships to graduate students in certain fields of Canadian studies. During the year, this fund was transferred to the new Social Sciences and Humanities Research Council together with earnings during the year of \$24,093.

11. Change in accounting policy

During the year the Council changed its policy of determining grants payable by excluding certain program commitments. Previously, the Council determined grants payable at the end of the fiscal year by including an element of program commitments as well as the amount determined by Council to be payable to specific recipients. This change in policy has been applied retroactively and the previous year's financial statements have been restated accordingly.

As a result, the balance of unappropriated surplus at March 31, 1978, previously reported as \$4,533,728, has been restated to show a retroactive credit of \$2,324,239 representing the cumulative amount by which grant expenditures have been decreased. Of the \$2,324,239, \$1,144,055 is applicable to 1977-78 and has been credited to income for that fiscal year. The remaining \$1,180,184 is applicable to 1976-77 and has been credited to unappropriated surplus at March 31, 1977, previously reported as \$2,983,795.

12. Comparative figures

Certain figures for 1978, presented for comparative purposes, have been restated to conform to the 1979 presentation.

A list of Council securities as at March 31, 1979, is available on request from the Council's Information Service.

Advisory Bodies Juries and Selection Committees*

Advisory Arts Panel**

Roch Carrier
(*Chairman until February 1979*)
Michelle Tisseyre
(*Vice-Chairman*)
Janet Amos
Malcolm Black
John Boyle
Jacques Brault
(*until February 1979*)
Fernand Dansereau
Yvan Dufresne
Bruce Ferguson
Sylvia Fraser
John Hall
Harold Horwood
Allan King
Jacqueline Lemieux
Roland Lepage
Phyllis Mailing
France Morin
David Moroni
P. K. Page
Sharon Pollock
Cameron Porteous
Peter Randazzo
Pierre Rolland
Michèle Rossignol
Harry Somers
Paul Wong
Sean B. Murphy
(*Member of the Council*)
Robert Rivard
(*Member of the Council*)

* These lists do not include the names of hundreds of individual professionals across the country whose assessments are sought, as need arises, during the year.
** From September 1978.

Music

Jury for Community Musicians Program
Allison Bishop
Joy Cohnstaedt
Peter Ellis
Harry Freedman
Pierre Rolland
Cheryl M. Thomas

Theatre

Panel for English-language Theatre Companies
Paul Bettis
Howard Dallin
Ted Follows
Ray Michal
Irene Watts

Panel for French-language Theatre Companies
Odette Gagnon
Jean-Marie Lemieux
Christiane Raymond
Jean-Léon Rondeau
Jean-Pierre Ronfard
Michèle Rossignol

Touring Office

Touring Office Advisory Board Members
John Holmes
(*Newfoundland*)
Sandra Hodge
(*Prince Edward Island*)
Erik Perth
(*Nova Scotia*)
Jeannine Côté
(*New Brunswick*)
Jean-Claude Picard
(*Quebec*)
Walter Homburger
(*Ontario*)
Rosalie G. Goldstein
(*Manitoba*)
René Charrier
(*Saskatchewan*)
Ken Graham
(*Alberta*)
Michael Dobbin
(*British Columbia*)
Phil Hazelton*
(*Yukon*)

* Resigned January 1979.

Ex-officio Members

Timothy Porteous
(*Chairman*)
Colin Jackson
(*Member of the Council*)
Mabel Laine
(*Canadian Association of Artists Managers*)
Donald MacSween
Jacques Montpetit

Writing, Publishing and Translation

Selection Committees for Book Purchases for Free Distribution English-Language Jury
Charles Burchell
Sheila Fischman
Leo Simpson
Ron Yeo

French-Language Jury
Marcel Bélanger
Marielle Durand
Pierre Nepveu
Louise Roy-Fortier

Selection Committees for French-English Book Kit Exchange Program English-Language Jury
Sheila Egoff
Robert Fulford
Urjo Kareda
Margaret Laurence
Dennis Lee
John Porter

French-Language Jury
Guy Boulizon
Jean-Claude Dusseault
Jean-Cléo Godin
Clément Moisan
Réjean Robidoux
George André Vachon

Juries for Aid to Periodicals English-Language Jury
William French
Urjo Kareda
Robert Kroetsch
Dennis Young

French-Language Jury
Jacques Allard
Alain Desvergnès
Lise Gauvin
Gilles Potvin
Pierre Savard

Juries for Promotion of Books and Periodicals English-Language Jury
George Gilmour
Eleanor Harman
Irma McDonough
Bill Roberts
Basil Stuart-Stubbs

French-Language Jury
Jacques Francoeur
Gérard Leméac
Jacques Martin
Jean Paré
Danielle Ros

English Public Readings Review Committee
Douglas Barbour
George Bowering
George Johnston
Irving Layton
Joseph Sherman
Audrey Thomas

National Book Festival National Committee
William Kilbourn
(*Co-chairman*)
Laurent Picard
(*Co-chairman*)
Louis Comeau
(*Atlantic Provinces*)
Al Cummings
(*Ontario*)
Yves Dubé
(*Quebec*)
Gordon Fairweather
(*Atlantic Provinces*)

Lloyd Hodgkinson
(*Ontario*)
Wilfrid Lemoine
(*Quebec*)
Eric MacEwen
(*Atlantic Provinces*)
Don F. Meadows
(*Prairies*)
Christina Newman
(*Ontario*)
Jacques Panneton
(*Quebec*)
Suzanne Paradis
(*Quebec*)
Clyde Rose
(*Atlantic Provinces*)
Evelyn Samuel
(*British Columbia*)
Mary Scorer
(*Prairies*)
Mark Stanton
(*British Columbia*)
Rudy Wiebe
(*Prairies*)

Regional Committees

Atlantic Provinces
Sheila Cotton
(*New Brunswick*)
Elizabeth Eve
(*Nova Scotia*)
James de Finney
(*New Brunswick*)
Marc Gallant
(*Prince Edward Island*)
Pearce J. Penny
(*Newfoundland*)
Al Pittman
(*Newfoundland*)
Paul Robinson
(*Nova Scotia*)

Quebec
Raymond Beaudoin
Greta Chambers
Bernard Dagenais
Huguette Deschênes
Jacques Fortin
André Major

Ontario
Judy Cuthbertson
Martin Myers
Judy Sarick
Pierre Savard
Peter Taylor

Prairies
John H. Archer
(*Saskatchewan*)
Gilbert Louis Comeault
(*Manitoba*)
James H. Gray
(*Alberta*)
Rob Sanders
(*Saskatchewan*)
Patricia L. Smith
(*Saskatchewan*)
David Williamson
(*Manitoba*)
Diane Woodman
(*Alberta*)

British Columbia / Yukon
Jack Bryant
Ed Gould
Scott McIntyre
Andreas Schroeder
W. Titheridge

Coordinators

Randall Ware
(*National Coordinator*)
Catherine Keachie
(*Ontario Coordinator*)
Judy E. Kelly
(*British Columbia / Yukon Coordinator*)
Kerry Longpre
(*Prairies Coordinator*)
François Patenaude
(*Quebec Coordinator*)
Paul Robinson
(*Atlantic Coordinator*)

Visual Arts and Art Bank

Jury for Grants to Print Workshops
Jennifer Dickson
John Esler
Yves Gaucher
Gordon Smith

Jury for Special Project Assistance (Visual Arts)
Ronald Bloore
Pierre Desjardins
François Gagnon
Richard Simmins
Dennis Young

Film Production Grants Jury
Denyse Benoit
Françoise Berd
Marcel Carrière
Zale Dalen

Fernand Dansereau
Bruce Elder
Robert Frank
Roger Frappier
Gilles Groulx
Peter Harcourt
Cam Hubert
Jean-Claude Labrecque
Ryan Larkin
Martin Lavut
Jean-Pierre Lefebvre
Richard Leiterman
Clarke Mackey

Video Production Grants Jury

Andrée Duchaine
Diane Edmunson
Peggy Gale
Nicole Giguère
Ralph Holt
Terry McGlade
Ian Murray
Simon Riley
Jean-Pierre St-Louis
Simone Trudeau
Paul Wong
Lyn Wright

Members of Advisory Selection Committees for the Art Bank*

Kim Andrews
(*Toronto, Ottawa*)
Barbara Astman
(*Ottawa*)
Iain Baxter
(*Vancouver, Victoria, Calgary, Lethbridge*)
Doug Bentham
(*Saskatoon, Regina, Edmonton, Red Deer, Toronto, Sunderland*)

* These committees, usually composed of three members, met for one or several days in the communities indicated in parenthesis. Artists on these committees may not submit their own works for purchase to the same committee.

David Bolduc
(*Halifax*)
Robert Bourdeau
(*Ottawa*)
Eric Cameron
(*Ottawa*)
Jean-Serge Champagne
(*Montreal*)
Lynn Cohen
(*Ottawa*)
Alvin Comiter
(*Ottawa*)
Ulysse Comtois
(*Ottawa, Toronto*)
Wanda Condon
(*Winnipeg*)
Garry Conway
(*Halifax*)
Penni Cousineau
(*Ottawa*)
David Craven
(*Toronto*)
Pierre Desjardins
(*Ottawa*)
Pat Ewen
(*Montreal, Toronto*)
Lorne Falk
(*Ottawa*)
André Fauteux
(*Toronto, London, Welland, Havelock, Tamworth*)
Harold Feist
(*Halifax, Toronto, Sunderland*)
John Fox
(*Toronto, London, Welland, Havelock, Tamworth*)
Tom Gibson
(*Ottawa*)
Ted Godwin
(*Vancouver, Victoria*)
Jorge Guerra
(*Ottawa*)
Lawren Harris
(*Ottawa*)
David Heath
(*Ottawa*)
Hubert Hohn
(*Ottawa*)
Jacques Hurtubise
(*Moncton, St. John's*)
Frank Lapointe
(*St. John's*)

Ken Lochhead
(Ottawa)
Jane Martin
(Ottawa)
Robin Mayor
(Halifax)
Jean McEwen
(Montreal)
John McEwen
(Toronto)
Claude Mongrain
(Ottawa)
Ron Moppett
(Ottawa, Calgary,
Lethbridge, Saskatoon,
Regina, Red Deer,
Edmonton, Winnipeg)
Doug Morton
(Toronto)
Roald Nasgaard
(Montreal)
Katie Ohe
(Ottawa)
Roland Poulin
(Montreal, Toronto)
Mark Prent
(Toronto)
Henry Purdy
(Moncton)
Leslie Reid
(Toronto)
Sandy Spencer
(Halifax)
Sam Tata
(Ottawa)
Catherine
Tweety-Holmes
(Ottawa)
Colette Whitten
(Ottawa)
Shirley Wiitasalo
(Toronto, Sunderland)
Don Wright
(Ottawa)
Robert Young
(Ottawa)

Arts Awards Service

Juries for Long-Term Grants for Writers English-Language Jury

Robertson Davies
Alice Munro
P. K. Page

French-Language Jury

Gérard Bessette
Jacques Brault
Rina Lasnier

Arts Grants "A" Juries

(Grants awarded at the September 1978 meeting of the Canada Council)

Visual Arts

Takao Tanabe
Pierre Théberge
Dennis Young

Writing (English)

Marian Engel
Sheila Watson
Robert Weaver

Writing (French)

Marie-Claire Blais
Roch Carrier
Gaston Miron

Arts Grants "A" Juries

(Grants awarded at the March 1979 meeting of the Canada Council)

Architecture

Dimitri Dimakopoulos
Blanche van Ginkel
Clifford Weins

Dance

Erik Bruhn
Danny Grossman
David Moroni
Betty Oliphant
Peter Randazzo
Rina Singha
Anna Wyman

Film

Claude Daigneault
Gilles Groulx
John Hirsch
Francis Mankiewicz
Robin Spry

Multimedia and Performance Art

Bruce Barber
Raymond Gervais
Michael Morris

Music

François Bernier
Neil Chotem
Mary Morrison
John Weinzwieg

Photography

Alain Desvergnés
Philip Pocock
Katherine Tweedie

Theatre

Pamela Hawthorn
John Hirsch
Maurice Podbrey
André Ricard
Michèle Rossignol
Jean-Louis Roux

Visual Arts

Edmund Alleyne
Paterson Ewen
Luke Rombout
Joyce Weiland

Writing (English)

Robertson Davies
Alice Munro
P. K. Page

Writing (French)

Gérard Bessette
Jacques Brault
Rina Lasnier

Arts Grants "B" Juries

(Grants awarded at the June 1978 meeting of Canada Council)

Music Performance

Pre-selection jury
James Campbell
Otto Joachim
Maryvonne Kendergi
Mary Morrison
Claude Savard

Auditions — Europe

James Campbell
Kenneth Gilbert
Otto Joachim
Phyllis Mailing
Claude Savard

Auditions —

North America
James Campbell
Raymond Daveluy
Otto Joachim
Phyllis Mailing
Claude Savard

Arts Grants "B" Juries

(Grants awarded at the September 1978 meeting of the Canada Council)

Architecture

Henry Elder
Jean-Claude Marsan
Rom Thom

Dance (Ballet)

Celia Franca
David Moroni
Linda Stearns

Dance (Modern)

Gerre Cimino
Helen McGehee
Sandra Neels
Jean-Pierre Perrault
Rina Reddy

Film

Marcia Couelle
Claude Daigneault
Doug Eliuk
Grant Munro

Multimedia and Performance Art

Miriam Adams
Peter Froehlich
Glen Lewis

Photography

Robert Bourdeau
Pennie Cousineau
Lorne Falk
Jorge Guerra

Theatre (English)

Carol Bolt
Donald Davis
Ray Michal
Susan Rubes
Max Wyman

Theatre (French)

Louissette Dussault
Marc Favreau
Roland Lepage
Gilles Renaud

Video

Colin Campbell
Michael Goldberg
Noel Harding

Visual Arts

Yvon Cozic
David Craven
John Esler
Bruce Ferguson
Liz Magor

Writing (English)

Marian Engel
Sheila Watson
Robert Weaver

Writing (French)

Marie-Claire Blais
Roch Carrier
Gaston Miron

Arts Grants "B" Juries

(Grants awarded at the March 1979 meeting of the Canada Council)

Architecture

Dimitri Dimakopoulos
Blanche van Ginkel
Clifford Weins

Dance

Erik Bruhn
Danny Grossman
David Moroni
Betty Oliphant
Peter Randazzo
Rina Singha
Anna Wyman

Film

Claude Daigneault
Gilles Groulx
John Hirsch
Francis Mankiewicz
Robin Spry

Multimedia and Performance Art

Bruce Barber
Raymond Gervais
Michael Morris

Music (Choral Conducting)

Elmer Iseler
Wayne Riddell

Music (Composition)

Rudolf Komorous
Roger Matton
Jean Papineau-Couture
Murray Schafer

Music (Instrument Making)

Otto Joachim
Walter Prystawski

Music (Orchestral Conducting)

Raffi Armenian
Franz-Paul Decker
Pierre Roland

Music (Other Forms)

François Dompierre
Yvan Dufresne
Kevin Gillis
Phil Nimmons

Photography

Alain Desvergnés
Philip Pocock
Katherine Tweedie

Theatre (English)

Janet Amos
Rex Deverell
Ken Gass
Alden Nowlan
Booth Savage

Theatre (French)

Marc Doré
Odette Gagnon
Roland Laroche
Michèle Rossignol

Video

Peggy Gale
Simon Riley
Jean-Pierre St-Louis

Visual Arts

June Leaf
Allan MacKay
Toni Onley
Serge Tousignant
Colette Whiten

Writing (English)

Sylvia Fraser
Ralph Gustafson
Robert Harlow

Writing (French)

Jacques Brault
Michèle Mailhot
Jean-Marie Poupard

Juries for Short-Term, Project Cost and Travel Grants

(Grants awarded at the September 1978 meeting of the Canada Council)

Dance (Ballet)

Jacqueline Lemieux
Hilary Cartwright
Elizabeth Yeigh
Daniel Seillier
Peter Randazzo
David Moroni
Celia Franca
Linda Stearns

Dance (Indian)

Rina Reddy

Dance (Modern)

Sandra Neels
Peter Randazzo
Peter Boneham
Jean-Pierre Perreault
Helen McGehee

Film

Marcia Couelle
Claude Daigneault
Doug Eliuk
Grant Munro

Photography

Alain Desvergnés
Philip Pocock
Katherine Tweedie

Theatre (English)

June Faulkner
Richard Ouzounian
Connie Brissenden
Eric Peterson
Ray Michal
Carl Hare
Urjo Kareda
Ted Fellows
Keith Turnbull
Booth Savage

Theatre (French)

Louissette Dussault
Gilles Renaud
Lorraine Richard
Jean-Guy Sabourin

Video

Michael Goldberg
Colin Campbell
Noel Harding
Robert Laplante
Julien Poulin
Simone Trudeau

Visual Arts

Kenneth Lochhead
John Ivor Smith
Don Wright
Ivan Eyre
Sherry Grauer
Serge Tousignant

Juries for Short-Term, Project Cost and Travel Grants

(Grants awarded at the December 1978 meeting of the Canada Council)

Dance (Ballet)

Glenn Gilmour
Betty Oliphant
Susan Macpherson
Yves Cousineau
Elizabeth Yeigh

Dance (Modern)

Peter Boneham
Paula Ross
David Earle
Judy Jarvis
Peter Randazzo
Rina Reddy
(Indian Dance)

Film

Martin Lavut
Zale Dalen
Roger Frappier
Denyse Benoit
Marcia Couelle
John Boundy
Doug Eliuk

Photography

Alvin Comiter
David Heath
Katherine Tweedie

Theatre (English)

Urjo Kareda
Michael Eagan
Miles Potter

Theatre (French)

Jean-Luc Bastien
Robert Gurik
Lorraine Richard

Video

Terry McGlade
Nicole Giguère
Ralph Holt

Visual Arts

Ian Carr-Harris
Betty Goodwin
Doug Haynes

Juries for Short-Term, Project Cost and Travel Grants

(Grants awarded at the March 1979 meeting of the Canada Council)

Dance (Ballet)

Erik Bruhn
David Moroni
Betty Oliphant
Rina Singha (observer)

Dance (Modern)

Danny Grossman
Peter Randazzo
Anna Wyman

Film

John Boundy
Roger Frappier
Harold Tichenor

Music (Composition)

Rudolf Komorous
Roger Matton
Jean Papineau-Couture
Murray Schafer

Music (Orchestral Conducting)

Raffi Armenian
Franz-Paul Decker
Pierre Rolland

Music (Performance)

Mauricio Fuks
Stuart Hamilton
Aimé Lainesse
Renée Morisset

Music (Other Forms)

François Dompierre
Yvan Dufresne
Kevin Gillis
Phil Nimmons

Photography

Alain Desvergnés
Philip Pocock
Katherine Tweedie

Theatre (English)

Janet Amos
Patricia Hamilton
Carl Hare
Urjo Kareda
John Palmer
Paul Thompson

Theatre (French)

Gilbert David
Odette Gagnon
Robert Gurik
Marie-Francine Hébert

Video

Peggy Gale
Simon Riley
Jean-Pierre St-Louis

Visual Arts

Pierre Desjardins
Katie Ohe
Colette Whiten

Explorations Program**Regional Selection Committees**

Atlantic Provinces
Robert Morgan
(Chairman)
Georges Arseneault
René Jean
Nan McLellan
Al Pittman
Sheila Stevenson

Quebec

Martine Corriveau
(Chairman)
Suzanne Lemerise
Benoît Lévesque
Mariette Rousseau-Vermette
Jean-Guy Sabourin
Raymond Tremblay

Ontario

Jim Garrard
(Chairman)
Susan Crean
Nancy Helwig
Tom Henighan
Al Mattes
Ron Sweetman
Marie Young

Prairies and Northwest Territories

Wayne Morgan
(Chairman)
David Barnett
Hugh A. Dempsey
Marilyn Foubert
Caroline Heath
Sue Lindberg
Connie Pedersen

British Columbia and Yukon

Ruth Schiller
(Chairman)
Martin Bartlett
Gloria George
Ted Harrison
Brendan Kennedy
Dorothy Metcalfe
Robert D. Watt

Prizes and Awards

Selection Committees for the Governor-General's Literary Awards

John Porter
(*Chairman, English Section*)
Michel Brunet
(*Chairman, French Section*)

Poetry and Drama (English)

Elizabeth Brewster
John Newlove
Alden Nowlan

Poetry and Drama (French)

Paul-Marie Lapointe
Laurent Mailhot
Alphonse Piché

Fiction (English)

Margaret Laurence
Patrick O'Flaherty
Sheila Watson

Fiction (French)

André Major
Réginald Martel
François Ricard

Non-Fiction (English)

Carl Berger
Peter Buitenhuis
John Porter

Non-Fiction (French)

Michel Brunet
Denis Monière
Jean-Marcel Paquette

Selection Committees for Translation Prizes English-Language

John Glassco
Joyce Marshall
Larry Shouldice
Margaret Stanley

French-Language

Jean-Pierre Fournier
Louis Rémillard
Antoine Sirois

Selection Committees for the Children's Literature Prizes English-Language

Ken Roberts
Judy Sarick
John Robert Sorfleet

French-Language

Irène Aubrey
Claude Lafortune
Odette Legendre

Selection Committee for the Canada-Australia Literary Prize

Jack Hodgins
Naïm Kattan
Eli Mandel
Alice Munro
Robert Weaver

Selection Committees for the Canada-Belgium Literary Prize

Canadian Committee
Marie-Claire Blais
Naïm Kattan
Louise Maheux-Forcier
Gilles Marcotte
Jean-Guy Pilon

Belgian Committee

Charles Bertin
Pierre Mertens
Léo Moulin
Jean Tordeur

Killam Program

Selection Committee

Robert E. Bell
A. John Coleman
Vianney Décarie
Jean des Gagniers
Richard Goldbloom
Richard G. Lipsey
Margaret E. Prang
Stanley Rowlands
Clara Thomas
Endel Tulving
Walter D. Young

Ex-officio Members

Eva Kushner (*Chairman*)
Albert W. Trueman

Canadian Commission for Unesco

Executive Committee for the Canadian Commission for Unesco

Vianney Décarie
(*Chairman*)
James M. Harrison
(*Vice-Chairman*)
Paul Bélanger
Ruth M. Bell
John Cairns
L. H. Cragg
Bert E. Curtis
George D. Garland
William Kilbourn
Elizabeth A. Lane
Jacques Montpetit
Lucien Perras
John Roberts
Céline Saint-Pierre
Charles Lussier
(*Ex-officio*)
Claude Lussier
(*Secretary-General*)
Jacques-Victor Morin
(*Associate Secretary-General*)

Other Programs

Advisory Committee for Grants for International Representation

Paul Chavy
Jean des Gagniers
John Hobday
John Stedmond
Janice Stein

Ex-officio Member:

David W. Bartlett

Selection Committee for Visiting Foreign Artists

Alvin Balkind
Gabriel Charpentier
Yves Cousineau
Gilles Marsolais
France Morin
John Weinzwieg

Finances

Investment Committee

Frank Elliott Case
(*Chairman*)
Michel Bélanger
(*until June 5, 1978*)
Allan Hockin
John C. Parkin
Raymond Primeau
Sean B. Murphy
(*from December 11, 1978*)

Canada Council Publications

Brochures and Folders on Current Canada Council Programs

The Canada Council and Its Programs

Aid to Artists

Aid to Writing and Publication

Art Bank

Community Musicians Program

Explorations Program

Killam Program

Touring Office

Grants to Canadian Cultural Organizations for

Visiting Foreign Artists

Statements and Speeches

Guidelines on the Support of Theatre Companies.

Prepared by the Canada Council Information Service. March 1979.

Economic Outlook for Ballet. Prepared by the Canada Council Information Service. January 1979.

Culture and Confederation: The Spirit of Charlottetown. Notes for a speech to the Committee of Confederation Centre, Charlottetown, February 22, 1978, by Timothy Porteous, Associate Director, Canada Council.

The Canada Council: The Principle of Excellence and Its Implications in a Democratic Society. Notes for an address to the Annual Management Development Program, Harvard University Institute in Arts Administration, Cambridge, Massachusetts, July 6, 1977, by Charles A. Lussier, Director, Canada Council.

The Arts in the Canadian Community. Notes for a speech to the Annual Conference of the Canadian Music Council, Community Music Centre, Vancouver, April 30, 1977, by Timothy Porteous, Associate Director, Canada Council.

The Canada Council and Dance. Notes for remarks to the Dance in Canada National Conference, Dalhousie Arts Centre, Halifax, August 9, 1976, by Charles A. Lussier, Director, Canada Council.

The Arts in Canada: A Better Way? Remarks to the American Symphony Orchestra League, Boston, June 9, 1976, by Timothy Porteous, Associate Director, Canada Council.

Music Development in a Restrained Economy. Notes for an address to the Annual Conference of the Canadian Music Council, Guelph, Ont., May 8, 1976, by Charles A. Lussier, Director, Canada Council.

Public-Private Partnership in the Arts. Notes for an address to the Institute of Donations and Public Affairs Research, Toronto, May 7, 1976, by Charles A. Lussier, Director, Canada Council.

The Canada Council and the Arts in Saskatchewan. Notes for a speech to the SaskARTchewan Conference, Saskatoon, May 1, 1976, by Timothy Porteous, Associate Director, Canada Council.

Careers and Markets in the Arts. Notes for an address to the annual meeting of the International Council of Fine Arts Deans, Vancouver, October 2, 1975, by André Fortier, Director, Canada Council.

The Canada Council and the Francophone Community in the North American Context. English adaptation of a speech prepared for a symposium on "Cultural identity and the Francophone community in the Americas", Halifax, April 4, 1975, by André Fortier, Director, Canada Council.

Is There a Future for the Symphony Orchestra in Canada? Notes for a talk at the Joint Conference of the Association of Canadian Orchestras and the Ontario Federation of Symphony Orchestras, Hamilton, Ont., April 28, 1974, by André Fortier, Director, Canada Council.

Studies, Briefs and Other Texts

A National Music School for Canada. An inquiry by Helmut Blume. March 1978.

Twenty plus Five. A discussion paper on the role of the Canada Council in the arts, after the first twenty years (1957-77) and over the next five. Based on a report by a committee of the Council. November 1977.

Report of the Committee of Inquiry into Theatre Training in Canada. A study prepared by an independent Committee of Inquiry under the chairmanship of Malcolm Black. June 1977.

The Arts in Canada 1975: Viewpoint. A document prepared by Duncan Cameron for the Canada Council on the occasion of the Arts and Media Conference, National Arts Centre, Ottawa, May 15-16, 1975.

An Assessment of the Impact of Selected Large Performing Companies upon the Canadian Economy. A study conducted by Urwick, Currie and Partners, Ltd., Management Consultants, September 1974.

An Analysis of Selected Performing Arts Occupations. A statistical study conducted by the Department of Manpower and Immigration, 1972. July 1974.

The Group of Twenty-Nine. Financial and Operational Statistics of Twenty-Nine Performing Arts Organizations from 1966 to 1972, by Mary C. Sullivan, Research and Analysis Section, Canada Council. October 1973.

Directions for the Dance in Canada. A study conducted by McKinsey and Company, Inc., Management Consultants. April 1973.

Subsidy Patterns for the Performing Arts in Canada. Report prepared by Frank T. Pasquill, York University. February 1973.

Readings on the Governing Boards of Arts Organizations. Prepared by the Canada Council Information Service. March 1971.

The above publications are bilingual or available in both languages. They are available free of charge from the Canada Council Information Service.

Touring Office Publications

Sponsors' Handbook for Touring Attractions. \$5.00.

Sponsors' List. \$5.00.

Tour Organizers' Handbook. \$5.00.

Touring Directory of the Performing Arts in Canada (annual publication).

Touring Office Bulletin (quarterly publication).

Art Bank Slides

Contemporary Canadian Painting, a set of 100 slides from the Art Bank collection. \$75. (Checklist available on request.)

Contemporary Canadian Sculpture, a set of 100 slides from the Art Bank collection. \$100. (Checklist available on request.)

Notes

Graphs of support in current and constant dollars, FY 1971-72 to 1978-79, pages 5, 11, 20 and 23

Constant dollars are calculated using the Implicit Price Index of Government Current Expenditures on Goods and Services (1971:100).

Total support to the arts includes the Explorations Program, beginning in FY 1973-74, and Multidisciplinary and Performance Art, beginning in FY 1977-78.

Support to the performing arts includes the Touring Office, beginning in FY 1973-74.

Support to the visual arts includes the Art Bank, beginning in FY 1972-73.

Table of grants and services to the arts, FY 1978-79, page 6

Total support to writing, publishing and translation includes an accounting adjustment of \$1,279,000 related to previous years. Grants actually awarded in 1978-79 total \$7,541,000, including \$715,000 for the 1979 National Book Festival.

Total Touring Office grants include \$235,000 for artists' participation in the cultural program of the 1978 *Commonwealth Games in Edmonton*.

Bar graphs of support by discipline and program, pages 10, 13, 15, 17, 19, 22 and 27

Individual awards in each discipline are shown as a percentage of both total support to the discipline and total Arts Awards Service grants (page 27).

Touring Office grants in dance, music and opera, and theatre are shown as a percentage of both total support to the discipline and total Touring Office grants and services (page 17).