

# The Canada Council

23rd Annual Report  
1979-1980









## **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 Communications and Culture. 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

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(Chairman)

Germain Perreault  
(Vice-Chairman)

Nini Baird  
(until June 20, 1979)

David Owen Carrigan

Dorothy Corrigan  
(until May 26, 1979)

Gordon Dowsley

Peter R. Duffield

Colin M. Jackson

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Eva Kushner

Sandra Lynne LeBlanc

Elise Paré-Tousignant

Pascal Parent

John Parkin  
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David Peacock,  
Assistant Director of  
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Claude Lussier,  
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Commission for  
Unesco



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The Canada Council's Annual Report to Parliament includes audited financial statements and a review of the year's activities in all Council programs.

A Supplement to this Annual Report, including a complete list of grants and services rendered during the year, names of recipients and brief descriptions of each type of grant and service will be published separately. It will be available later in the year from the Canada Council's Information Service.

Canada Council  
255 Albert Street  
P.O. Box 1047  
Ottawa, Ontario  
K1P 5V8



## Chairman's Foreword

The Canada Council is made up of 21 members appointed by the Governor in Council and drawn from every region of the country and many walks of life. During my first full year as its Chairman, I have had occasion to revisit many parts of Canada and talk to artists, politicians, board members of arts organizations, journalists, and the public. I have also visited a few other nations with challenges and problems similar to ours – comparing notes, giving and taking ideas.

The main conviction I have arrived at as a result of these travels – and I believe it is shared by an increasing number of observers – is that the present crisis in Canada's life has far more to do with its cultural affairs than with the state of the economy or the constitution.

If we do not now arrange to get to know each other better, to understand the rich variety of our differences and to rejoice in each other's triumphs instead of belittling them, we may haggle about oil or rewrite the constitution until we're blue in the face – but we will never have a country.

Mutual understanding of this kind has always been best carried on through the creative arts and letters, whether "live" or as the "software" of modern communications. A nation which does not read or hear or watch its own artists is bent on severing its own lifeline.

It may be easier to see the importance and urgency of cultural affairs in the life of the nation if we look at other countries.

Would anyone honestly suggest that an economic solution, for example, is the appropriate one for Northern Ireland? For Iran? Would a new constitution for Israel or Lebanon bring peace to the Middle East? It would be foolish to oversimplify complex situations that have their political, military, economic and many other aspects. But the sooner we realize that such problems are deeply rooted in cultural differences and disparities, the sooner we may start applying appropriate remedies.

I believe that an appropriate emphasis for Canada right now is cultural development and exchange. During the past quarter century there has been a creative explosion in this country perhaps unmatched, in so short a period, in any other place or era. But just as our arts and letters are reaching their greatest potential, just as we are beginning to recognize each other, and the world beginning to recognize us, we have to call a halt.

In constant dollar terms, the resources available to the arts through the Canada Council in 1979-80 are about the same as they were in 1975. (See p. 5.) In other words, there has been no *real* increase in our support of the arts for five straight years.

The Canada Council is, of course, only one of the sources of financial help to the arts; we should be greatly encouraged by the fact that most provinces and some municipi-



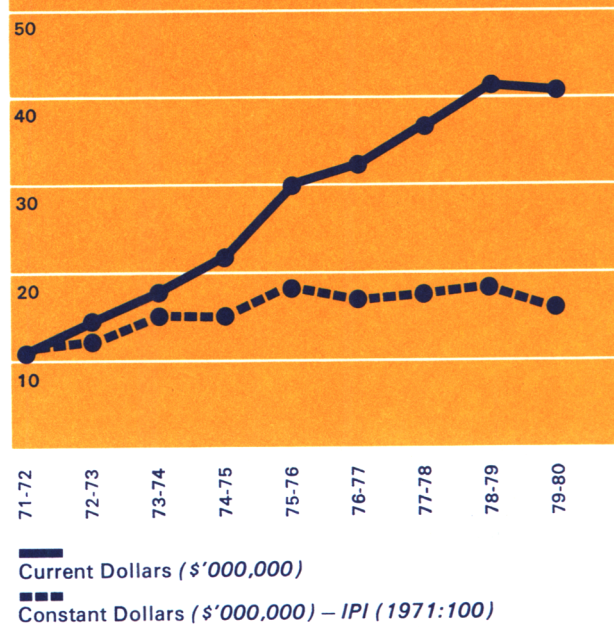
palities are increasing their investment, as are some private donors and investors. The fact remains that the Council is still the major sponsor, and that it has a country-wide mandate. The implications of its situation are extremely grave for all of us.

Our grants cannot even keep pace with inflation, while the operating costs of our arts organizations exceed it. Companies can afford to pay fewer and fewer artists and technicians, and to purchase less and less in materials from suppliers; these cut-backs have serious side-effects on employment, local business and tourism. We cannot escape the brutal fact that even our best established orchestras, publishing houses, theatres and other basic institutions are at this moment in mortal danger.

Perhaps even more serious is the fact that in order to preserve them at all, we have had to mortgage our future. The Council's support to new companies, to younger artists, to those on the frontiers of art and communication, has been seriously curtailed. It is our firm belief that we must support *both* those artists and organizations who have already achieved stature *and* those who are developing the fresh ideas and forms without which civilization withers. At the moment, clearly, both present and future are endangered.

In 1980-81, the Canada Council finds itself unable to offer operating grants to previously unfunded theatre companies and orchestras, and must continue its policy of restricting the number of dance companies it supports. Beginning in June 1981, it will withdraw operating grants from any orchestra whose accumulated deficit exceeds 30 per cent of its annual budget.

**Support to the Arts  
in Current and Constant Dollars  
1971-72 to 1979-80 \***



*\*Includes the Explorations Program, beginning in FY 1973-74, and Multidisciplinary, beginning in FY 1977-78.*

Grants and Services to the Arts, FY 1979-80						
(\$'000)	Arts Awards to Individuals	Arts Sections	Art Bank	Touring Office	Other	Total
Dance	189	4,408	—	791	5	5,393
Explorations	—	—	—	—	1,407	1,407
Film, Video, Audio and Performance Art	464	1,615	—	—	—	2,079
Multidisciplinary	44	—	—	84	47	175
Music	1,172	8,536	—	697	18	10,423
Services	—	—	37	303	—	340
Theatre	413	9,117	—	346	5	9,881
Visual Arts and Photography	1,785	2,652	573 *	—	4	5,014
Writing and Publication	752	6,323	—	—	8	7,083
<b>Total</b>	<b>4,819</b>	<b>32,651</b>	<b>610</b>	<b>2,221</b>	<b>1,494</b>	<b>41,795</b>

\* Art Bank support includes \$101,000 for the Special Purchase Assistance Program for Galleries and Commissioning of Prints.



The budgets for the Touring Office—our main instrument of cultural exchange—and the vital Explorations Program will be frozen at their 1979-80 levels.

These decisions, which we have taken with the utmost reluctance, acknowledge a hard reality: Unless the Council's appropriation is substantially enlarged, those regions of the country, and those arts organizations and art forms that have not *already* established a claim on Council support, will continue to be underfunded or not funded at all. The consequences are painfully apparent: it will be those regions of the country which are just now bursting with fresh creative activity, and those artists who might be the catalysts of our cultural future, that will be the very ones to suffer most. But the loss will be for all of us—across the board. And we may never repair the divisive effects of what must appear to the disadvantaged as regional and artistic discrimination.

The only way to reverse this process, to allow the arts to play their unique role as harmonizers in an often discordant country, is to acknowledge their true value and to stop harping on their relatively modest cost. Our governments—federal, provincial and municipal—must come to recognize that without *increased* funding for the arts, well beyond the five-year-old standard, not only our culture but consequently our country is imperiled.

We are holding the line just when we are in a position to make our greatest breakthrough, not only to each other but also to the rest of the world. At home, more Canadians than ever before are reading their own books, going to their own plays, seeing their own

paintings and sculptures. Abroad, our writers now have an astonishing following in Italy, Australia, Norway, and France. Our dancers are much admired in Britain and Europe. Our visual artists are in demand for international exhibitions. And at long last we are sometimes seen as leaders, not followers: in Vienna the hottest new art form is video, and Canadian video artists are considered the world's leaders. In 1980, Canadian attractions at the famed Edinburgh Festival will be second in number only to the British. At the Paris Biennale this year our visual artists will be second in number only to the French.

For a relatively small investment—compare the Canada Council's entire arts support budget of less than \$50 million with the cost of a single battleship or fighter plane—we could make this breakthrough at home and abroad. "Give us the tools . . ."

Finally, a word about the report before you.

During the past year the Council has very carefully reviewed each of its programs, in light of the changing economic picture and of the increased opportunity for cooperation with provincial authorities and the private sector. We commissioned a report from Dr. Davidson Dunton on the Art Bank, perhaps the most innovative of our recent programs and much copied by other countries. While recommending specific improvements (especially in the area of marketing), Dr. Dunton

believes the Bank is effective in achieving its goal of supporting Canadian artists and getting their works before the public.

This year, as last, each section of the Council was asked to prepare its own chapter reporting on its major activities. These reports are invaluable in helping the Council – and, we hope, the public – to gauge the present state of each discipline and to look ahead. They also reflect the distinctive character and interests of a highly creative staff, to whom I am happy to pay tribute here. If, as George Woodcock recently remarked in *Artscanada*, the Canada Council has so far resisted “bureaucratic ossification”, thanks are chiefly due to the dedication and individuality of its officers and support staff.

Some 218 people were employed by the Canada Council at the fiscal year’s end, a team responsible for the Council’s complete internal administration – finance and accounting, personnel and pay, statistical research, information, translation and public relations, office services, and an in-house printing facility – as well as ongoing relationships with grant applicants. In 1979-80, 2,060 grants were made to arts organizations and 1,010 individual artists received grants.

The Chairman, the Vice-Chairman, and the Council members – all of us very much part-time – owe these backstage workers a round of applause. This report to Parliament and to the Canadian people is an account of their stewardship. We can all be proud of it.

Mavor Moore, O.C., B.A., D.Litt.,  
*Chairman*  
April 1980

**Arts Programs and  
Services**





3%	\$ 189	Individual Awards
49%	2,636	Operating Grants over \$150,000
8%	441	Operating Grants up to \$150,000
6%	329	Project Grants
18%	960	Schools
15%	791	Touring Office Grants
1%	47	Other
\$5,393		Total (\$'000)

In a book documenting her experiences as Minister of Culture in the French government, Françoise Giroud noted that her department was expected "to maintain everything from cathedrals to dancers". It is just as well that the Canada Council is not obliged to serve so wide a variety of interests; supporting the country's dance community is itself a challenge. And while, by our omissions, we may never achieve a state of grace, we can at least say that we are devoutly committed to the most graceful of the art forms.

The notion that dance is a sacred as well as graceful art is reinforced by the fact that, once again in 1979-80, dancers renewed their vows of poverty. Of the 19 companies receiving Council grants, only seven managed to pay their dancers salaries which exceeded (often by only a slim margin) the official poverty level. This in itself is an appalling statistic, but when one considers the length of time it takes to become a dancer, the dancer's all too-brief career, which can be interrupted or prematurely ended by injury, and the absence of pension schemes and re-training programs, one appreciates even more the risks and sacrifices associated with the practice of this art form. The amount of subsidy the Canada Council devotes to dance does not begin to match the support indirectly provided by the nation's dancers.

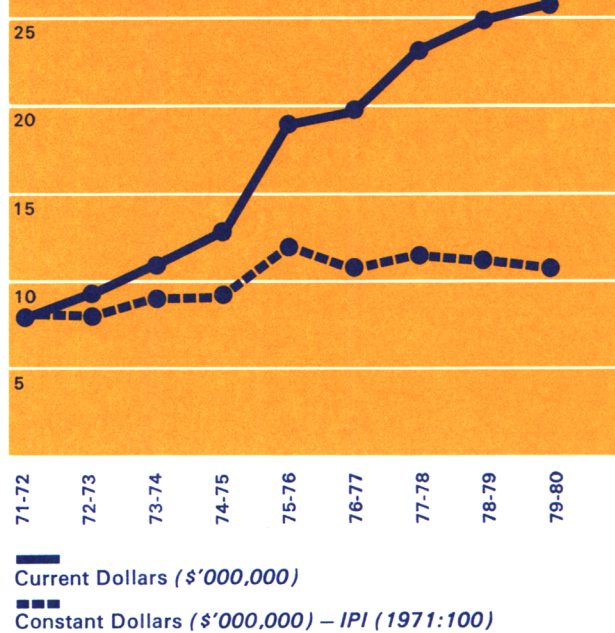
While the dancer's reward is more spiritual than material, dance is not altogether without worldly attributes and Canadian dance may be as rich in natural resources as the land. The energy crisis of which we hear so much has not, despite the stop-flow effects

of economic restraint, claimed dance as one of its victims. For all that they lacked in terms of adequate financial support, our dance companies still managed to generate more energy in 1979-80 than OPEC – and, need we insist, at a far more reasonable price!

At the Royal Winnipeg Ballet, an artistic crisis sparked by wage disputes with the company's dancers, coupled with a deficit of disturbing proportions, threatened to stop production early in the year. To the great credit of the company's high-octane fundraisers and the province of Manitoba who re-primed the artistic pump, the crisis was averted, the flow of energy resumed and the company ended the season in high gear. Particularly satisfying was the ability of the company to draw on the considerable resources of its professional school to restore its temporarily depleted ranks to previous size.

So coveted are our resources that we were able to export – on a short-term basis – some of our products to other nations. The National Ballet of Canada was the first Canadian company invited to perform at London's famed Covent Garden, where its production of *Swan Lake* demonstrated the company's mastery of the classical repertoire and Ann Ditchburn's *Mad Shadows* gave audiences a glimpse of our home-grown choreographic talent. Les Grands Ballets Canadiens was welcomed warmly in the United States. The Anna Wyman Dance Theatre performed a cultural caper in Austria, and the Danny Grossman Dance Company gave critics and audiences in England and Wales a craving for more Canadian modern dance. Ties with the East were strengthened by the visits of Celia Franca, Karen Kain and Frank Augustyn to China, where a resurgence of interest in classical ballet has prompted officials to call on Canadian expertise.

**Support to the Performing Arts  
in Current and Constant Dollars,  
1971-72 to 1979-80 \***



\* Includes the Touring Office,  
beginning in FY 1973-74.

Various honors were bestowed on members of the profession in 1979-80. Betty Oliphant received the prestigious Molson Prize in recognition of her outstanding contribution to the arts, while her pupil, Owen Montague, captured the bronze medal at the International Ballet Competition held in Jackson, Mississippi. Celia Franca was presented with an award by the International Society for Performing Arts Administrators, one indication of the esteem in which our senior artists are held throughout the world.

Canada's dance community was dealt a serious blow by the untimely death of one of its ablest administrators, Jacqueline Lemieux. Her phenomenal energy was responsible not only for the success of Entre-Six, the company she founded and managed with her choreographer/husband Lawrence Gradus, but also for a multitude of projects designed to serve the needs of dance and dancers and to focus public attention on the discipline.

Modern dance made graceful strides during the year when two of the senior companies found new premises, both of them in churches. The Toronto Dance Theatre moved into its beautifully renovated building, complete with inspirational Gothic arches, in May, and the Contemporary Dancers of Winnipeg found sanctuary in the school building of a still operational church in December. Le Groupe de la Place Royale consolidated its gains at its two year-old-home in Ottawa, where it has established a strong community presence.

Still, from the Council's point of view, there was insufficient capital for exploration and exploitation of resources in 1979-80. No new programs were possible because all available funds were piped directly into the

19 companies, three schools, two performing spaces and one service organization the Council is trying to maintain.

Lack of money is posing some particularly awesome problems for dance companies. For example, companies fortunate enough to have acquired buildings are finding that contributions from public and private sources are not adequate to meet their increased operating and maintenance costs. Other companies are choosing to incur deficits rather than freeze salaries and indefinitely postpone plans for new productions; in one sense, they have no choice, since a dance company's success at the box-office depends on its ability to revitalize and replace existing repertoire.

In the field of dance, money for development is as badly needed as money for conservation; to maintain dance as a vital art form we must preserve what has been achieved to date and allow for new growth. There are more and more independent choreographers on the scene who deserve encouragement; there are senior dancers reaching the age of retirement who will need help in finding a new profession; there is an urgent requirement to record on film the hundreds of original works produced by our first generation of choreographers, before the works disappear from the active repertoire. And these are only a few of the most pressing needs in the field. It seems increasingly unlikely that the Council and the dance companies can meet these needs without substantially increased budgets.



## Music

11%	\$1,172	Individual Awards
45%	4,708	Orchestras
15%	1,593	Opera
3%	268	Choral Music
2%	247	Chamber Music
4%	460	Youth-oriented Programs
5%	519	Support Organizations
7%	697	Touring Office Grants
8%	759	Other
<b>\$10,423</b>		<b>Total (\$'000)</b>

Verlaine's famous remark, "Music above all," could describe the artistic life of Canada in recent years, for music has become an all-pervasive form of artistic expression.

Music surrounds us: in symphony and opera halls, in dance studios, in the theatre and on our movie screens; music – in festivals and competitions, on radio and television – is to be found everywhere. In most of these places, the performances of Canadian citizens and landed immigrants show mounting excellence and originality.

Yet the Canada Council, as a major supporter of music in Canada, finds itself less and less able to assist the vast range and variety of musical forms in which Canadians are becoming increasingly skilled. Though aware of its past and present opportunities in aiding the development of music, the Council continues to cope with a restrained budget which limits the scope of its activities.

The Council is presently resisting any further narrowing of the areas of music it funds. If present budget restrictions continue, however, reconsideration of priorities and possible shifts of support will be inevitable.

But a few encouraging signs of change occurred in 1979-80. At an unprecedented meeting between the then Secretary of State and his colleagues in provincial ministries, the participants acknowledged the funding crisis which besets the majority of the larger Canadian arts organizations. Prominent among organizations in severe financial trouble are our professional orchestras. The needs of the orchestras are not only financial; they are also artistic.

To further help orchestras and opera companies financially, the Canada Council allocated \$300,000 during 1979-80 to a program providing grants to match what the organizations raised from the private sector. These grants helped the orchestras and opera companies achieve their fundraising targets and in some cases created new money over and above their budgeted goals.

During the year the Council also recognized the shortage of potential orchestra managers in this country and authorized a program of on-the-job training for "apprentice" managers working with the orchestras.

However, because many orchestras still have severe accumulated deficits, their financial situation will remain grave until increased support is provided from all available sources, both private and public.

During 1979-80, some opera companies like the Vancouver Opera Association were at work improving their financial situation while others were sorting out their future artistic plans. Particularly exciting and successful productions were staged by the Edmonton, Southern Alberta and Winnipeg companies. On the immediate horizon is the first production by the new Opéra de Montréal in the fall of 1980, and almost all the companies supported by the Council plan new endeavors in the next few seasons. As the companies recognize, however, the infrastructure of opera — including maintenance of efficient boards and consistent artistic direction — requires strengthening; the lot of opera singers must be improved, and opera companies must be able to expand their activities in the future.

During the year, the Council decided to reinstate a modest program in support of recordings of classical Canadian music, with the aim of furthering the careers of Canadian performers.

The Council continued to provide assistance to the bi-annual Festival of Canadian Youth Orchestras in Banff, Alberta. This festival is one of the most exciting events in the lives of young Canadian musicians. Orchestras from all over Canada come together to play together for two weeks under the batons of some of the most distinguished Canadian and international conductors. This year an additional benefit for five of the youth orchestras was the opportunity to give concerts in various Alberta communities. The Alberta government funded these tours as part of the province's 75th anniversary celebrations. Highly successful tours were also launched during the year by Canada's three chamber choirs: the Tudor Singers of Montreal, the Vancouver Chamber Choir, and the newly formed Elmer Iseler Singers of Toronto.

As these examples suggest, music is very much alive in this country. The quality of our musicians continues to improve, and Canadians are becoming more aware of and interested in the music of other Canadians. An increasing number of works by Canadian composers are being commissioned. In September 1979 Statistics Canada published the results of a survey of 32 music groups and six opera companies which revealed that concerts which include a Canadian composition draw better crowds on tour than do those with no Canadian works.

To cap these revelations of increasing musical awareness, this year a Molson Prize was awarded to Lois Marshall. The Canadian musical community was delighted that this prestigious award should be presented to one of Canada's most accomplished and beloved singers.

## Theatre

4%	\$ 413	Individual Awards
34%	3,354	Operating Grants over \$200,000
36%	3,526	Operating Grants, \$25,000 to \$200,000
12%	1,222	Operating Grants up to \$25,000
10%	1,020	Schools
4%	346	Touring Office Grants
<b>\$9,881</b>		<b>Total (\$'000)</b>

Only that rare beast, an accountant with a sense of humor, would have decided that the fiscal year for the federal government should start on April Fool's Day. Fortunately for the Council, its policy decisions need not be made on that day. At the last meeting of the 1978-79 year, in March, the Council introduced guidelines on its support of theatre companies. For the first time, as a matter of policy, it assigned priority to Canadian plays and the hiring of Canadian artists. Because many companies had already made their plans for the next season by March, it is still difficult to determine the effect of this policy. However, more Canadian plays were produced in 1979-80 than in any previous season and only Canadians or landed immigrants were hired in senior artistic or administrative positions in our theatres.

In September 1979, Statistics Canada released a service bulletin containing the preliminary results of its 1978 performing arts survey. The results surprised many people. They showed that, of the 78 theatre companies surveyed, "When attendance figures for Canadian and non-Canadian performances are compared it can be noted that, on average, Canadian theatre performances are more popular."

Interest in theatre has never been greater. During the month of February, 34 plays were presented in Montreal alone; better yet, more than 60 original works were mounted in that city between September of last year and March 1980.

1979-80 also saw the continuing flight of *Billy Bishop Goes to War*. *Paper Wheat* toured the country with great success. Centaur Theatre premièred David Fennario's *Balconville* in the spring of 1979. It was an immediate success. Revived in the fall, it played Toronto and Ottawa before returning to Montreal and the Place des Arts for a record-breaking run. Plans are now being made for a revival in 1980-81 which will involve national and international touring.

Writer and playwright Jean-Claude Germain's work, *Les nuits de l'Indiva*, was mounted with great success by the Théâtre d'Aujourd'hui. In a Quebec City park, Jean-Marie Lemieux successfully presented a puzzling play, *Un réel ben beau, ben triste*, by a young Abitibian, Jeanne-Mance Delisle. The play will be restaged in the 1980-81 season.

For three seasons, the Nouveau théâtre expérimental of Montreal has organized "La Ligue nationale d'improvisation" (the National Improvisation League), in which professional actors line up on two sides of an imaginary skating rink in a match of their skills at improvisation. So popular is this event that interested players have had to be turned away. The league plans to take its game into international competition soon.

Another success was Theatre Passe Muraille's *Maggie & Pierre*, written by Linda Griffiths and Paul Thompson and starring Linda Griffiths. This show will tour nationally in 1980-81. George Luscombe reasserted his claim to being one of our most talented directors with two premières: *The Mac Paps* and an opera, *Refugees*.

Among many exciting theatre performances for young people was La Marmaille's presentation of a work by Gilles Gauthier. The play was presented in French as *On n'est pas des enfants d'école* and in English as *And You Think You Are the Teacher?*. A highly original play, it has been acclaimed in France, Belgium and Germany.

While 1979-80 produced the usual substantial amount of mediocre work, the percentage of good work seemed on the rise, demonstrating once again, if demonstration was needed, that Canadian theatre has come of age. With financial help from the Department of External Affairs, the Compagnie des Deux Chaises of Montreal toured France, Switzerland, Belgium and Great Britain with a production of Michel Tremblay's *A toi pour*

*toujours, ta Marie-Lou*. A number of Canadian playwrights made a reading tour of Great Britain. Also sponsored by External Affairs, the tour was a great success and an expedition to Australia is planned for 1980. As of March 1980 plans were well advanced for the appearance of at least six Canadian plays on Broadway, a mark of interest in Canadian theatre, if not a criterion of ultimate value! The year 1979-80 also saw a continuation of growth in attendance as theatre after theatre reported increases in subscription and single ticket sales.

Late in 1979 the Council introduced a one-time capital equipment program for those theatres involved in Theatre for Young Audiences. The "Bucks for Trucks" program, as it was affectionately referred to, had an immediate and positive effect on these companies. We helped them purchase everything from snow tires to light bulbs to vans.

It was particularly sad, in light of the growth in theatre evident in the last year, that at its March 1979 meeting the Council had to close the door for a year on assistance to any additional theatre companies. This decision graphically illustrates the Council's current, desperate financial situation. The Council recognized that it was no longer in a position to satisfy the legitimate needs of existing clients. Resources have been stretched beyond all reasonable limits. To take on additional obligations which create ongoing needs would be irresponsible.

However, one cannot help but be concerned with the real hardship this imposes on groups that have met the Council's basic criteria and would have been eligible to apply for assistance if funds had been available. All groups, after all, are composed of individuals and ultimately the individuals suffer. Their ability to survive will be severely tested in 1980-81. Without a massive infusion of additional funding we will be, as our Associate Director predicted some time ago, "presiding over a declining status quo". We are almost beyond the point of no return.



# Touring Office

32%	\$ 725	Dance
13%	281	Theatre
27%	601	Music (including Concerts Canada)
3%	60	Cultural Exchanges
9%	197	Greatest Little Travelling Supershow for Young People
2%	54	Apprenticeship Program
7%	156	Workshops and Showcases
7%	147	Publications and Other Services
\$2,221		Total (\$'000)

For Canadian audiences across the country, one of the most spectacular arts events of 1979-80 was the national tour of China's magnificent Peking Opera Theatre.

Through the cultural exchange program coordinated by the Council's Touring Office, Canadians in Victoria, Vancouver, Edmonton, Regina, Hamilton, Toronto, Ottawa and Montreal enjoyed the dazzling productions of this unique troupe. The art form represented by the Peking Opera Theatre combines mime, music, dance and riotous acrobatics. Playing to houses which were nearly all sold-out, the troupe attracted audiences in excess of 53,000.

The Chinese troupe may have been the Touring Office's most dramatic project this year, but other projects were equally successful. The Greatest Little Travelling Supershow for Young People, the largest project ever undertaken by the Touring Office, took 17 Canadian groups from 8 provinces on a national tour in celebration of children.

The Toronto Symphony Orchestra made its first tour to Western Canada, giving audiences in British Columbia, Alberta, and Saskatchewan the opportunity to hear this highly acclaimed orchestra.

The Guelph Spring Festival, in a co-production with Theatre New Brunswick, presented Engelbert Humperdinck's opera *Hansel and Gretel* in Guelph. The production later toured New Brunswick, Nova Scotia and Prince Edward Island. With the assistance of the Touring Office, the CBC produced the Young Artists Debut Concert Series, bringing young Canadian talent to small communities in Nova Scotia, New Brunswick, Prince Edward Island and Saskatchewan. The French-Canadian ensemble Barde, specializing in music of Celtic origin, was welcomed by enthusiastic audiences in Western Canada.

A Package Deal Theatre Series presented three Vancouver productions, *Billy Bishop Goes to War*, *Jacques Brel is . . .*, and *Same Time Next Year*, in 14 British Columbia communities. Saskatoon's 25th Street House Theatre's production of *Paper Wheat* toured with much success across Canada, as did the Vancouver East Cultural Centre's *Billy Bishop Goes to War*. The bilingual puppet show of Montreal's Théâtre Sans Fil was well-received in the Maritimes and parts of Ontario.

The National Ballet of Canada toured Western Canada; Les Grands Ballets Canadiens and the Royal Winnipeg Ballet returned to the Maritimes after a four-year break, reestablishing their positions in the touring pattern of the three large ballet companies, which alternate annually between Eastern and Western Canada.

In recent years the Touring Office has been organizing "Contacts" (regional booking conferences) in cooperation with provincial government cultural departments and agencies. These Contacts bring together performers, who "showcase" their works, tour sponsors and organizers, and artists' agents. The purpose of the conferences is to increase contact between the artists, their agents and potential sponsors and to provide opportunity for consideration of the practical problems faced by performing artists, groups and impresarios.

More than 2,410 people participated this year in the six Contacts held in Toronto, Winnipeg, Halifax, Quebec City, Edmonton and Vancouver, and 173 artists performed at the Contact showcases. These "annual bean-

feasts and chin-wags," as one arts journalist calls them, have become a highly valuable service for Canadian performing artists.

The Touring Office annually awards Incentive and Communications Grants to artists' management agencies. This year grants worth \$164,024 were awarded to five agencies. The grants produced at least \$1.5 million in engagement fees for Canadian artists in 1979. Artists represented by these agencies included all performing arts disciplines and numbered at least 80.

Again this year, Apprenticeship Grants were offered to aspiring tour coordinators and artists' managers to work with experienced people in these areas. Eight new awards and one renewal totalling \$53,500 were provided by the Touring Office. This program is considered particularly valuable by the arts community because it helps create a pool of well-trained and capable touring managers, but restrictions on the Council's budget allowed only a limited increase in its funding during the year.

In all, the Touring Office of the Canada Council supported 90 projects during the year. These included 25 tours of music ensembles and musicians playing in 295 communities, 22 tours of theatre companies to 255 communities, and 17 ballet and modern dance tours to 134 communities.

# Writing and Publishing

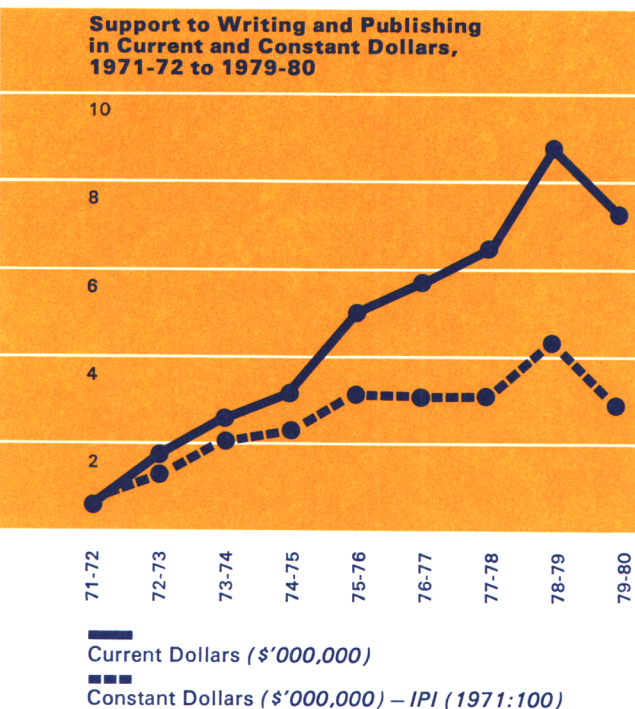
11%	\$ 752	Individual Awards
39%	2,804	Book Publishing, Purchase and Translation
14%	997	Periodical Publishing
25%	1,736	Promotion and Distribution
4%	308	Public Readings Program
5%	328	Associations and Conferences
2%	158	Other
\$7,083		Total (\$'000)

Though only two years old, the National Book Festival is already an exciting and successful addition to the Canada Council's programs in writing and publishing. The festival attempts to reach the reading public directly with its message about the vitality and interest of Canadian writing. This year, with a modest budget, the festival concentrated on sponsoring more and smaller projects in more communities. Thus it was able to fund 203 projects in ten provinces and the two territories, more than double the number of projects supported last year. All projects were initiated by local communities, schools, booksellers or writers, and all events directly involved the public.

Some of the highlights this year were:

- a weekend bookfair in Thetford Mines, Quebec, which attracted more than 4,000 people,
- a children's book celebration in Windsor which was attended by 1,200 parents and children,
- a touring poetry and prose revue mounted by the New Brunswick Social Studies Institute which played to over 3,000 people.

Among the Council's other programs in support of writing and publishing, some important changes occurred this year. Under the Book Purchase and Donation Program, the Council buys books from Canadian publishers and distributes them to organizations which make the books available to the public. This year for the first time recipient groups were offered a choice of three different col-



lections – children's literature, works of fiction, poetry and drama, and works of non-fiction, all available in either English or French. Twice as many kits (a total of 988) were distributed this year as last.

Through the program of assistance to the promotion and distribution of Canadian books and periodicals two important new projects were funded. A grant to Biblio-Informatica of Montreal will enable that group to computerize bibliographical information on some 14,000 French-language Canadian works. Complete data on available books will eventually be provided in a general catalogue and monthly cumulative supplements. The catalogues will be directed to all those involved in the sale or purchase of Canadian books, including booksellers and the interested public.

A second new project was a grant to establish the Canadian Learning Materials Centre at Dalhousie University. The Centre aims to promote the use of Canadian and Atlantic region material in classrooms throughout the region.

Increased interest among Canadians in their own writing is matched these days by interest abroad. The most stunning example this year was the award of the famous Prix Goncourt to Acadian writer Antonine Maillet for *Pélagie-la-charrette*, a book written with the help of a Canada Council grant. The Times Literary Supplement of London devoted a major portion of one issue this year



to new Canadian books, and writers returning from points as diverse as Australia and Europe report intense interest in Canadian writing.

Yet one important need in the Canadian publishing community is to increase access to foreign markets. To help meet that need, the Council this year extended its existing program of support for translation to the international scene. For several years the Council has funded translations of Canadian-authored works into either English or French. This year the Council approved expanding this program to provide support for the translation of Canadian-authored literary works into several foreign languages. Priority will be given to translations into German, Spanish, Italian, Portuguese and Japanese, but translations into other languages will also be considered.

Another Council initiative was the signing of a formal agreement with the Swiss Fondation Pro Helvetia to establish a Canada-Swiss prize to be awarded for the first time next year. In alternate years it will be given to a Swiss or Canadian writer for a work published in French. This prize joins the already existing Canada-Belgium and

Canada-Australia literary prizes as a means of recognizing the quality of writing in Canada and fostering exchange between writers in the countries concerned.

This year also saw the creation of an exchange sponsored by the Canada Council and the Welsh Academy of Writers. The first participants were Canadian poets Miriam Waddington and Al Purdy and two Welsh writers. The exchange allows the writers to visit the other country for several days of talks, seminars and readings.

The Scottish-Canadian Writers-in-Residence Exchange in its second year gave Canadian novelist and playwright Ken Mitchell the opportunity to spend a year in Scotland, while Scottish novelist Cliff Hanley spent the year at Glendon College of York University. Canadian and Scottish participants alike have been very excited about this exchange. It allows the writers considerable time for their own writing and the opportunity to introduce youngsters and university students to the works of their compatriots and to immerse themselves in the writing of the other country. The proven success of these various international exchanges has encouraged the Council to undertake negotiations with other nations to arrange further exchanges.

# Visual Arts and Art Bank

32%	\$2,249	Individual Awards
30%	2,179	Galleries
14%	1,025	Film
8%	590	Video, Audio and Performance Art
9%	610	Art Bank
7%	477	Other
\$7,130		Total (\$'000)

If Canada Council support were the sole way of measuring the vitality of the visual arts in Canada, 1979-80 could be described as a year of creative stasis – one in which most visual arts organizations were obliged to run a little faster in order to stay in the same place. The refrain is a familiar one: the Council budget once again failed to keep pace with inflation. Pressure for increased funding, especially from institutions and organizations, remains great.

Yet it is important to stress that, in the visual arts, Council programs with a few exceptions are not “total life-support” systems, but instead are aimed at helping very specific activities. The Council’s Aid to Art Galleries program, for instance, is directed toward the costs of mounting exhibitions in 20 public galleries, and not toward the day-to-day running costs of those institutions. Tight budgets force imperatives on both funding agency and client. For the Council, the pressure is to become more and more selective in channeling funds to institutions that invest the greatest curatorial energy and intelligence in their programming. For the galleries, the obvious pressure is to diversify their sources of funding – whether from municipal or provincial governments, from corporate sponsorship, or, as in the case of the Art Gallery of Ontario’s King Tut exhibition, from a general public which is prepared to pay.

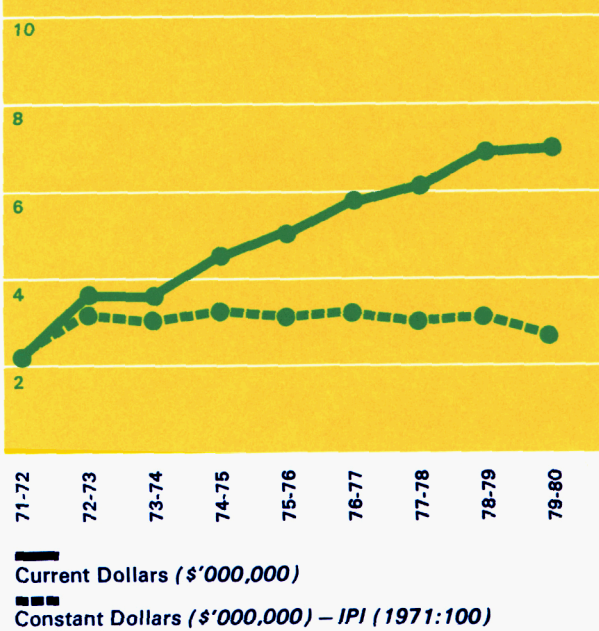
Parallel galleries, otherwise and more accurately known as artist-run spaces, pose a different problem because they generally depend upon the Council for their very existence. These small, flexible organizations are very much a product of the seventies. They reflect in part the extraordinary growth in the number of trained artists being produced by our burgeoning art education system, especially by universities. More importantly, they reflect the desire of artists to exhibit, without commercial pressures, in spaces that do not have the formal constraints imposed by most public galleries.

These spaces are highly vulnerable to freezes in public funding. For them, like the public galleries, the challenge is to diversify their revenue. But given the nature of the work they show—and the gap that exists between contemporary art and a wide public—that is a difficult challenge indeed.

Rarely do annual reports, even the Council's, dwell upon the nature of the art form itself. It is perhaps worth pointing out that in the visual arts we are living in a period of great aesthetic uncertainty; there are few current orthodoxies and the sheer multiplicity of artistic production poses a difficult, if exhilarating, problem for any public support system.

The Council's policy is to remain as flexible and open as possible in the face of new art forms. One such response was the initiation last year of a performance art program to meet the growing needs of artists whose work crosses disciplines. In the year under review, the Council helped support two festivals of experimental art, one in Vancouver and one in Chicoutimi, Quebec (on the occasion of the Symposium International

**Support to the Visual Arts and Art Bank in Current and Constant Dollars, 1971-72 to 1979-80\***



\* Includes the Art Bank, beginning in FY 1972-73.

de la Sculpture Environnementale) . In addition, financial support was provided for the publication of a book on the subject, *Performance by Artists*, which constitutes a major contribution to this field of activity. Five series of performances in artist-run spaces and public galleries also received help during the year.

At the end of the fiscal year, the Council discontinued its artist-in-residence program. This program, designed to encourage the use of artists as creative presences in the academic community, is less necessary now that a growing number of professional artists work in universities.

### **Video, Audio and Film**

Video artists made pronounced gains in the distribution and exhibition of their work, both within Canada and internationally, during the year. A number of video organizations produced catalogues of their specialized collections, organized festivals and exhibitions, and began active distribution of videotapes to colleges and universities, art galleries, festivals and community television.

The selection of the work of eight video artists for the Canadian pavilion at the Venice Biennale, together with the inclusion of video work in the Paris Biennale, offered significant international exposure for Canadian video

artists. The interest generated from these exhibitions led in turn to wider distribution of video work in Canada and abroad.

Audio artists also received added exposure, with an "Audio by Artists Festival" at the Center for Art Tapes in Halifax and the distribution of A Space Gallery's "Radio by Artists" series. Vancouver Co-op Radio also provided an outlet for audio artists and, with funding from the Council, produced a weekly two-hour program of arts events.

As the avenues and possibilities of distribution expand, it becomes clear that production equipment must be improved to permit greater flexibility and higher technical quality. Significant equipment grants for production and/or editing equipment were awarded by the Council to the Video Theatre, Trinity Square Video, A Space Video and the Satellite Video Exchange Society, among others. The Council also raised the maximum value of its video production grants by 50 per cent to \$15,000.

Video artists, meanwhile, were stepping outside the gallery context and producing an increasing amount of work directly for television. Among the programs artists produced on local cable stations were the "Gina Show"



and "TBA-TV" in Vancouver, "Art Montréal", A Space Gallery's "Television by Artists" series in Toronto, and screenings in Kingston of the winning tapes from the Video Open competition.

The Canada Council itself began to examine the role of artists and the arts on television and, in response to a recommendation from its Advisory Arts Panel, made its first public representation before a committee of the CRTC on the threefold subject of service to northern and remote communities, satellites and pay-television.

In the field of film the Council organized the first national meeting of non-profit film organizations from across the country, at Mont Sainte Marie, Quebec, in November 1979. The conference involved all production, distribution and exhibition groups which receive ongoing funding from the Council, as well as independent filmmakers from regions where formal organizations do not exist.

At the colloquium participants discussed common problems in the areas of production, distribution, exhibition and the preservation of independent Canadian cinema. This independent cinema includes a broad range of films — abstract, experimental, narrative fiction, and documentary — all of which are being produced outside federal agencies such as the CFDC, NFB, and CBC. Out of the colloquium came plans for the formation of a national association and for

the development of a film exhibition circuit. Since the colloquium, participants have also created a national newsletter.

### **Art Bank**

During the course of the year, the Canada Council received a report on the Art Bank which it had commissioned from Dr. Davidson Dunton. In his report Dr. Dunton confirmed the Council's belief that the Art Bank is an effective and efficient means of support and promotion for visual artists and their art. One of Dr. Dunton's major recommendations was that the Bank expand its promotional activities in order to stimulate rentals and increase interest in Canadian art. As a consequence, the Art Bank has decided to hold rental exhibitions each year in different Canadian cities, where the public and potential clients can view a substantial number of works from the collection.

The Bank also continues to loan many works for exhibitions organized by other institutions, thus serving as an active 'lending library' of contemporary Canadian art. In 1979-80 the Bank also responded to requests for exhibitions in Canada, France and the United States and sent eight exhibitions to various international centres.

The major work of the Art Bank, of course, is the purchase and rental of works of contemporary Canadian art. In 1979-80 the Bank purchased 564 works, bringing the number of works in its collection to 8,987. During the year the Bank also increased the number of works on rental, from 4,425 (52 per cent of the collection) in 1978-79 to 4,907 (54 per cent) this year. An additional 308 works were loaned for exhibits and special projects, substantially increasing the percentage of the collection on public display during the year.

The Bank also continued to fund its Special Purchase Assistance Program. This program is directed to public art galleries to provide matching grants for the purchase of contemporary Canadian art for the galleries' permanent collections. This year \$101,000, generating twice that sum through the *matching principle*, was distributed to 14 institutions for the purchase of 113 works of art.

One of the ironic consequences of the growing Canadian and international interest in the Art Bank is that the Bank has become a victim of its own success. As its collection expands, more staff members are required to serve the clients. But in a time of budgetary restraint, it is hard to find funds to hire more people. Naturally, this problem is both gratifying and frustrating for the Council. Staff at present cope with this situation as best they can; it confirms again, however, the Council's need for increased funding.

1%	\$ 47	Architecture
4%	189	Dance
4%	205	Film
24%	1,172	Music
1%	44	Multidisciplinary
3%	157	Performance Art
5%	226	Photography
9%	413	Theatre
2%	102	Video
31%	1,512	Visual Arts
16%	752	Writing
<b>\$4,819</b>		<b>Total (\$'000)</b>

One of the most frequent questions people ask about the Canada Council is how recipients of Council grants are chosen. People are naturally most curious about how grants to individual artists, the responsibility of the Arts Awards Service, are assessed.

The answer seems to be simplicity itself: each year the Council asks hundreds of independent professionals in the arts to assess grant applications, either as individual assessors or as members of juries. The Canada Council is not unique in its use of independent professionals as adjudicators: many arts councils in Canada and elsewhere in the Western world use a similar system, as do other Canadian agencies awarding grants in science, engineering, the humanities and social sciences. But the Council is known – and we believe respected – both in Canada and abroad for its highly developed jury and assessment process.

The simple principle of assessment by “outside” professionals is highly complex in practice, as any Council staff member or any one who has ever sat on a jury will confirm. A brief description of how a jury is put together reveals just how complex the process is.

What qualities must the Council look for when selecting a jury?

First, the jury must accurately reflect the needs and interests of the candidates. If, for instance, a significant number of scriptwriters apply for grants to filmmakers, the jury must contain scriptwriters; sculptors must be represented on a visual arts jury if a number of sculptors are competing. Jurors must also be sensitive to the art of the candidates’ region; both established and new artists should be represented on a jury, and

practitioners in certain specialities and art forms within a discipline must be included. In the field of dance, for example, choreographers, dancers and teachers in modern dance, ballet, and classical Indian dance are usually required. Council staff also attempt to find new jurors, so that one juror does not repeatedly sit on juries and the same combination of jury members is not often repeated. When choosing jurors, Council staff must also be aware of possible bias – personal or artistic – and strive to avoid it.

The assessment procedures in the various disciplines sometimes involve very complex (and expensive!) logistical problems. In most disciplines, juries do not simply read applications; they screen films, listen to tapes or conduct auditions. This year, for instance, the Council hired the string section of a symphony orchestra for the audition of orchestra and choir conductors, at a cost of \$2,000. To assess singers and performers in classical music requires two steps: a pre-selection stage in which tapes supplied by the applicants, who usually number about 250, are assessed, followed by a tour by the jury from Vancouver to Paris to audition the remaining candidates. Jurors for this competition may be required to spend a full month of their time to complete the process. To audition dancers, staff must reserve studios and hire accompanists, and to audition dance teachers, also arrange that entire classes of young ballet students are available.

In one of this year's competitions in the visual arts the applications and slides of over 200 candidates were assessed in a week-long jury sitting. The candidates who remained after pre-selection (about half of the original applicants) were then asked to submit three

works, which were assembled at a central warehouse, where the jury spent another week studying the works and making final decisions on awards.

To find jurors willing and able to undergo exhausting jury meetings, when they are of necessity professional artists who must work at their own art and respect their professional commitments, is no easy task. Because the staff deliberately seeks out new jurors, who will bring fresh insights to the process, the job becomes even more complicated. The number of potential jury members is finite, especially in a country with a relatively small population. The Council is thus deeply grateful to the hundreds of Canadian artists who each year agree to serve on juries.

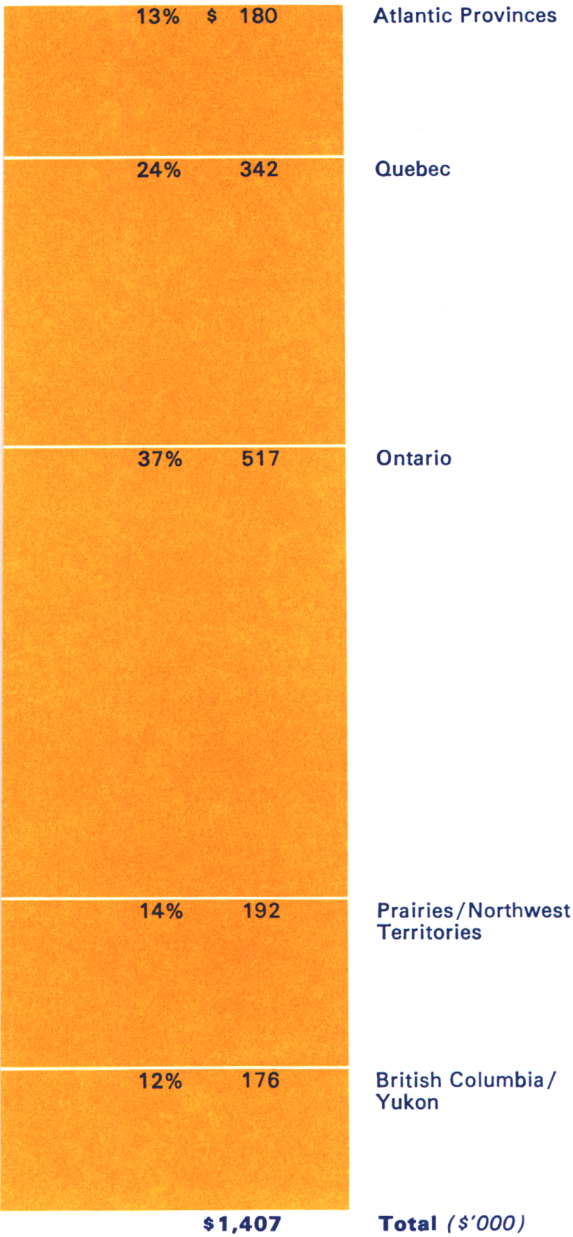
Once the complex logistical problems of arranging juries are solved, the doors are locked and the anxious candidates watch from afar for the white smoke or black. The juries sift through the hundreds of applications and support material long into the night, pausing occasionally for caffeine and nicotine. Small wonder that most jury members are not immediately anxious to repeat the experience!

Like all Council programs, the program of support to individual artists changes with the times, reflecting the evolution of new art forms and increasing awareness of particular needs in the various disciplines. In 1979-80, for instance, the Arts Awards Service for the first time set up a formal program of assistance in the field of Performance Art. The result was a doubling of the number of applicants in this exciting new field.

The Arts Awards Service will continue to modify its programs in an attempt to better serve the needs of the individual Canadian artist, who after all is the centre of artistic activity. But the core of the program – assessment by independent professionals – will not change. Complex as it is, it is still the most just means available for choosing award recipients.



# Explorations



Who receives support under the Explorations program? Recipients include non-fiction writers who are known and published – or unknown and unpublished; aspiring poets, novelists, screenwriters; lovers of history and of the Canadian heritage; actors, directors, technicians, arts administrators and coordinators, first-time film directors, dancers, choreographers, musicians, photographers, craftsmen and inventors. They are young or old, and they apply as individuals or in groups and organizations. In short, talented, interesting people from everywhere in the country are awarded Exploration grants.

And the projects match the applicants. Grants over the past year, as in every year of the program’s existence, have gone to support a whole range of projects in music, theatre, dance, writing, visual arts, crafts, history and heritage, to name but the most obvious. Some projects are of national significance, others are of regional or provincial importance – all promise to enrich the cultural and artistic life of Canada. It’s not surprising, then, that they take place everywhere: Explorations projects have found expression in prisons, galleries, theatres, warehouses, parks, churches, church basements, subway stations, barns, schools, on buses, streets, boats, wharves and even on the water and in the air – wherever the imagination leads.

For a program designed to take calculated risks, Explorations is remarkably successful. Up to a year’s work (and often it’s longer) on an average grant of from \$3,000 to \$5,000 – only obsessively imaginative people would work for that. And produce.

Writers working with the assistance of Explorations have already published 144 works, and more keep arriving each week. Among these are some of the most important and widely read publications in recent years, including Myrna Kostash’s *All of Baba’s*

*Children*, James Gray's *The Roar of the Twenties*, Joseph Lemieux's collection of Franco-Ontarian music (*Chansonnier franco-ontarien*), and a study of the traditional cuisine of Acadia by Marielle Boudreau. James Lorimer's book *The Developers* was produced with the help of Explorations, as was Thecla Bradshaw's exquisite *Cree Life: The Art of Allen Sapp*. Christina Newman's much-awaited study, *The Grits*, was begun with Explorations support. Indeed, Explorations is the most substantial form of public funding available to non-fiction writers and without its help many of these important projects, involving long-term research, could not be undertaken.

The Explorations program has a strong regional orientation. Grants are approved by five regional committees composed of members from different professions and then approved by a national committee and reviewed by the board of the Canada Council. Because of its regional base, the program has developed a heightened sensitivity to the needs and aspirations of the different areas of the country and has helped the Canada Council respond to them. This is particularly true of the Atlantic provinces, the Prairies and the North, but it also holds true for all areas outside major population centres.

Explorations has also served the Council – and so the arts in Canada – in another way. It has helped keep the Council in close touch with new developments in the professional arts fields. After initially funding new art forms and innovative developments in the arts through Explorations, the Council has frequently given its discipline sections responsibility for ongoing support. It was Explorations which first funded some of the

early parallel galleries, White Water Gallery in North Bay, Open Space Gallery in Victoria and the Western Front Society in Vancouver, for instance. Today these galleries receive assistance from the Visual Arts Section. Explorations similarly assisted the first Canadian video artists, who now can look for support to the video program of the Visual Arts Section.

Many fledgling theatre companies were helped over the professional hump with Explorations grants. The Théâtre expérimental de Montréal was among these, as were La Marmaille in Longueuil, Quebec, the Mummers Troupe of Newfoundland, Caravan Stage in Armstrong, B.C., the 25th Street House Theatre in Saskatoon, the Globe Theatre in Regina, Black Theatre Canada in Toronto, and the Great Canadian Theatre Company of Ottawa. In all, 51 theatre companies initially funded by Explorations now receive assistance as professional organizations from the Council's Theatre Section. Similarly, the Terminal City Dance Society of Vancouver was helped by Explorations and later attained the professional expertise required to receive funding from the Dance Section.

Explorations continues to be a broad, provocative, imaginative program which allows the Canada Council to respond to the creative activity of the country. So long as Canadians continue to explore new ideas and invent new approaches to established concepts – and there is no evidence they will ever stop! – Explorations will be there to help.

## Prizes and Special Awards

Each year the Canada Council offers a number of prizes and special awards in the cultural field. They are the Molson Prizes, offered to three Canadians for exceptional achievement in the arts, humanities and social sciences; the Governor General's Literary Awards, to the writers of three English-language and three French-language works of fiction, non-fiction, and poetry or drama; Translation Prizes, for the best translations of Canadian books, one from English to French and one from French to English; and Children's Literature Prizes to Canadian writers or illustrators of books for young people.

The Molson Prizes for 1979 were awarded to Lois Marshall, singer, Toronto; Robert Weaver, editor and radio producer, Toronto; and Michel Brault, filmmaker, Montreal.

The 1979 winners of the Governor General's Literary Awards were: for fiction, Jack Hodgins for *The Resurrection of Joseph Bourne* (Macmillan) and Marie-Claire Blais for *Le sourd dans la ville* (Stanké); for non-fiction, Maria Tippet for *Emily Carr: A Biography* (Oxford University Press) and Dominique Clift and Sheila McLeod Arnopoulos for *Le fait anglais au Québec* (Libre expression); and for poetry, Michael Ondaatje for *There's a Trick with a Knife I'm Learning to Do* (McClelland and Stewart) and Robert Mélançon for *Peinture aveugle* (VLB Editeur).

The two winners of the Translation Prizes were Allan Van Meer and Colette Tonge. Mr. Van Meer received his award for his English versions of three plays published by Simon and Pierre: *Greta the Divine*, a translation of Rénauld Tremblay's *La céleste Gréta*; *Looking for a Job*, a translation of Claude Roussin's *Une job*; and *A Little Bit*

*Left*, a translation of Serge Mercier's *Encore un peu*. Mrs. Tonge received her award for *La danse des ombres* (Éditions Québec-Amérique), a translation of Alice Munro's *Dance of the Happy Shades*.

The winners of the Children's Literature Prizes for 1979 were: for English-language books, Barbara Smucker for her novel *Days of Terror* (Clarke, Irwin) and Laszlo Gal for the illustration of *The Twelve Dancing Princesses* (Methuen); for French-language books, Gabrielle Roy for her story *Courte-Queue* (Stanké) and Roger Paré for the illustration of *Une fenêtre dans ma tête* (La Courte Echelle).

On behalf of the Government of Canada, the Canada Council administers Canadian participation in two prizes: the Canada-Australia Literary Prize, presented in alternate years to an English-language Canadian or Australian writer, and the Canada-Belgium Literary Prize presented alternately to a French-language Canadian or Belgian writer. In 1979 Belgian writer Hubert Juin received the Canada-Belgium award, and Canadian writer Michael Ondaatje won the Canada-Australia prize.

Each year the Canada Council also awards the Peter Dwyer Scholarships to the most promising students at the National Theatre School and the National Ballet School. The 1979 winners at the National Theatre School were: Frédéric Bédard, Jean Crépeau, Juliet Daunt, Dana Fetherstonhaugh, Ronald Lea and Denis Roy. Winners at the National Ballet School were: Anne Adair, Owen Montague, Pierre Paradis, Barbara Smith and Rachel Taylor.

A small number of senior artists who have been awarded Arts Grants "A" are designated each year as holders of Victor Martyn Lynch-Staunton Awards. The 1980 recipients were: Patricia Beatty, choreographer; Ronald Martin, painter; and Henry Saxe, sculptor.

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.





11%	\$ 120	Izaak Walton Killam Memorial Scholarships	Funded by the late Mrs. Dorothy J. Killam, the Killam Program of the Canada Council 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."
70%	739	Research Fellowships	The Killam Program currently offers three types of awards through an annual competition. The awards support scholars of exceptional ability engaged in research projects of broad significance and wide interest. A committee composed of 13 members representing disciplines in the humanities, social sciences, natural sciences, medicine and engineering is responsible for choosing award winners. The Killam awards are intended to complement research support already available.
19%	197	Research Associateships	The Izaak Walton Killam Memorial Scholarships in Science, Engineering and Medicine, the most prestigious of the awards, reflect Mrs. Killam's interest in these three broad fields. They 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. Candidates for Memorial Scholarships must be nominated by experts in their respective fields.
\$1,056		Total (\$'000)	Killam Research Fellowships are offered in support of advanced research in any of the humanities, the social sciences, the natural sciences, medicine, and engineering, as well as research linking any of the disciplines within these broad fields. The purpose of a

Research Fellowship is to provide released time to an established scholar who wishes to pursue independent research.

Killam 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. Although award holders must do some teaching, they are expected to make research their primary activity.

In the 1979-80 competition, the demand for the three types of Killam awards continued to be high. Applications for Research Fellowships were submitted by a record total of 160 scholars, of whom 12 were given awards. In addition, renewals were granted to eight Research Fellows. Ninety-four young scholars applied for Research Associateships, and a total of 12 associateships were awarded, including six new awards and six renewals. The Killam Selection Committee also considered 20 nominees for the Izaak Walton Killam Memorial Scholarships.

Memorial Scholarships for 1980-81 were awarded to three eminent Canadian scholars.

Dr. A. E. Litherland, University Professor at the University of Toronto, received his award to continue his work in developing the technique of ultra-sensitive mass spectrometry for carbon 14-dating and detection of other rare isotopes. A distinguished nuclear physicist, Dr. Litherland has developed certain experimental techniques which are now standard throughout the world.

Dr. J. M. McKenzie, Professor of Medicine at McGill University and Chief Physician at Montreal's Royal Victoria Hospital, received his Memorial Scholarship to continue his investigation of the receptor-antibody interaction underlying Graves'

Disease (hyperthyroidism). Dr. McKenzie has an outstanding international reputation in the field of thyroid physiology, particularly for his contributions to knowledge of the pathogenesis of Graves' Disease and for the assay method he developed to study hyperthyroidism.

Dr. D. W. Strangway of the University of Toronto received his award to consolidate his previous work into books on the physics and geology of the moon and on the magnetic fields and history of the planets, as well as to undertake a multidisciplinary geological, geophysical and geochemical study of a section of the Precambrian Continental Crust. Professor Strangway, a geophysicist of international reputation, is known best as principal investigator of the lunar rock samples in the NASA Apollo Program.

In contrast to the Memorial Scholarships, Research Associateships are intended to help promising young scholars initiate research careers in any discipline. Young Research Associates are currently engaged in such projects as an economic and social history of Cape Breton, studies in laser spectroscopy, and research on various topics in mathematical economics. In the two competitions for Research Associateships to date, Killam Committee members have strongly commended the high quality of research proposals and emphasized the overall caliber of the young applicants.

Committee members have found the quality of proposals submitted by Research Fellowship applicants equally encouraging.

This year's winners of Research Fellowships include Vincent Lemieux, Professor of Political Science at the Université Laval, whose project is of particular interest and importance in Canada's current political situation. Professor Lemieux is engaged in a study of government, political parties and society in Quebec in the period since 1944.

In a more esoteric vein, Sidney Afriat, Professor of Economics at the University of Ottawa, is pursuing highly theoretical studies of basic elements of microeconomics. Professor Afriat's work is of particular interest to economists who are engaged in the design and interpretation of index numbers, which are essential for measuring and describing economic change.

Professor I. K. Steele, Professor of History at the University of Western Ontario, was awarded a Research Fellowship to continue his studies of communications between the English Atlantic communities and Britain between 1675 and 1740. Professor Steele's earlier work on this subject has already been acclaimed by historians for its fresh and convincing interpretation of the period.

Other Killam Research Fellows are involved in research in a wide variety of disciplines. W. R. Peltier, Professor of Physics at the University of Toronto, is engaged in the construction of thermal convection

models of continental drift, while Frank H. Clarke, Associate Professor of Mathematics at the University of British Columbia, is working on studies of the theory and applications of generalized gradients in mathematics, economics and planning. Other research projects currently under way include a philosophical analysis of the historical concept of causation and an edition of the treatises of medieval grammarian Robert Kilwardby.

These examples offer only a limited indication of the broad range of research projects funded by the Killam Program. With the exception of the arts, literally any kind of advanced scholarship is eligible for Killam support. While the program has undergone significant changes over the years, the individuals supported with Killam awards have consistently either satisfied or exceeded the high standards of scholarly excellence stipulated by Mrs. Dorothy Killam in her bequest. It may be expected that this year's Killam winners similarly will confirm the wisdom of Mrs. Killam's foresight and generosity.





In 1946 Canada became a founding member of the United Nations Educational, Scientific and Cultural Organization. Like the other Member States, Canada agreed to make suitable arrangements for Canadian organizations interested in educational, scientific and cultural matters to share in the work of Unesco, preferably through a national commission broadly representative of the government and such organizations.

This commitment was honored in 1957, when the Canada Council was created. The new Council's initial mandate embraced the humanities and social sciences as well as the arts, and the federal government decided to make the Council responsible also for establishing a national commission for Unesco and providing its secretariat.

For more than 20 years the Canadian Commission for Unesco has fulfilled the role to which Canada agreed in 1946. Operating within the Canada Council, it serves as a liaison between various concerned Canadian groups and the international organization of Unesco, which has its headquarters in Paris. In addition, the Commission plays a consultative role on behalf of the Canadian government in matters which concern Unesco.

The activities of the Commission are in great measure determined by the work and schedule of the international organization and its principal components, chief among them the General Conference. The last

session of the General Conference was held in Paris in October-November 1978, and the next is scheduled for Belgrade in September-October 1980. The activities described in this Annual Report took place between those two sessions and were mainly devoted to work in progress.

Following are several examples of the Commission's activities, illustrating both the role played by the Commission in respect of Canadian participation in the work of Unesco and the support provided by Unesco for Canadian activities within its mandate.

### **Man and His World**

For the second consecutive year Unesco, with the help of the Canadian Commission, has sponsored a pavilion at the Man and His World exhibition site in Montreal. The pavilion's activities, on the theme of the International Year of the Child, attract a great number of visitors, both young and old. The program was enhanced this year by the visit of the celebrated writer, actor and man of the theatre Peter Ustinov. Mr. Ustinov is one of the authors of a new Unesco publication, *What kind of world are we leaving our children?*

### **Symposium on the Mass Media and Adult Education**

Through a television link-up by telecommunication satellite, the Director-General of Unesco, Mr. Amadou Mahtar M'Bow, speaking from Paris, addressed experts gathered together in the Canada Council board room in Ottawa for an international symposium on "Improving the Contribution of the Mass Media to Adult Education". Chaired by Professor John C. Cairns, Director of the Centre for International Programs at the University of Guelph, the symposium included 20 specialists in the field from countries throughout the world. A summary of the proceedings has been published as one of the Canadian Commission's *Occasional Papers*.

### **Man and the Biosphere**

In 1978 Canada was reelected for a five-year term to the International Coordinating Council for the Man and the Biosphere program (ICC/MAB). Dr. J. M. Harrison, vice-chairman of the Canadian Commission for Unesco and chairman of the Canadian Committee for MAB, represents Canada on the International Coordinating Council. In April 1979 the Commission took on temporary responsibility for the secretariat of the Canadian Committee.

On August 8, 1979, Waterton Lakes National Park in the southwestern corner of Alberta was officially proclaimed a "biosphere reserve". It is the second Canadian site so designated, among some 160 ecological reserves in 40 countries. The first Canadian

reserve named was the Gault estate at Mont Saint-Hilaire, Quebec. With the adjacent Glacier National Park in the United States, Waterton becomes the first international biosphere reserve.

### **World Heritage Convention**

Canada ratified the Convention concerning the protection of the world cultural and natural heritage in July 1976, after several Canadian experts had helped to draft it. The Convention provided for establishment of a World Heritage List comprising those cultural and natural sites throughout the world which are considered to be of universal value. Sites named to the list are assured special measures to protect their integrity and special character for future generations.

At the request of Canada, the World Heritage Committee has to date recognized one cultural site and three natural sites in Canada. The sole Canadian cultural site designated thus far is L'Anse aux Meadows National Historic Park in Newfoundland. The three natural sites are Dinosaur Provincial Park in Alberta, Nahanni National Park in the Northwest Territories, and Kluane National Park and the Wrangell-St. Elias National Monument. The latter two, located partly in the Yukon and partly in Alaska, were designated at the joint request of Canada and the United States.

### **The Philosophy of Culture**

In September 1979 in Ottawa, the Canadian Commission hosted an international meeting of experts invited by Unesco to address the subject of "A Philosophical Examination of the Problems Involved in the Study of Cultures". The Chairman of the Canadian Commission, Vianney Décarie, professor of philosophy at the Université de Montréal, opened the meeting, which was presided over by Professor Jerzy A. Wojciechowski of the University of Ottawa. A report of the meeting will be published later in 1980 by the Unesco secretariat.

### **Participation of Canadian Specialists in the Work of Unesco**

During the year, the Canadian Commission facilitated the participation of Canadian specialists in several meetings of experts convened by the Director-General of Unesco. These meetings covered a number of diverse subjects, among them "the relationship between education and work" and "statistics and cultural indicators".

For further information on the work of the Canadian Commission, readers may request copies of the Secretary-General's Report for 1979-80, the Commission's *Bulletin*, and its *Occasional Papers*.





Within the branch of the Canada Council responsible for administrative activities, two sections had a particularly eventful year in 1979-80.

### **Information Systems**

The Information Systems Section is small in size, numbering only eight staff, but through the use of its electronic wizardry – computers and a high-speed printing facility – it produces a prodigious amount of work. Its baseload is the Council's financial and statistical records, but the facilities are producing other dividends as well.

For example, the section has developed a classified list of over 340,000 names and addresses to enable the Council to communicate effectively with its public and the media. Preparing the list involved the equivalent of one person for a year – producing the astonishing volume of over 1,000 addresses per working day.

Through the efforts of this section, the Council is also automating the Supplement to the Annual Report, which provides complete lists of all Council grant recipients and

the amounts of their grants. In 1978-79 the section for the first time processed and photo-composed the data for these lists. With increased use of its computer-based financial and records system, the Council should be able to speed up production of the Supplement and reduce its costs.

The Council took a step toward the office of the future this year by acquiring three word-processing machines. At the moment these machines are reducing the costs of certain Council publications like the *Facilities Directory for the Performing Arts*, currently being prepared by the Touring Office.

Information Systems staff also completed the design of a management information system for the Art Bank this year; the system will involve a modern process for inventory control and production of an up-to-date catalogue of Art Bank works.

## **Research and Evaluation**

In order to design, operate and evaluate its programs in support of the arts, the Council has need of two distinct but related types of information. The first is the expert opinion of professional artists, critics and others with a living, working relationship with the arts. This advice is available to the Council through the hundreds of assessors and jury members it consults each year, as well as through the artists who sit on the Council's Advisory Arts Panel.

A second type of information required to guide and assess Council activities is socio-economic information derived through applied statistics and other techniques of the social and management sciences. To accumulate such information and to monitor the scope and success of Council activities is part of the mandate of the Research and Evaluation Section. This section has responsibility for assembling information and undertaking studies as requested by Council management and the Council board.

During 1979-80 Research and Evaluation conducted a number of major internal research projects for the Council. One of these studies, initiated and completed this year, was an analysis of trends in Canada

Council support of the arts from 1971-72 to 1978-79. The section also developed an integrated research program to support a study of the National Theatre School currently being conducted by Dr. Davidson Dunton. In addition, several projects were under way to create and update monitoring systems for Council programs.

Besides these major activities, the section responded during the year to nearly 100 requests for statistical information from the federal government, the arts community, Council staff, the press and the general public.

**Other Services**

The Canada Council is administratively self-contained: it has its own printing shop, which last year printed 7 million pages; it annually processes 20,000 cheques; its public relations service last year distributed approximately 7,500 brochures and publications and responded to some 2,000 requests for information. The Council also maintains its own mail-room, finance, accounting, office services, personnel, and translation sections. Though little known beyond Council premises, all these sections in their different ways help create an efficient operation and thus indirectly serve the arts in Canada.





## 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 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, 1980, was as follows: Frank Case, Chairman; Germain Perreault, Vice Chairman of the Council and Chairman of the Board, Banque Nationale du

Canada; Raymond Primeau, professor at the Université de Montréal; Alan Hockin, Vice President of Investments, Toronto Dominion Bank; and Gordon Dowsley, member of the Council and Comptroller of the Crown Life Insurance Company. 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, 1980 and March 31, 1979 follows:

## Endowment Account

<i>(in thousands of dollars)</i>	Book Value March 31		Market Value March 31	
	1980	1979	1980	1979
Short-term investments	10,532	1,500	10,389	1,500
Canada, provincial, municipal bonds	19,696	19,340	16,081	18,660
Corporate bonds	20,810	20,467	16,781	19,984
Mortgages (principally NHA)	7,221	8,261	4,905	6,941
Equities	12,246	15,773	17,136	20,765
<b>Total</b>	<b>70,505</b>	<b>65,341</b>	<b>65,292</b>	<b>67,850</b>

## Financial Statement

The estimated market value was \$5.2 million below cost, compared with \$2.5 million above cost the previous year. This reflects a weakening of the investment markets in 1979 and 1980. Net realized profits of \$3.3 million were experienced during the year, the result of trading securities at prices above cost. This compares with a net realized profit of \$.2 million last year. The profit reserve against future securities trading was \$5.8 million at March 31, 1980. The yield on the Endowment Fund was increased to 10.00% from 8.6% in 1979.

The Killam Fund portfolio was \$13.4 million at March 31, 1980, and the yield increased to 9.2% from 8.6% a year earlier. This increase was the result of improved interest rates during the year and changes within the portfolio. The market value was \$1.5 million below cost, changed from \$.1 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, 1980, of \$.5 million below cost, compared with \$.1 million in 1979. The yield increased to 8.9% from 8.0% 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 a donation during the year of \$200 from Maurice Dupasquier of Casselman, Ontario.

## Auditor General's Report

The Honourable Francis Fox, P.C., M.P.  
Secretary of State  
Ottawa, Ontario  
and  
Chairman  
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, 1980 and the statements of operations and surplus of the Endowment Account and the statement of operations 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, 1980 and the results of its operations for the year then ended in accordance with the accounting policies set out in Note 2 applied on a basis consistent with that of the preceding year.

(Signed) J. J. Macdonell  
Auditor General of Canada

Ottawa, Ontario  
June 6, 1980

(Statutory Endowment Fund and Parliamentary Grant)

## Assets

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**The Canada Council**  
(Established by the Canada Council Act)

**Liabilities**

	1980	1979
Bank indebtedness	\$ 103,084	\$ —
Accounts payable and accrued liabilities	913,728	519,985
Deferred revenue	202,796	243,707
Approved grants payable	12,190,129	11,087,355
	<b>13,409,737</b>	<b>11,851,047</b>

**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	5,805,932	2,512,111
Reserve for contingencies (Note 4)	1,100,000	1,100,000
Reserve for programme commitments (Note 4)	—	900,000
Unappropriated	1,756,559	2,077,686
	<b>8,662,491</b>	<b>6,589,797</b>
	<b>58,662,491</b>	<b>56,589,797</b>
	<b>\$72,072,228</b>	<b>\$68,440,844</b>

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

Approved:  
(Signed) Claude Gauthier, *Treasurer*

(Signed) Charles A. Lussier, *Director*



## Special Funds

### Balance Sheet as at March 31, 1980

#### Assets

	1980	1979
Cash	\$ 155,060	\$ 280,464
Interest accrued on investments	376,980	366,281
Investments (Note 5)	18,181,325	17,752,243
Securities held for redemption in accordance with the terms of the gift (par value \$2,253,750) at nominal value (Note 6)	1	1
Rights to, or interest in estates, at nominal value (Note 6)	3	3
	<b>\$18,713,369</b>	<b>\$18,398,992</b>

**The Canada Council**  
(Established by the Canada Council Act)

**Liabilities**

	1980	1979
Accounts payable	\$ 141,623	\$ 133,193
Approved grants payable	1,162,444	1,389,000
	1,304,067	1,522,193

**Equity**

Principal	16,871,736	16,621,389
Surplus:		
Accumulated net gains on disposal of investments	224,444	55,530
Unappropriated	313,122	199,880
	537,566	255,410
	17,409,302	16,876,799
	<b>\$18,713,369</b>	<b>\$18,398,992</b>

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

Approved:  
(Signed) Claude Gauthier, *Treasurer*

(Signed) Charles A. Lussier, *Director*

## Endowment Account

### Statement of Surplus for the year ended March 31, 1980

	Accumulated net gains on disposal of investments		Reserve for contingencies		1980
	1980	1979	1980	1979	
Balance at beginning of the year, as previously stated	\$ 2,512,111	\$ 2,307,800	\$ 1,100,000	\$ —	\$ 900,000
Prior period adjustment (Note 9)	—	—	—	—	—
Balance at beginning of the year, as restated	2,512,111	2,307,800	1,100,000	—	900,000
Net gains on disposal of investments	3,293,821	204,311	—	—	—
Unappropriated surplus transferred to reserve for contingencies	—	—	—	1,100,000	—
Unappropriated surplus transferred to reserve for programme commitments	—	—	—	—	—
Reserve for losses on disposal of investments — no longer required	—	—	—	—	—
Reserve for programme commitments — no longer required	—	—	—	—	(900,000)
	5,805,932	2,512,111	1,100,000	1,100,000	
Excess of expenditure over revenue	—	—	—	—	—
Balance at end of the year	\$5,805,932	\$2,512,111	\$1,100,000	\$1,100,000	\$ —
The accompanying notes and schedule are an integral part of the financial statements.					

# The Canada Council

Reserve for programme commitments 1979	Reserve for losses on disposal of investments		Unappropriated			Total	
	1980	1979	1980	1979	1980	1979	1979
\$ —	\$ —	\$ 2,000,000	\$ 2,077,686	\$ 4,533,728	\$ 6,589,797	\$ 8,841,528	
—	—	—	—	2,324,239	—	2,324,239	
—	—	2,000,000	2,077,686	6,857,967	6,589,797	11,165,767	
—	—	—	—	—	3,293,821	204,311	
—	—	—	—	(1,100,000)	—	—	
900,000	—	—	—	(900,000)	—	—	
—	—	(2,000,000)	—	2,000,000	—	—	
—	—	—	900,000	—	—	—	
900,000	—	—	2,977,686	6,857,967	9,883,618	11,370,078	
—	—	—	1,221,127	4,780,281	1,221,127	4,780,281	
<b>\$900,000</b>	<b>\$ —</b>	<b>\$ —</b>	<b>\$1,756,559</b>	<b>\$2,077,686</b>	<b>\$8,662,491</b>	<b>\$6,589,797</b>	

## Special Funds

### Statement of Operations and Changes in Equity for the year ended March 31, 1980 (Note 6)

	Izaak Walton Killam Memorial Fund for Advanced Studies	Special Scholarship Fund	Molson Prize Fund	Lynch- Staunton Fund
<b>Statement of Operations and Unappropriated Surplus</b>				
Revenue				
Income earned on investments	\$ 1,195,509	\$ 201,273	\$ 71,164	\$ 80,869
Net loss on disposal of investments	—	—	—	—
	1,195,509	201,273	71,164	80,869
Administration expenses	121,214	20,408	3,000	—
	1,074,295	180,865	68,164	80,869
Net income capitalized	107,429	18,086	—	—
	966,866	162,779	68,164	80,869
Grants authorized	881,678	173,790	60,000	59,938
Excess of revenue over expenditure (expenditure over revenue)	85,188	(11,011)	8,164	20,931
Unappropriated surplus at beginning of the year	7,171	28,708	10,775	127,286
Unappropriated surplus at end of the year	\$ 92,359	\$ 17,697	\$ 18,939	\$ 148,217
<b>Principal</b>				
Balance at beginning of the year	\$ 12,435,629	\$ 1,998,244	\$ 900,000	\$ 699,066
Cash received during the year	—	118,618	—	—
Net income capitalized	107,429	18,086	—	—
Balance at end of the year	\$ 12,543,058	\$ 2,134,948	\$ 900,000	\$ 699,066
<b>Accumulated net gains on disposal of investments</b>				
Balance at beginning of the year	\$ —	\$ —	\$ 499	\$ 55,031
Net gain (loss) on disposal of investments	101,739	44,324	9,296	13,555
Balance at end of the year	\$ 101,739	\$ 44,324	\$ 9,795	\$ 68,586

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	Total 1980	Total 1979
\$ 9,970	\$ —	\$ —	\$ 63,595	\$ —	\$ 1,622,380	\$ 1,476,193
—	—	—	—	—	—	46,962
9,970	—	—	63,595	—	1,622,380	1,429,231
—	—	—	—	—	144,622	133,192
9,970	—	—	63,595	—	1,477,758	1,296,039
9,970	—	—	—	—	125,515	113,017
—	—	—	63,595	—	1,352,243	1,183,022
—	—	—	63,595	—	1,239,001	2,463,738
9,970	—	—	—	—	113,242	(1,280,716)
25,940	—	—	—	—	199,880	1,480,596
<b>\$35,910</b>	<b>\$ —</b>	<b>\$ —</b>	<b>\$ —</b>	<b>\$ —</b>	<b>\$ 313,122</b>	<b>\$ 199,880</b>
\$ 1	\$ 1	\$ 1	\$ 588,347	\$ 100	\$ 16,621,389	\$ 15,795,064
—	—	—	6,204	10	124,832	713,308
—	—	—	—	—	125,515	113,017
<b>\$ 1</b>	<b>\$ 1</b>	<b>\$ 1</b>	<b>\$594,551</b>	<b>\$110</b>	<b>\$16,871,736</b>	<b>\$16,621,389</b>
\$ —	\$ —	\$ —	\$ —	\$ —	\$ 55,530	\$ 82,701
—	—	—	—	—	168,914	(27,171)
<b>\$ —</b>	<b>\$ —</b>	<b>\$ —</b>	<b>\$ —</b>	<b>\$ —</b>	<b>\$ 224,444</b>	<b>\$ 55,530</b>

## Endowment Account

### Schedule of Administration Expenditure for the year ended March 31, 1980

	Arts
Salaries and wages	\$ 2,634,129
Employee benefits	264,411
Assessors' fees, committee meetings and members' honoraria	712,146
Rent and maintenance	63,652
Communications	—
Staff travel	366,701
Professional services	102,870
Printing and publications	115,921
Council meetings, including members' honoraria	—
Data processing	—
Office supplies and expenses	—
Duplicating	—
Safekeeping charges	—
Furniture and equipment	—
Freight and storage	21,714
Sundry	5,635
	<b>\$4,287,179</b>

# The Canada Council

Canadian Commission for Unesco	General	Total 1980	Total 1979
\$ 328,777	\$ 1,488,776	\$ 4,451,682	\$ 4,116,078
32,002	165,986	462,399	438,933
6,500	—	718,646	701,909
—	631,350	695,002	619,528
—	468,579	468,579	508,580
31,353	36,275	434,329	348,721
—	199,941	302,811	177,874
—	162,578	278,499	198,521
38,006	156,293	194,299	117,699
—	141,264	141,264	121,293
11,700	80,317	92,017	103,997
—	60,679	60,679	59,140
—	39,450	39,450	39,871
—	32,132	32,132	101,859
—	—	21,714	14,854
17	15,309	20,961	38,853
<b>\$448,355</b>	<b>\$3,678,929</b>	<b>\$8,414,463</b>	<b>\$7,707,710</b>

**Statement of Operations  
for the year ended March 31, 1980**

**Revenue**

	1980	1979
Grant from Canada	\$ 41,116,000	\$ 39,152,000
Interest and dividends	6,958,508	7,621,842
Cancelled grants authorized in previous years and refunds	729,572	538,991
Art Bank rental fees	318,218	272,040
	49,122,298	47,584,873

**Expenditure**

<i>Arts</i>		
Grants and services	41,285,842	41,730,375
Administration (Schedule)	4,287,179	3,781,888
Purchases of works of art (Notes 2 and 7)	509,408	757,564
	46,082,429	46,269,827
<i>Canadian Commission for Unesco</i>		
Administration (Schedule)	448,355	399,117
Grants	133,712	187,505
	582,067	586,622
<i>General administration</i> (Schedule)	3,678,929	3,526,705
Total expenditure	50,343,425	50,383,154
Excess of expenditure over revenue before extraordinary item	1,221,127	2,798,281
Extraordinary item — loss on disposal of investments	—	1,982,000
<b>Excess of expenditure over revenue</b>	<b>\$ 1,221,127</b>	<b>\$ 4,780,281</b>

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

**1. Objectives and operations of the Council**

The Canada Council was established by the Canada Council Act in 1957. It is not an agent of Her Majesty. The objectives of the Council are to foster and promote the study and enjoyment of, and the production of works in the arts and, in particular, but without limiting the generality of the foregoing, the Council may, in furtherance of its objectives:

- (a) assist, cooperate with and enlist the aid of organizations, the objectives of which are similar to any of the objectives of the Council;
- (b) provide, through appropriate organizations or otherwise, for grants, scholarships or loans to persons in Canada for study or research in the arts in Canada or elsewhere or to persons in other countries for study or research in the arts in Canada;
- (c) make awards to persons in Canada for outstanding accomplishment in the arts;
- (d) arrange for and sponsor exhibitions, performances and publications of works in the arts;
- (e) exchange with other countries or organizations or persons therein knowledge and information respecting the arts; and
- (f) arrange for representation and interpretation of Canadian arts in other countries.

**2. Significant accounting policies**

**(a) Accounting basis**

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

**(b) Insured mortgages (Note 3)**

Insured mortgages are carried at cost; the difference between the cost and the face value is amortized on a straight-line basis over the remaining life of the insured mortgages.

**(c) Gains and losses on disposal of investments**

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

**(d) Grants**

Grants are charged to expenditure in the year for which they are approved by the Council. 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.

**(e) Works of art (Note 7)**

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

**(f) Capital assets**

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

**(g) Capitalization of income of Special Funds**

The Council capitalizes 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.

**(h) Termination benefits**

The Council does not record in its accounts the liability for termination benefits.

**(i) Other**

Except for the Parliamentary Grant, all monies or properties received by the Council pursuant to Section 20 of the Canada Council Act are accounted for in the Special Funds statements.



### 3. Endowment Account Investments

(in thousands of dollars)

	1980		1979	
	Cost	Market Value	Cost	Market Value
Short-term notes	\$ 10,532	\$ 10,389	\$ 1,500	\$ 1,500
Bonds and debentures	40,506	32,862	39,807	38,644
Shares	12,246	17,136	15,773	20,765
Insured mortgages (market value estimated)	7,221	4,905	8,261	6,941
	<b>\$70,505</b>	<b>\$65,292</b>	<b>\$65,341</b>	<b>\$67,850</b>

Net gains on disposal of investments during the year amounted to \$3,293,821 (\$204,311 in 1978-79). These gains were credited to "Accumulated net gains on disposal of investments".

### 4. Reserves

During 1978-79, the Council decided to establish two reserves for the following purposes:

- (a) Reserve for contingencies of \$1,100,000. The Council has retained this reserve as a hedge against the potential loss on disposal of investments in the portfolio as the existing "Accumulated net gains on disposal of investments" barely cover the unrealized market value loss at March 31, 1980.
- (b) Reserve for programme commitments of \$900,000 to provide for the funding of those grants programmes for which a commitment had been made by the Council but for which a recipient could not specifically be identified. Such reserve was not necessary in 1979-80 and was transferred to unappropriated surplus.

## 5. Special Funds Investments

(in thousands of dollars)

		1980		1979
	Cost	Market Value	Cost	Market Value
Short-term notes	\$ 840	\$ 840	\$ 588	\$ 588
Bonds and debentures	13,171	10,243	12,903	12,005
Shares	3,415	4,587	3,334	4,225
Insured mortgages (market value estimated)	755	495	927	762
	<b>\$18,181</b>	<b>\$16,165</b>	<b>\$17,752</b>	<b>\$17,580</b>

Net gains on disposal of investments during the year amounted to \$168,914 (net losses of \$74,133 in 1978-79). Gains in the current year were credited to "Accumulated net gains on disposal of investments". In 1978-79, \$27,171 was charged against "Accumulated net gains on disposal of investments" and the remaining \$46,962 was charged to operations.

proceeds from the redemption of these securities amounting to \$2,099,859. 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.

## 6. Bequests and gifts

The Council has received the following bequests and gifts:

### (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 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.

### (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, 1980, the Council has received

### (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 as to 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 programmes 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 there 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*

A bequest of \$594,551 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 \$63,595 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. The earnings in 1979-80 were \$10.

**7. Art Bank (Note 2)**

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, 1980 totalled approximately \$6,042,000 including \$509,000 purchased in 1979-80 (\$758,000 in 1978-79).

**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. Change in accounting policy**

During 1978-79 the Council retroactively changed its policy of determining grants payable by excluding certain programme commitments. Previously, the Council determined grants payable at the end of the fiscal year by including an element of programme commitments as well as the amount determined by the Council to be payable to specific recipients.

*A list of Council securities as at March 31, 1980, is available on request from the Council's Information Service.*

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# Appendices



# Advisory Bodies, Juries and Selection Committees\*

## Advisory Arts Panel

Sharon Pollock  
(*Chairman*)  
Michèle Rossignol  
(*Vice-Chairman*)  
Janet Amos  
Malcolm Black  
Peter Boneham  
Micheline Coulombe-  
Saint-Marcoux  
Fernand Dansereau  
(*until February 1980*)  
Paterson Ewen  
Sylvia Fraser  
John Greer  
John Hall  
Harold Horwood  
Roger Jones  
Allan King  
(*until February 1980*)  
Gatien Lapointe  
Wilfrid Lemoine  
Gilbert Lepage  
Roland Lepage  
André Major  
France Morin  
David Moroni  
Arlene Nimmons-Pach  
Cameron Porteous  
Gilles Potvin  
Harry Somers  
Gwen Thompson  
Sheila Watson  
Paul Wong  
Robert Rivard  
(*Member of the Council*)  
H. Arnold Steinberg  
(*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.

## Music

### Jury for Community Musicians Program

Jim Aulenbach  
Alex Pauk  
C. Stephen Smith

### Jury for Aid to Youth Orchestras

Jim Aulenbach  
Alex Pauk  
C. Stephen Smith

### Jury on Commissioning of Canadian Composers

Gabriel Charpentier  
Neil Chotem  
Gustav Ciamaga  
John Fodi  
Jacques Hétu  
Gregory Levin  
Phyllis Mailing  
Alex Pauk  
Harry Somers

### Jury on Assistance to Amateur Choirs

Elmer Iseler  
Marcel Laurencelle  
Wayne Riddell  
Jon Washburn

## Theatre

### Panel for English-Language Theatre Companies

Janet Amos  
Malcolm Black  
Dennis Foon  
Mallory Gilbert  
Maurice Podbrey  
Sharon Pollock  
Cameron Porteous  
Marc Schoenberg  
Thom Sokoloski  
Naomi Tyrell

### Panel for French-Language Theatre Companies

Jean-Luc Bastien  
Rémi Boucher  
Marie-Hélène Gagnon  
Marie-Francine Hébert  
Gilbert Lepage\*\*  
Roland Lepage  
Jean-Pierre Ronfard  
Michèle Rossignol  
Robert Spickler

\*\*October 1979 panel meeting only.

## Touring Office

### Touring Office Advisory Board

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

### Ex-officio Members

David Peacock  
(*Chairman*)  
Sandra Lynne LeBlanc  
(*Member of the Council*)  
Edward P. O'scapella  
(*Canadian Association of Artists' Managers*)  
Donald MacSweeney  
Jacques Montpetit

### Jury for Concerts Canada Program

Andis Celms  
Nicholas Goldschmidt  
David Y. H. Lui  
Hamilton McClymont  
Jean-Claude Picard

### Jury for Apprenticeship Grants

Gerry Eldred  
June Faulkner

\*\*\*Resigned November 1979.

Adrian Hoffman  
Yvan Saintonge  
Max Tapper

## Writing and Publishing

### Selection Committees for Book Purchases for Free Distribution English-Language Committee

Harry Bruce  
Bill Duthie  
Henry Kreisel  
Janet Lunn  
Judy Sarick  
Ronald Sutherland

### French-Language Committee

Michel Beaulieu  
Jean de Bonville  
Rachel Laplante  
Odette Legendre  
Laurent Mailhot  
Bernadette Renaud

### Juries for Aid to Periodicals English-Language Jury

Elizabeth Brewitt  
William French  
Terrence Heath  
Urjo Kareda  
Robert Kroetsch

### French-Language Jury

François-Marc Gagnon  
Lise Gauvin  
Gilles Potvin  
Pierre Savard  
Antoine Sirois

### Juries for Promotion of Books and Periodicals English-Language Jury

Michael de Pencier  
Eleanor Harman  
Irma McDonough  
William Roberts  
Paul Robinson  
Basil Stuart-Stubbs  
Diane Woodman



**French-Language Jury**

André Belleau  
Jacques Francoeur  
Jean-Marc Gagnon  
Gérard Leméac  
Jacques Martin  
Jean Paré  
Danielle Ros

**Selection Committees for the Program of Commissioned Translations of Major Works of English and French Canadian Literature**  
**English-Language Committee**  
Kildare Dobbs  
Campbell Hughes  
Ivan Owen

**French-Language Committee**

Maurice Fillion  
Thierry Viellard

**Juries on Book Publishing Grants**  
**English-Language Jury**

Ken Adachi  
Norman Horrocks  
David Stimpson  
Sheila Watson

**French-Language Jury**

Claude Aubry  
Paul-André Bourque  
André Major  
Paul-A. Martin

**Jury for Scottish-Canadian Writer-in-Residence Exchange Program**

George Johnston  
Mordecai Richler  
Sheila Watson

**English Public Readings Review Committee**

George Bowering  
Elizabeth Brewster  
Marian Engel  
Al Purdy  
Joe Sherman  
Audrey Thomas

**National Book Festival**  
**Regional Committees**

*Atlantic Provinces*  
Terence K. Amis  
(*New Brunswick*)  
Harry Baglole (Prince Edward Island)  
Dennis Cassivi  
(*Nova Scotia*)  
James De Finney  
(*New Brunswick*)  
Eric Norman  
(*Newfoundland*)

*Quebec*

Louis Dubé  
Yves Dubé  
Diana McNeil  
Angèle Pintal  
Yvon Rivard

*Ontario*

Betsy English  
Valerie Frith  
Pierre Levesque  
Audrey Livernois  
Lindsay Rogin  
Peter Such

*Prairies and Northwest Territories*

Sandra L. Birdsell  
(*Manitoba*)  
Virginia Davis  
(*Manitoba*)  
Jeannette Fish (N.W.T.)  
Juliette J. Henley  
(*Saskatchewan*)  
Kerry Longpré (Alberta)  
George Melnyk (Alberta)  
Craig Melvin  
(*Saskatchewan*)  
Alice Turner  
(*Saskatchewan*)  
David Williamson  
(*Manitoba*)

*British Columbia and Yukon*

Blair Barnes  
Michael Burch  
Shirley Fisher-Fleming  
Thora Howell  
Andreas Schroeder  
Alice Simpson

**Coordinators**

Ruth Clarke (*British Columbia/Yukon*)  
Catherine Keachie  
(*Ontario*)  
Louise Myette  
(*Quebec*)  
Paul Robinson  
(*Atlantic*)  
Anne Thompson  
(*Prairies*)

**Visual Arts and Art Bank**

**Jury for Public Art Galleries and Artist-Run Spaces**  
(*Project Assistance Program*)  
Pierre Desjardins  
Edythe Goodridge  
Michael Greenwood  
Doris Shadbolt

**Jury for Grants to Print Workshops**  
William Laing  
Gordon Smith  
Serge Tousignant

**Video Production Grants Jury**

Alan Barkley  
Jo-Anne Birnie-Danzker  
Colin Campbell

Helen Doyle  
Brian Dyson  
Peggy Gale  
Louise Gendron  
Glen Lewis  
Chantal Pontbriand  
Julien Poulin  
Barbara Steinman  
Michael Tims

**Film Production Grants Jury**

Peter Bryant  
Marcia Couelle  
Holly Dale  
Doug Eliuk  
Marc-André Forcier  
Guy Glover  
Vincent Grenier  
Claude Jutra  
Bill Kuhns  
Grant Munro  
David Rimmer  
André Thériault

**Members of Advisory Selection Committees for the Art Bank\***

Edmund Alleyne  
(*Montreal*)  
Dale Amundson  
(*Ottawa*)  
Burt Beaver (*Ottawa*)  
Luc Béland (*Sherbrooke, Ottawa, Toronto, London, Peterborough, Bath, Kingston*)  
Derek Besant (*Winnipeg, Saskatoon, Regina*)  
Robert Bowers (*Toronto*)  
Claude Breeze  
(*Montreal*)  
Dennis Burton (*Toronto*)  
Jean-Serge Champagne  
(*Calgary, Vancouver, Falkland, Saskatoon, Winnipeg*)  
Ann Clarke (*Edmonton*)  
Serge Clément (*Ottawa*)  
Robin Collyer (*Toronto, Peterborough, Bath, Kingston*)

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

Graham Coughtry  
(*Montreal*)  
Penny Cousineau  
(*Ottawa*)  
David Craven  
(*Edmonton, Lethbridge,  
Calgary, Midnapore*)  
Lucio de Heusch  
(*Montreal, Quebec,  
Chicoutimi*)  
Jennifer Dickson  
(*Sherbrooke*)  
Paterson Ewen  
(*Victoria, Vancouver*)  
Joe Fafard  
(*Montreal, Quebec,  
Chicoutimi*)  
Bruce Ferguson  
(*Halifax, Dartmouth,  
St. John's, St. Michael's,  
Saint John, Toronto*)  
Brian Fisher  
(*Winnipeg, Regina,  
Saskatoon*)  
Tom Gibson (*Ottawa*)  
Peter Gnass  
(*Toronto, Montreal*)  
Edythe Goodridge  
(*Halifax, Dartmouth,  
St. John's, St. Michael's*)  
Betty Goodwin  
(*Ottawa, Montreal*)  
Michel Goulet  
(*Ottawa*)  
Virgil Hammock  
(*Ottawa*)  
Doug Haynes  
(*Vancouver*)  
David Heath  
(*Ottawa*)  
Byron Henderson  
(*Ottawa*)  
Gershon Iskowitz  
(*Toronto*)

Robin MacKenzie  
(*Ottawa*)  
Liz Major  
(*Vancouver*)  
Robin Mayor  
(*Vancouver, Falkland*)  
John McEwen  
(*Toronto, London*)  
Millie McKibbin  
(*Ottawa*)  
Robert Michener  
(*Ottawa*)  
Michael Mitchell  
(*Ottawa*)  
Claude Mongrain  
(*Winnipeg, Regina,  
Saskatoon*)  
France Morin  
(*Montreal*)  
Bobbie Oliver  
(*Toronto*)  
Toni Onley  
(*Victoria, Hornby Island*)  
Bruce Parsons  
(*Montreal*)  
Chantal Pontbriand  
(*Toronto*)  
Richard Prince  
(*Vancouver*)  
Gordon Rayner  
(*Toronto, Montreal*)  
Fred Ross  
(*Saint John*)  
Henry Saxe  
(*Toronto, Montreal,  
Val David, Coaticook*)  
Sandra Semchuk  
(*Ottawa*)  
Doris Shadbolt  
(*Hornby Island*)  
Jack Shadbolt  
(*Ottawa*)  
Vincent Sharp  
(*Ottawa*)  
Gordon Smith  
(*Vancouver*)  
Jeffrey Spalding  
(*Ottawa, Calgary*)  
James Spencer  
(*Ottawa*)  
Pierre Tétreault  
(*Ottawa*)  
George Tiessen  
(*Victoria*)  
Viktor Tinkl  
(*Toronto*)

Claude Tousignant  
(*Montreal, Val David,  
Coaticook*)  
Nancy Tousley  
(*Lethbridge, Calgary,  
Midnapore*)  
Katherine Tweedie  
(*Ottawa*)  
Ed Zelenak  
(*Ottawa*)

## Arts Awards Service

### Jury for the Training of Arts Administrators

June Faulkner  
Roger Jones  
Jean-Claude Picard

### Arts Grants "A" Juries

(*Grants awarded at the  
September 1979 meeting  
of the Canada Council*)

### Film

Marthe Blackburn  
Peter Harcourt  
Jean-Pierre Lefebvre

### Visual Arts

Anita Aarons  
Charles Gagnon  
Ian Wallace

### Writing (English)

Matt Cohen  
Louis Dudek  
P. K. Page

### Writing (French)

André Major  
Pierre Morency  
Suzanne Paradis

## Arts Grants "A" Juries

(*Grants awarded at the  
March 1980 meeting  
of the Canada Council*)

### Architecture

Joe Baker  
Jacques Dalibard

### Dance

Danny Grossman  
David Moroni  
Sandra Neels  
Betty Oliphant  
Anna Wyman

### Film

William Fruet  
Michel Moreau  
Shelah Reljic  
André Thériault

### Multidisciplinary and Performance Art

George Bogardi  
Max Dean  
Brenda Wallace

### Music

Don Clark  
Gaston Germain  
Maryvonne Kendergi  
William Littler  
Murray R. Schafer

### Photography

Penny Cousineau  
David Heath  
Burt Weaver

### Theatre (English)

Janet Amos  
Carol Bolt  
Ted Follows

### Theatre (French)

Luce Guilbeault  
Roland Lepage  
André Pagé

### Video

Peggy Gale  
Glen Lewis  
Chantal Pontbriand

**Visual Arts**

Alvin Balkind  
David Burnett  
Ulysse Comtois

**Writing (English)**  
*(Including Long-Term Grants)*

George Johnston  
Mordecai Richler  
Sheila Watson

**Writing (French)**  
*(Including Long-Term Grants)*

Monique Bosco  
André Major  
Alphonse Piché

**Arts Grants "B" Juries**

*(Grants awarded at the June 1979 meeting of the Canada Council)*

**Music (Classical Performance)**

Napoléon Bisson  
Marek Jablonski  
Jacqueline Richard  
Jacques Simard  
Gérald Stanick

**Special Advisers**

Ian Bernard  
Otto Joachim  
Hugh McLean  
Antoine Reboulot

**Arts Grants "B" Juries**

*(Grants awarded at the September 1979 meeting of the Canada Council)*

**Architecture**

Ray Affleck  
Barry Padolsky  
Doug Shadbolt

**Dance (Modern and Ballet)**

Peter Boneham  
Olga Evreinoff  
Celia Franca  
Sandra Neels  
Arnold Spohr  
Anna Wyman

**Film**

Marthe Blackburn  
Peter Harcourt  
Jean-Pierre Lefebvre

**Multidisciplinary and Performance Art**

René Blouin  
Kate Craig  
Ardele Lister

**Photography**

Byron Henderson  
Vincent Sharp  
Katherine Tweedie

**Theatre (English)**

Andis Celms  
Richard Donat  
David Gardner  
Sharon Pollock  
Kathryn Shaw

**Theatre (French)**

Claude Brabant  
André Brassard  
Roland Lepage

**Video**

René Blouin  
Kate Craig  
Ardele Lister

**Visual Arts**

Pierre Desjardins  
Doug Haynes  
Sylvia Scott  
Marina Stewart  
Ed Zelenak

**Writing (English)**

Matt Cohen  
Louis Dudek  
P. K. Page

**Writing (French)**

André Major  
Pierre Morency  
Suzanne Paradis

**Arts Grants "B" Juries**

*(Grants awarded at the March 1980 meeting of the Canada Council)*

**Architecture**

Joe Baker  
Jacques Dalibard

**Dance**

Danny Grossman  
David Moroni  
Sandra Neels  
Betty Oliphant  
Anna Wyman

**Film**

William Fruet  
Michel Moreau  
Shelah Reljic  
André Thériberge

**Multidisciplinary and Performance Art**

George Bogardi  
Max Dean  
Brenda Wallace

**Music (Choral Conducting)**

Marcel Laurencelle  
Wayne Riddell

**Music (Composition)**

John Beckwith  
Brian Cherney  
Gilles Tremblay  
Barry Truax

**Music (Instrument Making)**

Otto Joachim  
Peter Mach  
Réjean Poirier

**Music (Orchestral Conducting)**

Mario Bernardi  
Victor Feldbrill  
Pierre Rolland  
Simon Streatfeild

**Music (Other Forms)**

François Dompierre  
Kevin Gillis  
David Hildinger  
Guy Huot  
Terry David Mulligan

**Photography**

Burt Beaver  
Penny Cousineau  
David Heath

**Theatre (English)**

Malcolm Black  
Ken Gass  
Pam Hawthorn  
Peter Roberts  
Keith Turnbull

**Theatre (French)**

Victor-Lévy Beaulieu  
Guy Neveu  
Christiane Raymond

**Video**

Peggy Gale  
Glen Lewis  
Chantal Pontbriand

**Visual Arts**

Luc Béland  
William Laing  
Ann Morrison  
André Thériault  
Shirley Wiitasalo

**Writing (English)**

Jack Hodgins  
Harold Horwood  
Miriam Waddington

**Writing (French)**

Gatien Lapointe  
Louise Maheux-Forcier  
Michel Tremblay

**Juries for Short-Term, Project Cost and Travel Grants**  
(Grants awarded at the June 1979 meeting of the Canada Council)

**Dance (Ballet)**

Yves Cousineau  
David Moroni  
Elizabeth Yeigh

**Dance (Modern)**  
Kazuko Hirabayashi  
Sandra Neels  
Linda Rabin

**Film**

John Boundy  
Roger Frappier  
Piers Handling  
Jean-Pierre Lefebvre  
Harold Tichenor

**Multidisciplinary and Performance Art**  
Bruce Barber  
George Bogardi  
Raymond Gervais  
Michael Morris  
Clive Robertson  
Irene Whittome

**Music (Choral Conducting)**  
Elmer Iseler  
Wayne Riddell

**Music (Classical Performance)**

William Aide  
Walter Joachim  
Aimé Laine  
Eric McLean  
Gilles Potvin  
Ross Pratt  
Patricia Rideout  
Pierre Rolland

**Music (Composition)**

Victor Feldbrill  
Bengt Hambraeus  
Phyllis Mailing  
André Prévost  
Pierre Rolland

**Music (Orchestral Conducting)**

Raffi Armenian  
Franz Decker  
Pierre Rolland

**Music (Other Forms)**

Harvey Glatt  
Pierre Létourneau  
Terry David Mulligan

**Photography**

Marian Penner Bancroft  
Penny Cousineau  
Tom Gibson  
Byron Henderson  
Sandra Semchuk  
Gabor Szilasi

**Theatre (English)**

Carl Hare  
Leon Major  
Rick Salutin

**Theatre (French)**

André Brassard  
Gilbert Lepage  
Lorraine Pintal

**Video**

Brian Dyson  
Julien Poulin  
Barbara Steinman

**Visual Arts**

Eric Cameron  
Louise Letocha  
Doris Shadbolt

**Juries for Short-Term, Project Cost and Travel Grants**

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

**Architecture**

Ray Affleck  
Barry Padolsky  
Doug Shadbolt

**Dance (Ballet)**

Olga Evreinoff  
Celia Franca  
Arnold Spohr

**Dance (Modern)**

Peter Boneham  
Sandra Neels  
Anna Wyman

**Dance (Special Advisers)**

Judith Edwards  
(Spanish)  
Dieter Penzhorn  
(Technician)

**Film**

Françoise Berd  
Barbara Cameron  
Ralph Thomas

**Multidisciplinary and Performance Art**

René Blouin  
Kate Craig  
Ardele Lister

**Music (Classical Performance)**

Robert Cram  
Jacob Hamm  
Walter Joachim  
Eric McLean  
Arlene Nimmons-Pach

**Photography**

Byron Henderson  
Vincent Sharp  
Katherine Tweedie

**Theatre (English)**

Chris Banks  
Lloyd Coutts  
Bill Glassco  
Chapelle Jaffe  
Doug Riske

**Theatre (French)**

Claude Brabant  
André Brassard  
Roland Lepage

**Video**

René Blouin  
Kate Craig  
Ardele Lister

**Visual Arts**

Greg Curnoe  
William Laing  
Claude Mongrain  
Heidi Oberheide  
Richard Ste-Marie  
Shirley Wiitasalo

**Juries for Short-Term, Project Cost and Travel Grants**

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

**Dance**

Peter Boneham  
David Earle  
Judy Jarvis  
David Moroni  
Sergiu Stefanschi

**Film**

Marthe Blackburn  
Peter Harcourt  
Jean-Pierre Lefebvre

**Multidisciplinary and Performance Art**

Hank Bull  
Claude Gosselin  
Suzy Lake

**Music (Classical Performance)**

Otto Joachim  
Aimé Laine  
Gabrielle Lavigne  
Eric McLean  
Patricia Parr

**Music (Composition)**

Gabriel Charpentier  
Neil Chotem  
Phyllis Mailing  
Alex Pauk  
Harry Somers

**Music (Other Forms)**

Berthold Carrière  
David Hildinger  
Stéphane Venne

**Photography**

Serge Clement  
Nellie McGibbon  
Michael Mitchell

**Theatre (English)**

Robert Enright  
Dennis Foon  
Jennifer Phipps  
Clarke Rogers  
John Wood

**Theatre (French)**

André Brassard  
Nicole Leblanc  
Guy Neveu

**Video**

Jo-Anne Birnie-Danzker  
Colin Campbell  
Helen Doyle

**Visual Arts**

François Gagnon  
John MacGregor  
Liz Major

**Juries for Short-Term, Project Cost and Travel Grants**

*(Grants awarded at the March 1980 meeting of the Canada Council)*

**Dance**

Danny Grossman  
David Moroni  
Sandra Neels  
Betty Oliphant  
Anna Wyman

**Film**

William Fruet  
Michel Moreau  
Shelah Reljic  
André Thériault

**Multidisciplinary and Performance Art**

George Bogardi  
Max Dean  
Brenda Wallace

**Music (Choral Conducting)**

Marcel Laurencelle  
Wayne Riddell

**Music (Composition)**

John Beckwith  
Brian Cherney  
Gilles Tremblay  
Barry Truax

**Music (Instrument Making)**

Otto Joachim  
Peter Mach  
Réjean Poirier

**Music (Other Forms)**

François Dompierre  
Kevin Gillis  
David Hildinger  
Guy Huot  
Terry David Mulligan

**Theatre (English)**

Fiona Reid  
Micha Tarasoff  
Keith Turnbull

**Theatre (French)**

Victor-Lévy Beaulieu  
Guy Neveu  
Christiane Raymond

**Video**

Peggy Gale  
Glen Lewis  
Chantal Pontbriand

**Visual Arts**

Luc Béland  
Henry Saxe  
Nancy Tousley

**Selection Committee for Visiting Foreign Artists**

Earle Birney (Writing)  
Celia Franca (Dance)  
John Hirsch (Theatre)  
Otto Joachim (Music)  
Clive Robertson (Visual Arts)  
Ezra Schabas (Music)

**Explorations Program****National Committee**

James Barber  
David Barnett  
Margaret Conrad  
Caroline Heath  
Nancy Helwig  
Al Mattes  
René Viau  
Ruth Schiller (*Member of the Council*)  
Marcel Sormany (*Member of the Council*)  
Rita Ubrico (*Member of the Council*)

**Regional Selection Committees****Atlantic Provinces**

Georges Arseneault  
Margaret Conrad  
Jeanine Després  
Marilyn Noble  
Walter Ostrom  
Al Pittman  
Doris Saunders  
Sheila Stevenson

**Quebec**

François Bernier  
Suzanne Lemerise  
Mariette Rousseau-Vermette  
Jean-Guy Sabourin  
René Viau  
Vincent Warren

**Ontario**

Don Bouzek  
Nancy Helwig  
Al Mattes  
Carol Priamo  
Caroline Stone  
Douglas Ward  
Marie Young

**Prairies and Northwest Territories**

David Barnet  
Claudia Buckley  
Hugh Dempsey  
Marilyn Foubert  
Mayo Graham  
Caroline Heath  
Wayne Morgan  
Ann Mulders  
Michael Snook  
Stan Taniwa

**British Columbia and Yukon**

James Barber  
Martin Bartlett  
Diana Caldwell  
Gloria George  
Ted Harrison  
Brian Paisley  
Heilwig Von Königslöw  
Robb Watt

**Prizes and Awards**

**Selection Committees for the Governor General's Literary Awards**

Carl Berger  
(Chairman, English Section)  
André Major  
(Chairman, French Section)

**Poetry and Drama (English)**

Doug Jones  
Patrick Lane  
Jay MacPherson

**Poetry and Drama (French)**

Paul-Marie Lapointe  
Pierre Nepveu  
Jean Royer

**Fiction (English)**

Timothy Findley  
Patrick O'Flaherty  
Sheila Watson

**Fiction (French)**

André Major  
Réginald Martel  
François Ricard

**Non-Fiction (English)**

Carl Berger  
Peter Buitenhuis  
Christina Newman

**Non-Fiction (French)**

Gilles Marcotte  
Denis Monière  
Jean Paré

**Selection Committees for Translation Prizes English-Language**

Joyce Marshall  
John O'Connor  
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  
Frédéric Back  
Denise Houle

**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**

**Killam Committee**

John C. Courtney  
Louise Dechêne  
Jean des Gagniers  
Richard Goldbloom  
Richard G. Lipsey  
Stanley Rowlands  
John Shewcun  
R. G. Stanton  
Clara Thomas  
Endel Tulving  
Jon Wheatley

**Ex-officio Members**

Eva Kushner  
(Chairman)  
Albert W. Trueman

**Killam Sub-Committees Sciences, Medicine and Engineering**

A. John Coleman  
Richard Goldbloom  
Stanley Rowlands

**Humanities**

Jean des Gagniers  
Eva Kushner  
Clara Thomas

**Social Sciences**

Richard G. Lipsey  
Margaret E. Prang  
Endel Tulving

**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  
Marcelle Dumoulin  
George D. Garland  
William Kilbourn  
Elizabeth A. Lane  
Lucien Perras  
John Roberts  
Muriel Roy  
Charles Lussier  
(Ex-officio)  
Claude Lussier  
(Secretary-General)  
Jacques-Victor Morin  
(Associate Secretary-General)

**Finances**

**Investment Committee**

Frank Elliott Case  
(Chairman)  
Gordon Dowsley  
(from June 12, 1979)  
Alan Hockin  
John Parkin  
(until June 11, 1979)  
Germain Perreault  
Raymond Primeau



## **Brochures and Folders on Current Canada Council Programs**

*The Canada Council and Its Programs*

*Aid to Artists*

*Aid to Writing and Publication*

*The Canada Council Art Bank*

*Explorations Program*

*Killam Program*

*Touring Office*

*Visiting Foreign Artists and Opportunities Abroad for Canadian Artists*

## **Speeches (since 1977)**

*Government and the Arts.* Notes for an address to the Empire Club of Toronto, February 7, 1980, by Mavor Moore, Chairman, Canada Council.

Transcript of a speech on the economics of the arts in Canada given at Confederation Centre, Charlottetown, May 25, 1979, by Mavor Moore, Chairman, Canada Council.

*The Canada Council: Funding the Arts in Canada.* Notes for a speech to the Arts and Government Seminar of the Institute of Politics, John F. Kennedy School of Government, Harvard University, Cambridge, Massachusetts, March 21, 1979, by Charles A. Lussier, Director, Canada Council.

*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.

## **Studies, Briefs and Other Texts (since 1975)**

*Submission on extension of service to northern and remote communities, the satellite distribution of programming and pay television.* A submission to the CRTC by the Canada Council, March 3, 1980.

*The State of Canadian Orchestras.* A paper presented to the Canada Council by Franz Kraemer, Head of the Music Section of the Council. December 1979.

*The Canada Council Art Bank.* A report commissioned from Davidson Dunton. June 1979.

*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.

*The Future of the Canada Council.* A report to the Canada Council from the Advisory Arts Panel, by a task force under the chairmanship of Roger Jones. December 1978.

*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.

*The above publications are available free of charge from the Canada Council Information Service.*

### **Touring Office Publications**

*Touring Artists' Directory of the Performing Arts in Canada.*

*Tour Organizers' Handbook.* \$5.00

*Sponsors' Handbook for Touring Attractions.* \$5.00.

*Touring Office Bulletin.*

*These publications are available from the Canada Council's Touring Office. If no price is indicated, they are free of charge.*

### **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.)