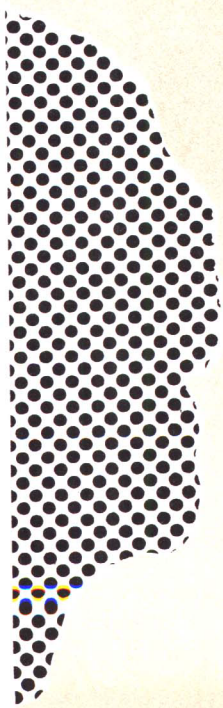
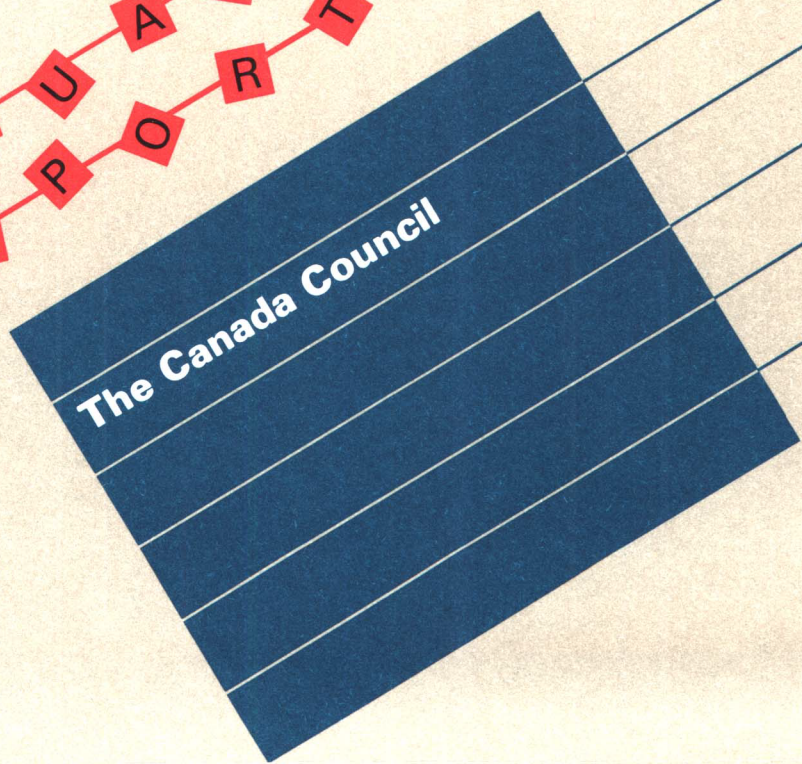


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ANNUAL  
REPORT



1980-1981







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 Minister of Communications 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

## Members

J. Mavor Moore  
*Chairman*

Germain Perreault  
*Vice-Chairman*  
*(until December 1, 1980)*

David Owen Carrigan

Gordon Dowsley

Peter R. Duffield

Nicholas Goldschmidt  
*(from July 10, 1980)*

Julien Hébert  
*(from March 12, 1981)*

Colin M. Jackson  
*(until September 28, 1980)*

William Kilbourn

Eva Kushner

Sandra Lynne LeBlanc

Elizabeth McGowan  
*(from August 1, 1980)*

Elise Paré-Tousignant

Pascal Parent

Christopher Pratt

Robert Rivard  
*(until July 24, 1980)*

Ruth Schiller

Marcel Sormany

H. Arnold Steinberg

Rita Ubriaco

Norman Ward  
*(until May 26, 1980)*

## Executive Staff

Charles A. Lussier  
*Director*

Timothy Porteous  
*Associate Director and*  
*Director of the Arts*  
*Division*

Claude Gauthier  
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David Bartlett  
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*and Secretary of the*  
*Council*

David Peacock  
*Assistant Director of*  
*the Arts Division*

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



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

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

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On the last day of our recent visit to Peking, the Council's Director Charles Lussier and I were summoned to meet with the Vice-Premier of the Peoples' Republic of China, Bo Yibo. Did Canadians not understand, the Vice-Premier asked, how important their culture was to other countries? It was not an easy question to answer, for one who has doubts that Canadians fully appreciate the importance of their own culture to themselves. But the two things go together.

Many Canadians travelling outside the country in the last two or three years have been pleased and proud to discover the greatly increased visibility of Canadian artists abroad. The number of Canadians invited to participate in major international arts events like the Edinburgh Festival and the Paris Biennale has grown enormously in recent years; so too have tours abroad by Canadian performers, musicians and writers.

A *New York Times* critic recently wrote: "Even though Canada is next door, to many of us its cultural life is as remote as that of Timbuktu." He was writing about an exhibition of works from the Council's Art Bank sponsored by Nabisco Incorporated at its World Headquarters in New Jersey. Held in May and June 1980, the show included 43 works from the Art Bank, representing the eclectic and lively talents of Canadian artists, and was designed to introduce United States audiences to Canada's present-day art scene. The exhibition, which attracted thousands of visitors, was welcomed by the *Times* critic as a superb forum for acquainting Americans with Canadian art.

Happily, the Nabisco event is not the only recent manifestation of Canadian art abroad: others—both completed and upcoming—are described in the pages that

follow. Unhappily, however, while the world wants to get to know us—and it is obviously important for us that they do—we are severely limited by our inability to match opportunity with the necessary financial resources.

Indeed one of the convictions most widely shared by Canada's artistic community is that our current arrangements for the exposition of our art abroad are inadequate. The Canada Council is one of the federal players in this field and, crucially, one of the agencies at "arm's length" from the government. The Act of Parliament which established the Council assigned it, among other responsibilities, the duty to "arrange for representation and interpretation of Canadian arts in other countries." But though the Council has launched various individual programs in this field, it has been unable to undertake large-scale, systematic initiatives because its limited budget has had to be spent on the domestic front. The first priority, we have felt, was to help Canadians to get to know each other.

Many professional artists and arts organizations, in briefs submitted this spring to the Federal Cultural Policy Review Committee, stressed the imperative need to improve and expand Canada's efforts in the international field. In our own brief to this committee we said that of all federal roles in culture, the exposition of Canadian art abroad "is the one that most urgently requires re-thinking".

For Canadian artists, no event of this year is likely to prove as important as the work begun by the same Federal Cultural Policy Review Committee, chaired by Louis

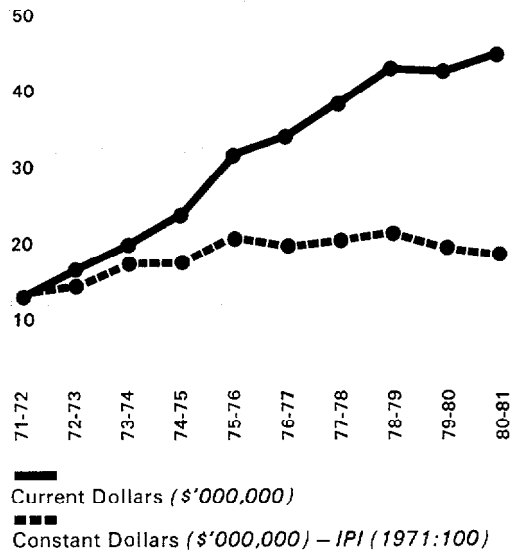


Applebaum and Jacques Hébert. At the time of writing the committee is touring the country listening to concerned groups and individuals, and it will not complete its work until 1982. Its report will provide the first comprehensive review of cultural policy since the historic Massey Commission 30 years ago.

In the submissions presented to this committee so far, two main themes about the Canada Council have emerged. The first is that the Council does not do many things that ought to be done. The second is that the Council should be better financed, in the expectation that it might do better what it does now, and in future do more.

In our own appearance at the committee's hearings, we dealt with these two themes and indicated what the Council might do if its financial resources were large enough to meet the most pressing demands. We pointed to our currently inadequate support for Canadian art activities abroad. We also pointed out that Canada has not yet eliminated one of the great scandals of the arts in this country, the financial penalties society imposes on those who choose to devote their life to their art. We spoke too of the currently inadequate assistance to developing artists and culturally developing regions of the country and pointed out that a developing artist in a developing region is caught in a "double bind" – a crippling restriction for the country's future. To find ways in which Canadian artists can make use of new technological developments is, we said, another issue the Council should face, as is the possibility of assistance for more traditional forms of art which the Council has so far been able to support only marginally.

**Support to the Arts  
in Current and Constant Dollars  
1971-72 to 1980-81 \***



*\*Includes the Explorations Program, beginning in FY 1973-74, Multidisciplinary, beginning in FY 1977-78, and Arts Administration in FY 1980-81.*

**Grants and Services to the Arts,  
FY 1980-81**

<i>(\$'000)</i>	Arts Awards to Individuals	Arts Sections	Art Bank	Touring Office	Other	<b>Total</b>
Dance	238	4,775	—	453	153	<b>5,619</b>
Explorations	—	—	—	—	1,425	<b>1,425</b>
Film, Video and Performance Art	275	1,781	—	—	9	<b>2,065</b>
Multidisciplinary and Arts Administration	188	—	—	83	97	<b>368</b>
Music	1,123	9,218	—	586	45	<b>10,972</b>
Services	—	—	33	377	—	<b>410</b>
Theatre	466	9,627	—	462	14	<b>10 569</b>
Visual Arts and Photography	1,744	2,786	611*	—	97	<b>5,238</b>
Writing and Publication**	878	6,091	—	—	58	<b>7,027</b>
<b>Total</b>	<b>4,912</b>	<b>34,278</b>	<b>644</b>	<b>1,961</b>	<b>1,898</b>	<b>43,693</b>

\*Art Bank support includes \$134,000 for the Special Purchase Assistance Program for Galleries.

\*\*Total support to writing, publishing and translation includes an accounting adjustment of \$398,000 related to previous years. Grants actually awarded in FY 1980-81 total \$7,425,000.

Figures may not add due to rounding.

A second major development came in March with the announcement by the Honourable Francis Fox, Minister of Communications, that Parliament had approved an additional \$3 million for the Council's 1981-82 budget. At a press conference the Council, while expressing its gratitude to the Minister, pointed out that this increase merely halts the downward trend in the Council's budget – it does not get us back up hill.

In terms of the real buying power of the dollar our budget has declined steadily since 1978-79. The full picture of this decline is recorded on page 5 in a graph depicting our support to the arts from 1971 to the present in current and constant dollars. The Council's Grants and Services to the Arts during 1980-81 are presented in the table opposite.

Now let us turn to reports from the various sections of the Council about outstanding events and activities of the year.

### **“The Art of Partnering Dance”**

With those words the Dance Section introduced a major policy review, three volumes long, which it presented in December to the Canada Council. The paper examined the history of dance funding in Canada, analyzed the inadequacy of current Council programs to meet the pressing needs of the discipline, and recommended a specific course of action to remedy the situation.

Essentially the policy paper recommended a quantum leap in Council's funding of dance in order to meet the basic needs of the discipline. It presented a three-year plan to cope with those needs. The Council approved this paper in principle and provided sufficient funds for dance in 1981-82 to allow implementation of most of the first-year recommendations. Particularly important is the provision of extra funds to enable the smaller of the senior dance companies to improve dancers' salaries and lengthen the season of employment, thereby allowing more time for the creation and rehearsal of new works.

In another development, the Council offered tribute to Jacqueline Lemieux, who died tragically in 1979. This otherwise indomitable woman, co-founder of *Entre Six*, guiding spirit behind *Québec Été Danse*, and member of the Council's Advisory Arts Panel, will be honored by a prize in her name to be given annually to the most deserving candidate in each of the Council's two annual competitions for grants to individuals in dance. The first Jacqueline Lemieux prize was presented in February to Toronto dancer/choreographer Robert Desrosiers.

In the dance world itself, this was a phenomenally active and successful year. Royal Winnipeg dancer Evelyn Hart won the gold medal at the prestigious International Ballet Festival in Varna, Bulgaria; her fellow dancer David Peregrine took the bronze and their accompanist Earl Stafford collected another gold. A third gold went to Canadian choreographer Norbert Vesak, whose work the two dancers performed. The Danny Grossman Dance Company successfully



toured Israel, and the National Ballet of Canada played to enthusiastic audiences in Europe. The Anna Wyman Dance Theatre became the first modern dance company in the world to perform in China. The marriage of Entre Six and Ballet Ys produced Theatre Ballet of Canada, which presented its premiere in February in Ottawa.

A fitting climax for these multifarious events was the collaboration of eight ballet and modern dance companies and four federal cultural agencies in three events designed to display the amazing range and versatility of Canadian dance and to bring it, by means of film and television, to a wide audience. Responsible for the concept, organization and financing was the Canadian Association of Professional Dance Organizations representing the companies involved: the Anna Wyman Dance Theatre, the Contemporary Dancers of Winnipeg, the Royal Winnipeg Ballet, the National Ballet, Toronto Dance Theatre, Danny Grossman Dance Company, Le Groupe de la Place Royale and Les Grands Ballets Canadiens. The four agencies who cooperated with the association to bring these plans to fruition were the National Film Board, the CBC, the National Arts Centre and the Canada Council.

The central event of course was the Canadian Dance Spectacular, three evenings of performances by the eight companies on the stage of the National Arts Centre in Ottawa. For many of the companies, this was the first opportunity to see one another's work

and for all of them it was a unique chance to share the same stage. Earlier the Canada Council and the National Film Board had joined hands in financing a film, "For the Love of Dance", which depicts the backstage life of dancers in these companies. The film, completed in the spring, has been shown extensively throughout the country and presented on CBC television.

The final part of this trio of activities nearly failed to materialize. The CBC had planned a live television broadcast of the final performance of the Canadian Dance Spectacular, to be directed by veteran producer and director Norman Campbell. When a technicians' strike made that impossible, the National Film Board stepped in with last minute financial assistance from the Minister of Communications to produce a one-hour documentary of the event, using the crew and filmmakers of the first film. A valuable by-product was a permanent record of the entire two-hour performance made by the NFB.

The visibility dance achieved this year is a very welcome development, as is the unprecedented cooperation of four cultural agencies in a common cultural event. The public in Ottawa and, through film and television, across Canada discovered with pride the wide-ranging diversity and talent of Canadian dancers and their companies.

For the Canada Council, it was a chance to celebrate its long-standing involvement with these companies, to rejoice in their first-ever collaboration and to measure, with no small sense of satisfaction, their impact on the public. Equally gratifying was the response of the dancers themselves who, by virtue of spending one week together in rehearsal and performance at the NAC, were inspired with a sense of community and pride in their collective achievement that will survive well into the future.

## Managing Music

Within the limited means available, the Council attempted this year to address the dire financial problems facing Canadian orchestras. The Music Section provided matching grants to 29 orchestras to complement what they raised from the public and private sectors. A total of \$300,000 was disbursed for this purpose. It helped in at least a small way to encourage fundraising efforts and to resolve the immediate cash-flow problems of the orchestras. However, despite this limited aid (and money provided to the orchestras from other sources), the long-term prognosis remains grim, underlining once again the need for increased funding for the Council's budget since the Council remains the only source of year-by-year sustained funding for Canadian orchestras.

Among the many severe problems which have plagued Canadian orchestras in recent years is the lack of a competent "pool" of candidates for managerial positions. Not only do managers come and go with distressing frequency—when they go the organizations have great difficulty finding suitably trained people to replace them.

For this reason the Music Section began a two-year pilot program for orchestra manager apprentices in 1980-81, to encourage people to enter the field of orchestral management and to provide on-the-job training for them. This year two candidates were chosen. They will work for 12 months at respectively the Toronto Symphony and the Vancouver Symphony under direct supervision of

orchestra staff in departments like fundraising, marketing, public relations, and production management. Candidates who successfully complete the 12-month training period will be placed as assistant managers in another Canadian orchestra for the second year, thus spreading the benefit of their training to other organizations. In setting up this program, the Music Section has worked closely with and had the advice of the orchestras and the Association of Canadian Orchestras.

Another development in the Music Section this year was the reinstatement of a reshaped program supporting recordings. Aimed at furthering the careers of Canadian performers and encouraging independent Canadian producers to make records, the program has a budget of \$100,000. Those eligible to apply are Canadian performers (soloists and resident chamber groups) making their first or second record and Canadian producers who intend to put on disc previously unrecorded Canadian music.

The Council and Imperial Oil, which both contributed financial aid, helped to establish a permanent opera ensemble for the Canadian Opera Company this year. The Council also supported the new Opéra de Montréal, which had a highly successful season under Artistic Director Jean-Paul Jeannotte. Among other major events in music was the first performance of Murray Schafer's *Apocalypse* by the University of Western Ontario and the London Symphony, joined by some 500 artists, singers, dancers, poets and actors.

The Council also honored the memory of composer Healey Willan by creating an annual prize in his name for the most promising group in its yearly competition for amateur choirs. The first Healey Willan prize was awarded this year to the Choir of the Church of St. Andrew and St. Paul of Montreal.

### The Tempest and Other Plays

For Canadian theatre watchers the riveting event of the year was the crisis—anticipated, then experienced, and (we hope) survived—of the Stratford Shakespearean Festival. Front-page news in Canada's English-language papers, the crisis sent headline writers back to their Shakespeare for a series of bad theatrical jokes ranging from "The fault, dear Brutus" to "Comedy of Errors—1980 Version". At the time of writing, preparations for the new season are under way at Stratford and Canadians with an interest in the future of this proud festival will wish it well.

The dizzying daily, almost hourly developments in this story need not be retold here. But the Canada Council had its part to play in the unfolding events. In December, in response to numerous inquiries about Stratford, the Council discussed this matter and at a press conference reiterated the guidelines for theatre companies it had first published in March 1979. Regarding the relevant guideline (that "Canadian talent should be given first and due consideration for appropriate openings within publicly funded theatres"), the Council said it "cannot accept that in the appointments of their executive director and artistic director designate, the Board of Directors of the Stratford Festival Foundation complied with either the letter or the spirit of the policy." Subsequently of course, Stratford replaced these appointees with qualified Canadians and the Council's grant to Stratford for the current season was duly approved.

But Stratford's spellbinding story should not obscure a great many other important activities in theatre during the year. Preparations were under way for Onstage '81, the Toronto international theatre festival held in

May 1981, an exhausting and exhilarating three weeks of non-stop theatre. Among the Canadian plays in the festival, mention must be made of *Maggie & Pierre*, which became the first Canadian play to move from an alternate theatre (Passe Muraille) to the Royal Alex in Toronto.

There was no dearth of festivals and international conferences this year. Among others, the Théâtre expérimental des femmes hosted a festival for women artists; the seventh Quebec festival of children's theatre drew record crowds in Montreal's Parc Lafontaine, and an international conference on new theatre for young people boasted participants from the United States, Belgium, Portugal, Germany and Canada.

Canadian plays continued to rocket abroad—with Centaur's *Balconville* going to Belfast, Bath and London's Old Vic; John Gray's *Billy Bishop Goes to War* landing in New York and London; and Sheldon Rosen's *Ned and Jack* and John Murrell's *Waiting for the Parade* also appearing in New York, where Erika Ritter's *Automatic Pilot* plans to land shortly.

Several plays from Quebec were successfully staged in France. The Théâtre de la Bordée presented Marc Doré's *J.B.B.* in La Rochelle; *Un jeu d'enfants*, an original creation of Théâtre de Quartier, was produced by a Paris company; and the Ligue nationale d'improvisation was enthusiastically received throughout France. Closer to home, the puppet theatre, Théâtre sans Fil, made a foray into Washington with productions of Marielle Bernard's *Blue Sky Takes a Wife* in both English and French.

In Quebec itself, *Broue*, coproduced by the Troupe les Voyagements and the Compagnie Jean Duceppe, continued to draw record audiences everywhere for the second straight year, and Marie Laberge's *C'était avant la guerre à l'Anse-à-Gilles*, a resounding success, was produced by three different companies, with two more productions to come.



In March 1981 the Canada Council voted to end the year-long moratorium under which no previously unfunded theatre company could receive support from the Theatre Section. Though funds continue to remain tight, beginning in April 1981 the section began to consider applications from new theatre companies which meet its eligibility criteria.

### On Tour

Where were Maureen Forrester and Angèle Arsenault in the spring of 1981? Thanks to the Council's Touring Office, Ms. Forrester could be found in Deep River, Pembroke, Port Sydney, Georgetown and several other small communities in southern and eastern Ontario. Ms. Arsenault, meanwhile, was headlining a performing arts series for French-speaking audiences in the West, playing Gravelbourg, Rivière-de-la-Paix, Edmonton and several other locations. The tours these singers undertook are an example of the ongoing work of the Touring Office in building audiences across the country for Canadian performing artists.

There were many others, of course. The Touring Office this year helped the folk music group Stringband make its first trip to the Maritimes, supported the Tudor Singers of Montreal on a tour of Ontario and Vancouver's Opera Piccola on a tour of Alberta and British Columbia, took the Compagnie Jean Duceppe's *Un Sur Six* through cities and towns in Quebec and New Brunswick, made sure Centaur's *Balconville* played Vancouver, Winnipeg and Quebec City, helped the Compagnie Albert Millaire take *La Céleste Bicyclette* to the Atlantic region, supported the

tour of *Icare* by Les Pissenlits/Théâtre national pour enfants through New Brunswick and northern and southern Ontario, funded a workshop series by the Manitoba Puppet Theatre in the Northwest Territories, and saw to it that John Gray's new work, *Rock 'n Roll*, arrived at the National Arts Centre in Ottawa.

Touring grants were also provided this year for organizations participating in three large collective experiences – Onstage '81 in Toronto, the Canadian Dance Spectacular in Ottawa, and the Vancouver Children's Festival.

During the course of the year the Council examined the Touring Office's Concerts Canada program and agreed to certain changes in it. The program was launched in 1974 to provide management and booking services to a limited number of young Canadian musical artists in the early stages of their careers and to prepare them for commercial management. But it quickly became apparent that too few artists could be assisted and Canada had very few commercial managers ready to take on these artists.

The program was thus revised in 1976 to provide start-up and incentive assistance to artists' managers. By 1978 the program provided a 10% incentive grant based on the volume of booking activity undertaken by the manager and was extended to bookings of theatre and dance artists as well as musicians.

The success of this program can be measured by the development of artists' management groups since then. But the group which was originally to benefit from Concerts Canada – classical artists in music – continue to have difficulty launching careers, need career direction as well as bookings and do not represent significant revenue for the manager.

Thus this year the Council revised the program again to emphasize the needs of classical soloists, instrumentalists and singers as well as chamber groups, because they are the artists in greatest need of management support.

The Touring Office also provided 14 Apprenticeship Grants during the year to aspiring tour managers and artists' managers to afford them the opportunity to gain experience in these fields.

### **The Council as Investor**

In a novel undertaking this year, the Council established a Performing Arts Venture Capital Fund, which allows the Council to invest in performing arts properties. The program is a mutual project of the Touring Office, the Theatre Section and the Music Section. The intent is to prolong the life of Canadian properties by encouraging their commercial success. A hoped-for byproduct of the fund—which would certainly not displease us—is to make money for the Council which it can then reinvest or use in other ways to support the arts. This year the fund provided investment money to three properties: Circus Tivoli, the musical group the Clichettes, and the play *Bent*.

### **Canadian Writing At Home and Abroad**

Few Canadians are aware of an astonishing story about one of their most eminent literary critics, Northrop Frye. When Professor Frye, whose work has been translated into Italian, made a lecture tour of Italy in 1979 his speeches on Canadian literature were extensively covered in the Italian press, and an interview with him in Rome was broadcast during prime time on the national television network.

This enormous interest in Canadian writing is not restricted to Italy. It is shared by, among others, the Scandinavians, the Germans and increasingly the Americans. In Russia 15 Canadian books in translation were published in 1980 alone, and 50 works of Canadian fiction have been published in the last five years.

To tap this interest and take advantage of it on behalf of Canadian writers, the Council's Writing and Publication Section initiated an international translation grants program this year. It provides money for the costs of translating books by Canadian authors into languages other than French or English. Works of poetry, fiction, drama, serious non-fiction, and books for children and young people are eligible.

This new initiative complements a program supported by the section since 1973 for translation of Canadian books from one official language to the other—a program which, we believe, can claim some credit for the greatly increased number of books now available in translation.

Another international development this year was the creation of an annual Canada-Switzerland literary prize by agreement between the Canada Council and the Swiss Fondation Pro Helvetia. Worth \$2,500, the prize will be awarded each year alternately to a Canadian writer or a Swiss writer for a work published in French during the preceding eight years. Swiss novelist Alice Rivaz became the first winner this year.

Nearing completion during the year was the work of the Canada Council's Study Committee on Compensation for Authors. This committee, composed of writers, librarians and publishers, has been investigating the possibility of a scheme to compensate writers for the library use of their books and studying the possible design and costs of such a system.

At present 19 countries around the world—including Great Britain, Germany, Australia, New Zealand and the Scandinavian countries—have instituted a system of compensation for library use of books. Studies have indicated the need for a system in Canada, where, according to recent statistics, writers working full-time average \$6,082 per year from writing and fully 80% of all authors earn \$3,000 or less annually from books.

The Study Committee, after analyzing the schemes in other countries and the particular situation of Canadian writers and libraries, has attempted to reach all writers in Canada and register them by means of questionnaires. A last call for registration was issued this January. At the time of writing over 5,000 writers with more than 15,000 individual titles have submitted questionnaires. The committee, currently engaged with complex questions about how an equitable system can be introduced in Canada, plans to complete its report and present its recommendations this fall.

Finally, 1980-81 saw continued emphasis on cultural and literary values in the Council's program of support for book publishing. In the previous fiscal year, the Council revised its block grant and project grant programs to provide increased assistance to those publishers whose work is of particular cultural value to Canada, and this year, in recognition of the severe economic problems of cultural publishers, the Council again increased its assistance to those publishing houses.

These changes took into account the arrival of "a new boy on the block": the Department of Communications' Book Publishing Development Program. Because that program is based largely on publishers' sales volumes and hence chiefly benefits the larger publishing houses, the Council "freed up" a portion of its own book money to reward publishers particularly devoted to cultural works. This year 136 publishers in all 10 provinces benefitted from the Council's publishing programs.

### **Visual Arts**

In cooperation with the Department of External Affairs, the Canada Council is funding the most elaborate exhibition of Canadian art ever staged outside this country, and staff of the Visual Arts Section were busy this year in preparing for and coordinating the exhibition. It will be held at Berlin's prestigious Akademie der Künste for eight weeks beginning in early December 1982.

This major exhibition of Canadian art will include contemporary visual art, 19th and 20th century paintings, video works, performance art, architecture, film, dance, theatre and literature. The scope of the exhibition is unparalleled, and its presence at a major cultural centre in Europe is a remarkable manifestation of the wealth and diversity of Canadian artistic talent. Costs are being shared by the Akademie, External Affairs and the Canada Council.

An important activity of the section this year was organizing, with the Ontario Arts Council, a meeting of representatives of the independent film community to discuss training and professional development in film. The



meeting, held in August in Toronto, brought together for the first time delegates from film associations, cooperatives, guilds and unions in Canada, as well as representatives of federal and provincial agencies. Discussion covered such subjects as the structure and framework of a professional development program, regional and national development priorities, criteria for evaluation of the program, and necessary levels of funding. Though firm decisions have not as yet been taken, the meeting laid the groundwork for further discussions and underlined the great need for increased professional development activity.

In March 1981, the attention of the Council was drawn to critical equipment problems in video production centres in Canada.

At a time when Canadian video artists are enjoying unprecedented opportunities for distribution of their work in Canada and abroad, production centres are slowly grinding to a halt for lack of essential equipment. The problem is two-fold: first, a number of centres still operate with 1/2" tape equipment, a standard that has been obsolete for four years and prevents video artists from making a breakthrough from the gallery circuit to the wider audiences available through cable and broadcasting services; and second, equipment initially purchased with Council funds has gradually worn down and in many cases become more expensive to repair than to replace.

So vital is equipment to this technologically-based art form that equipment problems threaten the very survival of video centres – and thus the work of Canadian artists, many

of whom have achieved international stature in this art form. In response to the crisis, Council will allocate \$200,000 in 1981-82 for video equipment purchase.

### **Arts Awards Service**

One program of the Council which came in for extensive attention this year, as it always does, is the program of grants to individual artists, administered by the Council's Arts Awards Service. Artists presenting briefs to the Applebaum/Hébert Committee had both favorable and unfavorable things to say about the awards program: favorable because most artists recognize that, among arts councils in Canada and abroad, the Council is uniquely devoted to a comprehensive program of support to individuals and uses professional artists to make decisions on grant applications; unfavorable because of the belief of some artists that the Council's grants are adjudicated by "cliques" of artists who favor certain styles of art or artists from certain regions of the country.

As one of the Council's officers told the Applebaum/Hébert Committee, it may seem to be "institutional masochism" for any agency to have a competitive program of grants for individuals. Such a program is inevitably a lightning rod for an agency, especially when out of 100 applicants in a given competition, approximately 80 will not receive a grant. Nevertheless, the Council has always treasured this program because it believes that assistance to the primary creator is of utmost importance to the arts.

Currently some 1,700 artists, curators, arts teachers and administrators have been named by the Council's Advisory Arts Panel as potential grant assessors. Staff of the Awards Service use these names in selecting assessors and jury members for grant adjudications. Staff make every possible attempt to choose different jurors and assessors for dif-

ferent competitions, and to set up juries which reflect the nature of the applications received (the language of the applicant, his or her artistic style and interest, and the various regions of the country).

The grant program has essentially three functions: it responds to the needs and interests of professional artists, allowing each to make his or her 'case' and receive a just hearing before peers; it responds to the different situations of different disciplines; and it provides artists themselves with direct access to the Council's decision-making process.

Within the awards program, new ideas and programs are frequently introduced and given a trial run, usually as a pilot program. Two pilots failed to survive the course this year — a program to fund artists' memoirs was discontinued in April 1980 because of inadequate demand, and long-term grants for writers (which provided three years of support to major Canadian writers) were also discontinued because the Council anticipated that their costs would soon deplete the funds available to writers and hence limit the number who could be assisted. A provision to allow senior artists receiving Arts Grants "A" to reapply for a second "A" grant in the next annual competition was, however, accepted this year.

This year too the Council agreed to launch a new two-year pilot project beginning in 1981-82, which will allow groups of professional theatre artists to apply for grants in the competition for individuals in theatre. After two years the Council will assess this project and decide whether to continue it.

A little-known, but highly valuable program administered by the Awards Service and funded by both the Department of External Affairs and the Council provides grants to Canadian cultural organizations to bring eminent foreign artists to Canada for short periods of time to teach creative or performing arts in advanced level workshops, master classes, seminars, etc. Artists from any country may participate. Over the years artists of outstanding achievement have brought their knowledge and inspiration to Canadians through this program. Among the 50 eminent visitors this year were American recording artist Janos Starker, American dance artist Sandra Neels, and Norwegian artist Per Øien.

### **Explorations**

The Council's Explorations program is designed to fund innovative projects which help to identify new needs and directions in the arts, studies of things past which hold special meaning for the cultural development of Canada, and projects which increase public enjoyment and understanding of Canadian culture.

During the year the Explorations staff and the Council carefully examined the past record and achievements of this program. Though no changes in the direction of the program were recommended, the analysis of the record enabled the Council to assess the contribution Explorations has made to Canadian culture over the years. In June 1980 staff compiled a list of 146 books published since 1975 which were researched and written with the aid of Explorations grants. Though incomplete, the list includes such important works as Adele Wiseman's *Old Woman at Play*, Heather Robertson's *Salt of the Earth*, Alphonse Deveau's *Histoire de la Baie Ste-Marie*, Garth Drabinsky's *Motion Picture and*

*the Arts in Canada*, Andrew Allentuck's *The Cost of Age*, Rick Butler's *Vanishing Canada*, and two volumes of Colin S. MacDonald's *Dictionary of Canadian Artists*.

But Explorations is not designed only for writers. Three theatre companies appearing with highly successful productions in Onstage '81 in May were funded by the Explorations program: the Necessary Angel Theatre Company of Toronto performing *Tamara*, Newfoundland's Resource Centre for the Arts performing *Terras de Bacalhau*, and Salon Theatre performing a series of plays by Jim Garrard.

Explorations grants serve as "seed money" and are always awarded for specific projects and seldom renewed. It is a tribute to the hard work and energy of Explorations grantees that so many of these initial projects continue to flourish long after the grant is finished.

A project carried out by Gilles Savoie and Jacques Paulin, Acadians originally from New Brunswick, is an example. They photographed the colored houses of Acadia for a local exhibition. This year the exhibition toured the entire Atlantic region through a grant from the National Museums Corporation and was then given a national tour.

Projects funded in 1980-81 will, we hope, enjoy the same success. Among this year's 240 projects are a theatrical production for children by La Coopérative de théâtre l'Escaouette in Moncton, a critical biography of Alice Munro by Calgary writer Beverly Jean Rasporich, a collector's guide to original prints by Toronto writer Glen Warner, a two-day festival of French-speaking Newfoundland musicians, dancers, singers, artists and story-tellers, and a project by the Atai Arctic Creative Development Foundation to organize cultural Inuktitut games at Eskimo Point in the Northwest Territories and relay videotapes of the games by the Anik B satellite to communities throughout the North.

## **Killam Program**

The Killam program, the Council's only program of assistance in the field of scholarship, underwent more dramatic changes this year than in any other year of its history. In July 1980, the Council announced the creation of the Izaak Walton Killam Memorial Prize in Science, Engineering and Medicine. It launched the prize by choosing three winners for 1980: Dr. Feroze Ghadially, Head of the Department of Pathology at the University of Saskatchewan; Dr. Raymond Lemieux, Professor of Organic Chemistry at the University of Alberta; and Dr. Louis Siminovitch, Geneticist-in-Chief at the Hospital for Sick Children and Professor of Medical Genetics at the University of Toronto.

The prizes, which replace the former Izaak Walton Killam Memorial Scholarships in Science, Engineering and Medicine, are worth \$40,000 and are awarded to Canadian citizens nominated by others and chosen by the Killam Selection Committee. The prizes are intended to honor eminent Canadian scholars, not for a particular achievement but in recognition of a distinguished career and general contribution to one of the fields of the natural sciences, medicine or engineering. In future years, only one Izaak Walton Killam Memorial Prize worth \$50,000 will be given annually.

In March, the Council agreed to a further change in the Killam Program, which will be implemented in 1981-82. The Research Associateship program for young post-doctoral scholars will be suspended for a year and the suspension reconsidered after that time. The suspension is prompted in part by



budgetary constraints but also takes into consideration the availability of similar post-doctoral awards from three national research-funding agencies. By suspending this program, the Council can increase its funding of Killam Research Fellowships, aimed at established scholars, and help strengthen the financial base of the Killam Program, which is funded through a bequest and donation to the Council from Mrs. Dorothy J. Killam. Also in 1981-82, a ceiling of \$50,000 will be established on the salary portion of the Killam Research Fellowships, which provide full or partial salary replacement plus fringe benefits to scholars actively engaged in research projects.

#### **Canadian Commission for Unesco**

On the international scene, a Canadian delegation on which the Canadian Commission for Unesco was represented participated in the 21st session of the Unesco General Conference in Belgrade, September 24-October 28, 1980. In preparing for the conference, the Canadian Commission convened six consultative seminars to examine the 1981-83 Unesco Draft Programme and Budget in terms particularly of the following topics: Education, Natural Sciences, Social Sciences, Status of Women, Culture and Communication, and General Information Program. In these seminars 150 specialists including representatives of federal and provincial departments and agencies, members of the Commission, and other non-governmental organizations and universities participated.

Within Canada, for the third consecutive summer the Unesco Pavilion at the Man and His World site in Montreal drew large and enthusiastic crowds and helped make Unesco visible to Canadians. The exhibition at the Unesco Pavilion was devoted this year to the theme of "Man and the Biosphere".

A second notable Canadian event was a travelling seminar for journalists and broadcasters from 20 countries staged in the summer of 1980 by the Winnipeg-based

World Media Institute under contract with Unesco. Participants visited eight spectacular natural sites from Newfoundland to Alaska as well as many cultural and historic sites listed under the Unesco Convention on the Protection of the World Cultural and Natural Heritage.

Another significant Unesco activity in Canada this year was an international meeting of experts on the Role of Cultural Industries in the Cultural Development of Societies, which took place in June 1980 in Montreal. Aimed at examining the cultural industries as a whole (books, films, records, etc.), the meeting involved 19 specialists from 18 countries and many observers.

In addition to these events, the Canadian Commission was actively involved during the year in a variety of other studies and seminars. It sent a representative to a European seminar on implementation of the Unesco 1979 recommendation on education for international understanding, cooperation and peace and education, and another participant to a workshop in Hamburg on human rights. Canadians also attended a World Congress on Disarmament Education in Paris, a conference on Environmental Education in Tbilisi, U.S.S.R., a meeting in Lisbon on Drug Education and meetings on the status of women, the revitalization of the languages of Arctic peoples, and the development of cultural policies.

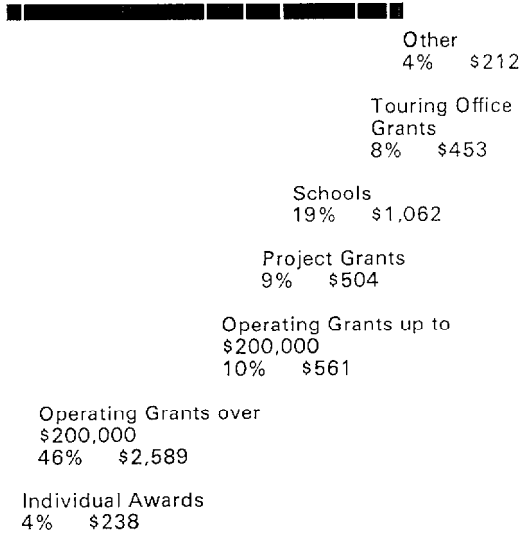
J. Mavor Moore, O.C., B.A., D.Litt.  
*Chairman*

May 1981

# Summary of Grants and Services

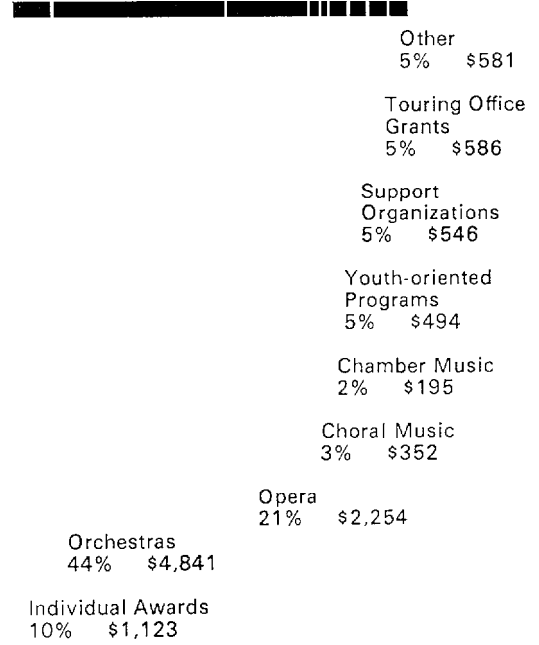
## Dance

**Total (\$'000)**  
**\$5,619**

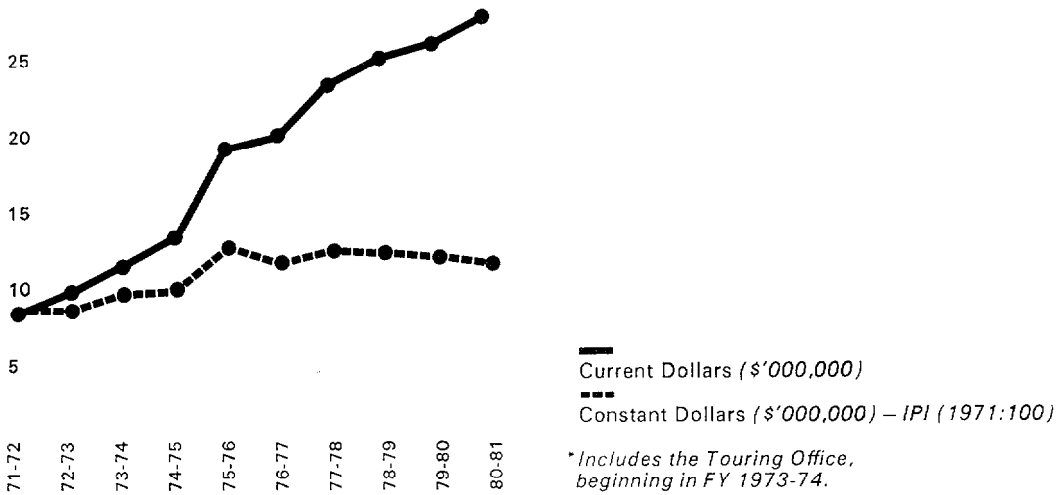


## Music

**Total (\$'000)**  
**\$10,972**



## Support to the Performing Arts in Current and Constant Dollars, 1971-72 to 1980-81 \*



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

**Theatre**

**Total (\$'000)**  
**\$10,569**



Other  
 — \$14

Touring Office  
 Grants  
 4% \$462

Schools  
 10% \$1,020

Operating Grants up to  
 \$25,000  
 12% \$1,243

Operating Grants  
 \$25,000 to \$200,000  
 39% \$4,115

Operating Grants  
 over \$200,000  
 31% \$3,249

Individual Awards  
 4% \$466

**Touring Office**

**Total (\$'000)**  
**\$1,961**



Publications and  
 Other Services  
 11% \$215

Workshops and  
 Showcases  
 8% \$162

Apprenticeship  
 Program  
 4% \$83

Cultural  
 Exchanges  
 7% \$130

Concerts Canada  
 10% \$191

Music  
 15% \$290

Theatre  
 22% \$437

Dance  
 23% \$453

**Notes to Bar Graphs**

— denotes amount too small to be expressed.

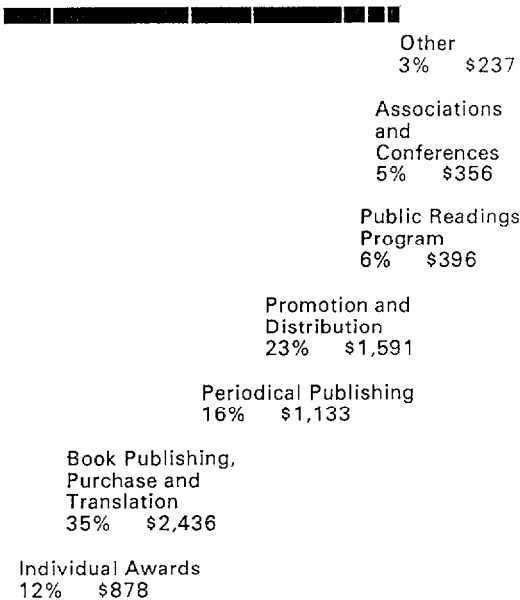
Figures may not add due to rounding.

Individual awards in each discipline are shown as a percentage of both total support to the discipline and total Arts Awards Service grants (page 20).

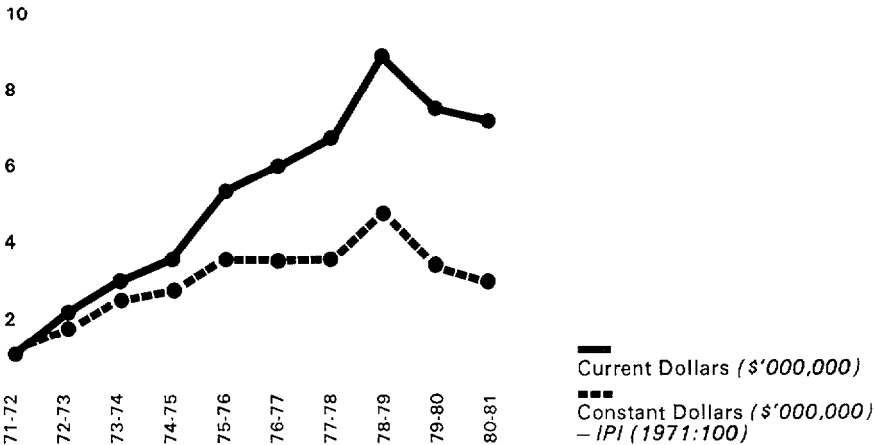
Touring Office grants in dance, music and theatre are shown as a percentage of both total support to the discipline and total Touring Office grants (above).

Writing and Publication

Total (\$'000)  
\$7,027

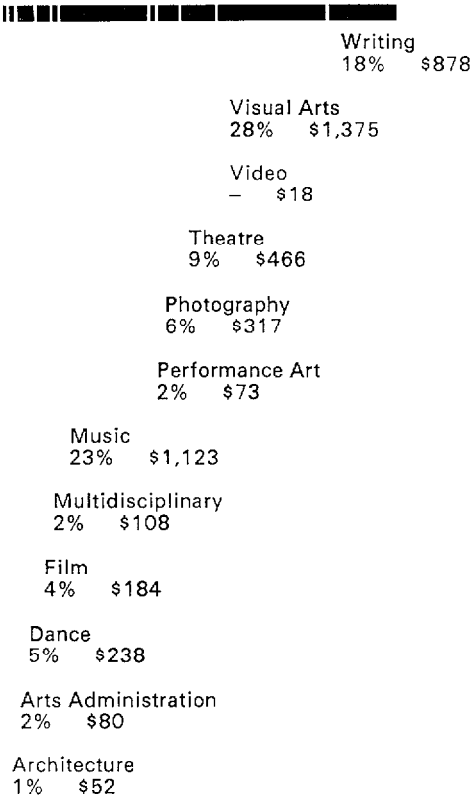


Support to Writing and Publishing in Current and Constant Dollars, 1971-72 to 1980-81



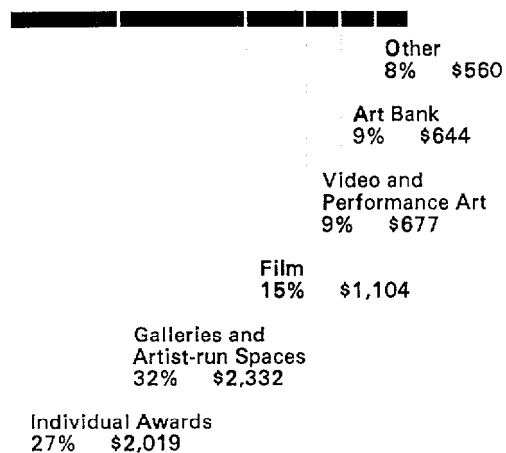
Arts Awards Service

Total (\$'000)  
\$4,912



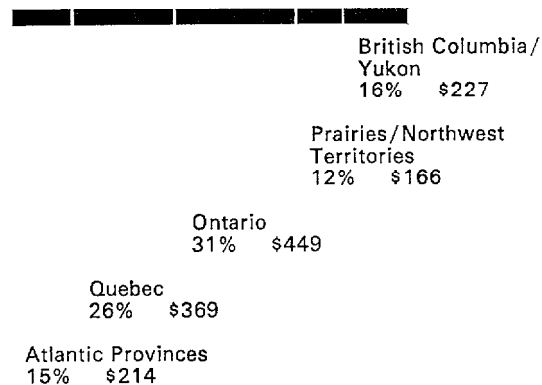
### Visual Arts and Art Bank

**Total (\$'000)**  
**\$7,336**

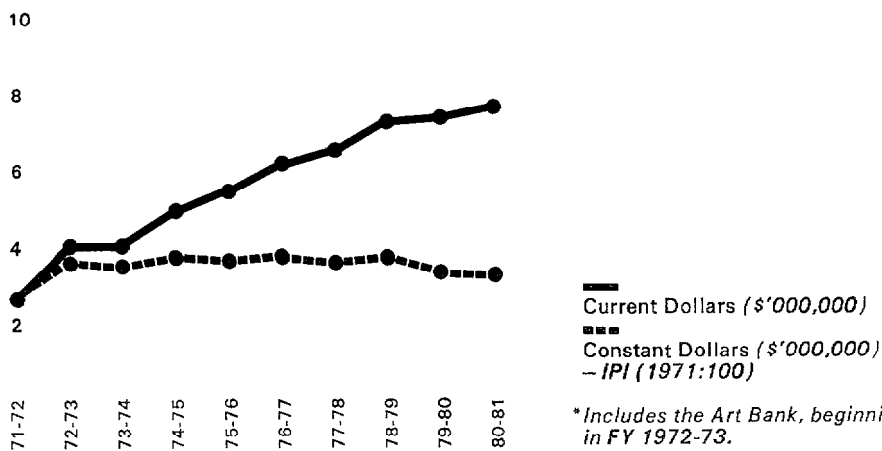


### Explorations

**Total (\$'000)**  
**\$1,425**



### Support to the Visual Arts and Art Bank in Current and Constant Dollars, 1971-72 to 1980-81 \*



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

**Multidisciplinary and  
Arts Administration**

**Total (\$'000)**  
**\$368**

	Other	
	26%	\$97
	Touring Office	
	Grants	
	23%	\$83
Individual Awards		
51%		\$188

**Killam Program \***

**Total (\$'000)**  
**\$818**

	Research	
	Associateships	
	43%	\$352
	Research	
	Fellowships	
	47%	\$386
Izaak Walton Killam		
Memorial Prizes		
10%		\$80

*\* The dollar amounts shown  
are the awards given in  
FY 1980-81, less the  
cancelled grants approved  
in previous years and  
refunds.*



# Finances

## Introduction

### Income and Expenditure

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

- (a) The Arts programs, Canadian Commission for Unesco and costs of administration are financed by the combined receipts of the 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 on the advice of an Investment Committee, which consists of the Chairman of the Canada Council or his nominee and a member of the Council designated by the Council and three other persons appointed by the Governor-in-Council.

The composition of the Investment Committee at March 31, 1981 was as follows: Frank Case, Chairman; 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 Financial Planning Officer 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. In October of 1980 the portfolios of the three Special Funds (Special Scholarship Fund, Molson Prize Fund, Lynch-Staunton Fund) were merged with the portfolio of the Endowment Fund. This was done to create a larger portfolio, to enhance the yield and to generally upgrade the quality of the portfolios. Details of the 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; equities. A summary of these holdings at March 31, 1981 and March 31, 1980 follows:

## Endowment Account

(in thousands of dollars)

	1981	Book Value		Market Value	
		1980	1981	1980	1981
Short-term investments	1,419	10,532	1,419	10,389	
Canada, provincial and municipal bonds	18,930	19,696	17,581	16,081	
Corporate bonds	25,485	20,810	21,471	16,781	
Mortgages (principally NHA)	6,069	7,221	4,175	4,905	
Equities	17,982	12,246	28,417	17,136	
<b>Total</b>	<b>69,885</b>	<b>70,505</b>	<b>73,063</b>	<b>65,292</b>	

## Endowment Account

The estimated market value was \$3.2 million above cost, compared with \$5.2 million below cost the previous year. This reflects an improvement of the equity market in 1980 and 1981. Net realized losses of \$1.5 million were experienced during the year, the result of trading securities at prices below cost. This compares with a net realized profit of \$3.3 million last year. The profit reserve against future securities trading was \$4.3 million at March 31, 1981. The yield on the Endowment Fund was maintained at 10.00%, the same as in 1980.

Details of changes in the equity elements of the Endowment Account are shown on pages 30 and 31.

The Killam Fund portfolio was \$12.9 million at March 31, 1981 and the yield increased to 9.6% from 9.2% a year earlier. This increase was the result of improved interest rates during the year and changes within the portfolio. The market value was \$.13 million above cost, changed from \$1.5 million below cost the previous year.

Details of changes in the equity elements of the Killam and other Special Funds are shown on pages 32 and 33.

The Council received a donation during the year of \$5,000 from the Sylva Gelber Foundation.

***Financial Statements*****Auditor General's Report**

The Honourable Francis Fox, P.C., M.P.  
Minister of Communications  
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, 1981 and the statements of operations and changes in equity of the Endowment Account and 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, 1981 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) Kenneth M. Dye  
Auditor General of Canada

Ottawa, Ontario  
June 26, 1981



## The Canada Council

(Established by the Canada Council Act)

### Liabilities

	1981	1980
Bank indebtedness	\$ 733	\$ 103,084
Accounts payable and accrued liabilities	984,518	913,727
Due to Special Funds	137,168	—
Deferred revenue	269,457	202,796
Approved grants payable	12,360,882	12,190,129
	13,752,758	13,409,736

### Equity

Fund capital:		
Principal of fund established pursuant to Section 14 of the Act	50,000,000	50,000,000
Accumulated net gains on disposal of investments	4,295,520	5,805,932
	54,295,520	55,805,932
Surplus:		
Reserve (Note 4)	2,100,000	1,100,000
Unappropriated	1,344,852	1,756,559
	3,444,852	2,856,559
	57,740,372	58,662,491
	<b>\$71,493,130</b>	<b>\$72,072,227</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, 1981

#### Assets

	1981	1980
Cash	\$ 627,709	\$ 155,060
Interest accrued on investments	340,579	376,980
Due from Endowment Account	137,168	—
Investments (Note 5)	17,474,555	18,181,325
Preferred shares at nominal value (Note 6)	1	1
Rights to or interest in estates, at nominal value (Note 6)	3	3
	<b>\$18,580,015</b>	<b>\$18,713,369</b>

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

**Liabilities**

	1981	1980
Due to Endowment Account	\$ --	\$ 141,623
Approved grants payable	1,024,023	1,162,444
	1,024,023	1,304,067

**Equity**

Fund capital:		
Principal	17,146,792	16,871,736
Accumulated net gains on disposal of investments	46,801	224,444
	17,193,593	17,096,180
Surplus:		
Unappropriated	362,399	313,122
	17,555,992	17,409,302
	<b>\$18,580,015</b>	<b>\$18,713,369</b>

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

Approved:  
(Signed) Claude Gauthier,  
*Treasurer*

(Signed) Charles A. Lussier,  
*Director*



## Endowment Account

### Statement of Changes in Equity for the year ended March 31, 1981

	Fund Capital			
	Principal	Accumulated net gains on disposal of investments	Total 1981	Total 1980
Balance at beginning of the year	\$ 50,000,000	\$ 5,805,932	\$ 55,805,932	\$ 52,512,111
Net gains (losses) on disposal of investments	--	(1,510,412)	(1,510,412)	3,293,821
Excess of revenue over expenditure (expenditure over revenue)	—	—	—	—
Appropriation of Surplus	—	—	—	—
Balance at end of the year	<b>\$50,000,000</b>	<b>\$ 4,295,520</b>	<b>\$54,295,520</b>	<b>\$55,805,932</b>

## The Canada Council

Surplus Reserve	Unappropriated	Total 1981	Total 1980
\$ 1,100,000	\$ 1,756,559	\$ 2,856,559	\$ 4,077,686
—	—	—	—
—	588,293	588,293	(1,221,127)
1,000,000	(1,000,000)	—	—
<b>\$2,100,000</b>	<b>\$ 1,344,852</b>	<b>\$3,444,852</b>	<b>\$ 2,856,559</b>

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

## Special Funds

### Statement of Operations and Changes in Equity for the year ended March 31, 1981

	Izaak Walton Killam Memorial Fund for Advanced Studies	Special Scholarship Fund	Molson Prize Fund	Lynch- Staunton Fund
<b>Fund Capital</b>				
<b>Principal</b>				
Balance at beginning of the year	\$ 12,543,058	\$ 2,134,948	\$ 900,000	\$ 699,066
Cash received during the year	—	135,225	—	—
Net income capitalized	114,205	20,395	—	—
Balance at end of the year	<b>\$12,657,263</b>	<b>\$2,290,568</b>	<b>\$900,000</b>	<b>\$699,066</b>
<b>Accumulated net gains on disposal of investments</b>				
Balance at beginning of the year	\$ 101,739	\$ 44,324	\$ 9,795	\$ 68,586
Net gains (losses) on disposal of investments	(101,739)	(42,911)	(9,795)	(23,198)
Balance at end of the year	<b>\$ —</b>	<b>\$ 1,413</b>	<b>\$ —</b>	<b>\$ 45,388</b>
<b>Statement of Operations and Unappropriated Surplus</b>				
Revenue:				
Income earned on investments	\$ 1,274,716	\$ 218,345	\$ 77,664	\$ 90,062
Expenditure:				
Grants	738,106	80,000	60,000	71,142
Administration	132,662	14,400	3,000	—
	870,768	94,400	63,000	71,142
Excess of revenue over expenditure from operations	403,948	123,945	14,664	18,920
Net losses on disposal of investments	380,505	—	10,030	—
Excess of revenue over expenditure	23,443	123,945	4,634	18,920
Unappropriated Surplus at beginning of year	92,359	17,697	18,939	148,217
Net income capitalized	(114,205)	(20,395)	—	—
Unappropriated Surplus at end of the year	<b>\$ 1,597</b>	<b>\$ 121,247</b>	<b>\$ 23,573</b>	<b>\$167,137</b>

# The Canada Council

John B. C. Watkins Estate	J. P. Barwick Estate	Edith Davis Webb Estate	Vida Peene Estate	Kathleen Coburn	Total 1981	Total 1980
\$ 1	\$ 1	\$ 1	\$ 594,551	\$ 110	\$ 16,871,736	\$ 16,621,389
-	-	-	5,210	21	140,456	124,832
-	-	-	-	-	134,600	125,515
<b>\$ 1</b>	<b>\$ 1</b>	<b>\$ 1</b>	<b>\$599,761</b>	<b>\$131</b>	<b>\$17,146,792</b>	<b>\$16,871,736</b>
\$ -	\$ -	\$ -	\$ -	\$ -	\$ 224,444	55,530
-	-	-	-	-	(177,643)	168,914
<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 46,801</b>	<b>\$ 224,444</b>
\$ 12,935	\$ -	\$ -	\$ 85,018	\$ -	\$ 1,758,740	\$ 1,622,380
-	-	-	85,018	-	1,034,266	1,239,001
-	-	-	-	-	150,062	144,622
-	-	-	85,018	-	1,184,328	1,383,623
12,935	-	-	-	-	574,412	238,757
-	-	-	-	-	390,535	-
12,935	-	-	-	-	183,877	238,757
35,910	-	-	-	-	313,122	199,880
-	-	-	-	-	(134,600)	(125,515)
<b>\$48,845</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ -</b>	<b>\$ 362,399</b>	<b>\$ 313,122</b>

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

**Endowment Account****The Canada Council****Statement of Operations  
for the year ended March 31, 1981****Revenue**

	1981	1980
Parliamentary grant	\$ 44,647,000	\$ 41,116,000
Interest and dividends	8,458,093	6,958,508
Cancelled grants authorized in previous years and refunds	432,438	729,572
Art Bank rental fees	349,577	318,218
	53,887,108	49,122,298

**Expenditure**

<i>Arts</i>		
Grants and services	43,183,659	41,285,842
Administration (Schedule)	4,814,087	4,287,179
Purchases of works of art (Note 7)	509,820	509,408
	48,507,566	46,082,429
<i>Canadian Commission for Unesco</i>		
Administration (Schedule)	529,919	448,355
Grants	123,665	133,712
	653,584	582,067
General administration (Schedule)	4,137,665	3,678,929
	53,298,815	50,343,425
<b>Excess of revenue over expenditure (expenditure over revenue)</b>	<b>\$ 588,293</b>	<b>\$ (1,221,127)</b>

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

## Notes to Financial Statements

### March 31, 1981

## The Canada Council

### 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, co-operate 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 an accrual basis except for dividends which are recorded on a cash basis.

#### (b) Investments

Short-term notes, bonds, debentures and shares are valued at cost. Insured mortgages are valued at amortized 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 credited to a Fund capital account entitled "Accumulated net gains on disposal of investments". Net losses on disposal of investments are charged against the above-mentioned account to the extent of the balance available in this account. In the event that losses exceed the balance available in the account, the excess would be charged to operations in the year of realization.

#### (d) Participation in Endowment Account's investment transactions

The portfolios of three Special Funds (Special Scholarship Fund, Molson Prize Fund, Lynch-Staunton Fund) were merged on October 1, 1980 with the portfolio of the Endowment Fund. The participation of each Fund was originally calculated on the basis of market value. Quarterly adjustments are made to take

into consideration any capital withdrawals and additional investments. Interest and dividends received and realized gains or losses on disposal of investments are allocated to each Fund based on the percentages established at the beginning of each quarter. The accrued interest allocation is made only at year-end.

#### (e) Capitalization of income of Special Funds

The Council capitalizes 10% of the gross revenue net of administration expenses 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.

#### (f) Grants

Grants approved by Council are charged to expenditure in the year as determined by the Treasurer in consultation with the Arts Division. 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.

#### (g) Works of art

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

#### (h) Capital assets

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

#### (i) Termination benefits

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

#### (j) 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)

	1981		1980	
	Cost	Market Value	Cost	Market Value
Short-term notes	\$ 1,419	\$ 1,419	\$ 10,532	\$ 10,389
Bonds and debentures	44,415	39,052	40,506	32,862
Shares	17,982	28,417	12,246	17,136
Insured mortgages	6,069	4,175	7,221	4,905
	<b>\$69,885</b>	<b>\$73,063</b>	<b>\$70,505</b>	<b>\$65,292</b>

### 4. Reserve

The Council has established a reserve of \$2,100,000 to reduce the erosion of value of the original endowment due to inflation. This amount includes \$1,000,000 approved by the Council in June 1981.

### 5. Special Funds Investments

(in thousands of dollars)

	1981		1980	
	Cost	Market Value	Cost	Market Value
Short-term notes	\$ 681	\$ 681	\$ 840	\$ 840
Bonds and debentures	11,794	9,949	13,171	10,243
Shares	4,111	6,578	3,415	4,587
Insured mortgages	888	582	755	495
	<b>\$17,474</b>	<b>\$17,790</b>	<b>\$18,181</b>	<b>\$16,165</b>

### 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 consisted of preferred shares in a Canadian company registered in the name of the Canada Council redeemable over a period of years. To March 31, 1981, the Council has received proceeds from the redemption of these preferred shares amounting to \$2,235,084. The unredeemed portion of \$2,118,525 is carried on the balance sheet at a nominal value of \$1. These proceeds have been invested and the income therefrom is available to provide fellowship grants to Canadians for advanced study or research in the fields of medicine, science and engineering at universities, hospitals, research or scientific institutions or other equivalent or similar institutions in Canada.

**(c) Molson Prize Fund**

Gifts of \$900,000 from the Molson Foundation established a capital fund referred to as the Molson Prize Fund. The income of the fund is used for awarding cash prizes to Canadians for outstanding achievement in the fields of the Arts, the Humanities or the Social Sciences that enriches the cultural or intellectual heritage of Canada or contributes to national unity. The value of each prize is \$20,000 or as determined by the Council, without restriction 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 therefor for the purpose of engaging in post graduate studies in Denmark, Norway, Sweden or Iceland and who shall be selected for their outstanding worth or promise by a committee appointed by the Canada Council".

**(f) J. P. Barwick Estate**

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

**(g) Edith Davis Webb Estate**

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

**(h) Vida Peene Estate**

A bequest of \$599,761 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 \$85,018 and this amount was paid out as directed.

**(i) Kathleen Coburn**

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 1980-81 were \$21.

**7. Art Bank**

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, 1981 total approximately \$6,552,000 including \$509,820 purchased in 1980-81 (\$509,408 in 1979-80).

**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. Transactions with Canada**

Upon the establishment of the Canada Council in 1957, the Parliament of Canada authorized the creation of an Endowment Fund of \$50,000,000. The activities of the Endowment Account of the Canada Council are dependent on annual parliamentary appropriations and on revenue from the Endowment Fund.

## Endowment Account

### Schedule of Administration Expenditure for the year ended March 31, 1981

	Arts
Salaries and wages	\$ 2,931,460
Employee benefits	273,664
Assessors' fees, committee meetings and members' honoraria	827,382
Rent and maintenance	157,777
Staff travel	382,941
Communications	--
Professional services	81,352
Printing and publications	120,778
Council meetings, including members' honoraria	--
Data processing	--
Duplicating	--
Furniture and equipment	--
Office supplies and expenses	--
Safekeeping charges	--
Freight and storage	20,204
Sundry	18,529
	<b>\$4,814,087</b>

**The Canada Council**

Canadian Commission for Unesco	General	Total 1981	Total 1980
\$ 402,310	\$ 1,782,005	\$ 5,115,775	\$ 4,451,682
39,224	192,074	504,962	462,399
—	—	827,382	718,646
—	625,614	783,391	695,002
44,296	94,846	522,083	434,329
—	510,911	510,911	468,579
—	315,595	396,947	302,811
—	84,846	205,624	278,499
43,597	147,990	191,587	194,299
—	167,054	167,054	141,264
—	65,819	65,819	60,679
—	55,185	55,185	32,132
—	52,235	52,235	92,017
—	38,927	38,927	39,450
—	—	20,204	21,714
492	4,564	23,585	20,961
<b>\$529,919</b>	<b>\$4,137,665</b>	<b>\$9,481,671</b>	<b>\$8,414,463</b>

# Advisory Bodies, Juries and Selection Committees\*

## Advisory Arts Panel

Robert Spickler  
(*Chairman*)  
Malcolm Ross  
(*Vice-Chairman*)  
Janet Amos  
Raffi Armenian  
Marcel Bélanger  
Malcolm Black  
Peter Boneham  
Micheline Coulombe-  
Saint-Marcoux  
Paterson Ewen  
Sylvia Fraser  
Marie-Hélène Gagnon  
John Greer  
Michael Jones  
Roger Jones  
Gatien Lapointe  
Wilfrid Lemoine  
Gilbert Lepage  
André Major  
Ron Moppett  
Michel Moreau  
France Morin  
David Moroni  
Arlene Nimmons-Pach  
Sharon Pollock  
Cameron Porteous  
Gilles Potvin  
Gwen Thompson  
Lucille Wagner  
Sheila Watson

## Members of the Council Attending

Peter R. Duffield  
Colin M. Jackson  
Sandra Lynne LeBlanc  
Robert Rivard  
H. Arnold Steinberg

## Music

### Jury on Commis- sioning of Canadian Composers

Peter Boneham  
Patrick Cardy  
Gabriel Charpentier  
Gustav Ciomaga  
Robert Daigneault  
José Evangelista  
Clifford Ford  
Harry Freedman  
Rudolf Komorous  
Phyllis Mailing  
John Weinzwieg  
John Wyre

### Jury on Assistance to Amateur Choirs

Elmer Iseler  
Marcel Laurencelle  
Wayne Riddell  
Jon Washburn

### Jury for Recording Program

Norma Beecroft  
John Damant  
Walter Grealis  
Mary Morrison

## Theatre

### Panel for English- Language Theatre Companies

Janet Amos  
Malcolm Black  
Robert Enright  
Gay Hauser  
Larry Lillo  
Harry Maskow  
Cameron Porteous  
Lucille Wagner  
Bob White

### Panel for French- Language Theatre Companies

Hélène Beauchamp  
Robert Dion  
Marie-Hélène Gagnon  
Gilbert Lepage  
Roland Lepage  
Pierre MacDuff  
Olivier Reichenbach  
Michelle Rossignol  
Robert Spickler

## Touring Office

### Touring Office Advisory Board Members

Richard Brownsey  
(*British Columbia*)  
Geoffrey Butler (*Ontario*)  
Michael Dobbin\*\*  
(*British Columbia*)  
Nicholas Goldschmidt\*\*\*  
(*Ontario*)  
Rosalie G. Goldstein\*\*  
(*Manitoba*)  
Sandra Hodge\*\*  
(*Prince Edward Island*)  
Adrian Hoffman  
(*Nova Scotia*)  
John Holmes\*\*  
(*Newfoundland*)  
Henry Klassen  
(*Yukon and  
Northwest Territories*)

Maurice Léger  
(*New Brunswick*)  
Jean-Claude Lespérance  
(*Quebec*)  
Neil Murray  
(*Newfoundland*)  
Bernice Parent  
(*Manitoba*)  
Jean-Claude Picard\*\*  
(*Quebec*)  
Eddie Rice  
(*Prince Edward Island*)  
Audrey St-Onge\*\*\*\*  
(*New Brunswick*)  
Lorraine Thorsrud  
(*Saskatchewan*)  
Joan Waterfield  
(*Alberta*)

### Ex-officio Members

David Peacock  
(*Chairman*)  
Sandra Lynne LeBlanc  
(*Member of the Council*)  
Donald MacSween  
(*National Arts Centre*)  
Jacques Montpetit  
(*External Affairs*)  
Edward P. O'Scapella  
(*Canadian Association  
of Artists' Managers*)

### Jury for Concerts Canada Program

Andis Celms  
Jorgen Holgersen  
David Y. H. Lui  
Betty Webster

### Jury for Apprenticeship Grants

Edith Binnie  
Thomas Bohdanetzky  
Gerry Eldred  
June Faulkner  
Adrian Hoffman  
Yvan Saintonge  
Max Tapper

\* 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.

\*\* Term completed  
December 1980

\*\*\* Resigned July 1980

\*\*\*\* Resigned February 1981

**Performing Arts  
Venture Capital  
Fund**

**Venture Capital  
Committee**

Marcel Couture  
Edgar Cowan  
Peter R. Duffield  
Norman Jewison  
Franz Kraemer  
Walter Learning  
David Peacock

**Writing and  
Publishing**

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

Matt Cohen  
Elizabeth Eve  
Kevin Major  
Duncan Rand  
E. Lindsay Rogin  
Jane Rule

**French-Language  
Committee**

Joseph Bonenfant  
Guy Boulizon  
Hélène Charbonneau  
Louis Dubé  
François Hébert  
Suzanne Paradis

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

Harry Bruce  
William French  
Terrence Heath  
Urjo Kareda  
Robert Kroetsch

**French-Language  
Jury**

Lise Gauvin  
Gilles Potvin  
Pierre Savard  
Antoine Sirois  
Jean Trudel

**Juries for Promotion  
and Distribution  
of Canadian Books  
and Periodicals  
English-Language  
Jury**

Harald Bohne  
Michael de Pencier  
Ken Haycock  
William Roberts  
Paul Robinson  
Dianne Woodman

**French-Language  
Jury**

André Belleau  
Jacques Francoeur  
Jean-Marc Gagnon  
Gérard Leméac  
Jean Paré

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

Fred Cogswell  
Barry Cook  
Eli Mandel  
Barney Sandwell  
David Stimpson

**French-Language  
Jury**

Gilles Archambault  
René Caron  
Paul-Aimé Martin  
Madeleine Quellette-  
Michalska  
Philippe Sauvageau

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

Joyce Marshall  
Malcolm Ross  
Robin Skelton

**National Book  
Festival  
Regional Committees**

*Atlantic Provinces*  
Noreen Heighton  
(*Labrador*)  
Dyane Léger  
(*New Brunswick*)  
Eric Norman  
(*Newfoundland*)  
Michael O. Nowlan  
(*New Brunswick*)  
Libby Oughton  
(*Prince Edward Island*)  
Barbara Schemelefske  
(*Nova Scotia*)  
Don Scott  
(*Prince Edward Island*)

*Quebec*  
Louis Dubé  
Diana McNeill  
Angèle Pinal  
Yvon Rivard  
Philippe Sauvageau  
Marie-José Thériault

*Ontario*  
Lynn Cunningham  
Hugh Kane  
Rolande Landriault  
Peter McGarvey  
Wayne Oakley  
Sean O'huigin  
Gene Rossetto  
Catherine Wilson

*Prairies and  
Northwest Territories*  
Nick Burton  
(*Saskatchewan*)  
Jeannette Fish  
(*Northwest Territories*)  
Bertha Hanson  
(*Alberta*)  
Doris Lemoine  
(*Manitoba*)  
Barb Munro  
(*Alberta*)

*British Columbia  
and Yukon*  
Leona Gom  
(*British Columbia*)  
Janice Pavey  
(*British Columbia*)  
Margaret Reynolds  
(*British Columbia*)  
Alice Simpson  
(*British Columbia*)  
Lucy Stewart  
(*British Columbia*)  
Kate Walker  
(*British Columbia*)

**Coordinators**

Ruth Clarke  
(*British Columbia/  
Yukon*)  
Catherine Keachie  
(*Ontario*)  
Elin Logan  
(*Prairies/Northwest  
Territories*)  
Louise Myette  
(*Quebec*)  
Paul Robinson  
(*Atlantic Provinces*)

**Visual Arts and  
Art Bank**

**Jury for Public Art  
Galleries and  
Artist-Run Spaces  
(Project Assistance  
Program)**

Rose-Marie Arbour  
Michael Greenwood  
Doris Shadbolt

**Jury for Grants to  
Print Workshops**

William Laing  
Gordon Smith  
Serge Tousignant

**Video Production****Grants Jury**

Robin Collyer  
Lorraine Dufour  
Vera Frenkel  
Nora Hutchinson  
Gilbert Lachapelle  
Ardele Lister  
Robert Morin  
Catherine Richards  
Clive Robertson  
Michel Sénécal  
Tom Sherman  
John Watt

**Film Production****Grants Jury**

Françoise Berd  
David Billington  
Yolande Cadrin-  
Rossignol  
Bruce Elder  
Michael Jones  
Jerry Krepakewich  
Bill Kuhns  
Martin Lavut  
Jean-Pierre Lefebvre  
Richard Leitermann  
André Melançon  
Roy Moore

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

Alvin Balkind (*Basel*)  
Sally Barbier  
(*Ottawa, Fournier*)  
David Bierk  
(*Ottawa, Fournier*)  
Jim Borcoman (*Ottawa*)  
Alex Cameron  
(*Parry Sound, Toronto,  
Locust Hill, Ottawa*)  
Serge Clément (*Ottawa*)  
Lynne Cohen (*Ottawa*)  
Robin Collyer (*Liverpool,  
Pleasantville, Halifax,  
St. John's, Hampton*)

David Craven (*New York*)

Christine Currin

(*Toronto*)

Nancy Edell (*Ottawa,  
Kingston, Tamworth*)

André Fauteux  
(*Montreal*)

Bruce Ferguson (*Toronto,  
Locust Hill, Parry Sound,  
Basel, Vence, Girolles,  
Paris, Montreal, Quebec,  
Liverpool, Pleasantville,  
Halifax, St. John's,  
Hampton*)

Yves Gaucher (*Montreal*)

Susan Gibson (*Ottawa,  
Fournier, Liverpool,  
Halifax, St. John's,  
Hampton*)

Peter Gnass (*Paris,  
Vence, Girolles*)

John Greer (*Parry Sound,  
Toronto, Locust Hill*)

Alexandra Haeseker  
(*Ottawa*)

John Hall (*New York*)

Hubert Hohn (*Ottawa*)

Thaddeus Holownia  
(*Ottawa*)

Jacques Hurtubise  
(*Paris*)

Suzy Lake (*Ottawa,  
Kingston, Tamworth*)

Bill Lobchuk (*Montreal,  
Quebec*)

John McEwen (*Toronto*)

Guido Molinari

(*Montreal, Quebec*)

Ann Morrison (*Ottawa*)

Roland Poulin (*Ottawa*)

John Reeves (*Ottawa*)

Milly Ristvedt (*Ottawa*)

Vincent Sharpe (*Ottawa*)

Ann Thomas (*Ottawa*)

Serge Tousignant

(*Ottawa*)

Catherine Tweedie

(*Ottawa*)

Robert Walker (*Ottawa*)

Irene Whitome (*Ottawa,  
Kingston, Tamworth*)

Peter Wolhein (*Ottawa*)

Alex Wyse (*New York*)

Tim Zuck (*Toronto*)

**Arts Awards Service****Arts Grants "A"****Juries**

(*Grants awarded in the  
Fall of 1980*)

**Film**

Barbara Anne Cameron  
Jean Chabot  
Martin Duckworth  
Robert Favreau  
Peter Harcourt

**Visual Arts**

Betty Goodwin  
Ted Lindberg  
Henry Saxe

**Writing (English)**

Henry Beissel  
Harold Horwood  
Jane Rule

**Writing (French)**

Michèle Lalonde  
Wilfrid Lemoine  
Robert Marteau

**Arts Grants "A"****Juries**

(*Grants awarded in the  
Spring of 1981*)

**Architecture**

Joe Baker  
Jacques Dalibard  
Jack Diamond

**Dance (Ballet)**

Robert Joffrey  
Arnold Spohr  
Sergiu Stefanski

**Dance (Modern)**

Peter Boneham  
Phyllis Lamhut  
Susan Macpherson

**Multidisciplinary and  
Performance Art**

Raymonde April  
Alvin Balkind  
Claude Gosselin  
Wendy Knox-Leet  
Tom Sherman

**Music**

Murray Adaskin  
John Beckwith  
Gabriel Charpentier  
Paul Mills  
Gilles Potvin

**Photography**

Jim Borcoman  
Lynne Cohen  
Hubert Hohn

**Theatre (English)**

Janet Amos  
David Gardner  
Bill Glassco

**Theatre (French)**

Monique Mercure  
Marcel Sabourin  
Robert Spickler

**Visual Arts**

Yves Gaucher  
Tony Urquhart  
Dennis Young

**Visual Arts  
(Curators and  
Art Critics)**

George Bogardi  
Eric Cameron  
Willard Holmes

**Writing (English)**

Joyce Marshall  
Malcolm Ross  
Robin Skelton

**Writing (French)**

André Major  
Gaston Miron  
France Théoret

\* 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.

**Arts Grants "B"**  
**Juries**

*(Grants awarded in the Summer of 1980)*

**Music (Classical Performance)**

Marek Jablonski  
René Masino  
Mary Morrison-Freedman  
Marc Samson  
David Zafer

*Special Advisers*

Ian Bernard  
Otto Joachim  
Guy Lachapelle  
Bernard Lagacé

**Arts Grants "B"**  
**Juries**

*(Grants awarded in the Fall of 1980)*

**Architecture**

George Baird  
Humphrey Carver  
Mark London

**Arts Administration**

Andis Celms  
Roger Jones  
Hamilton McClymont  
Jean-Claude Picard  
Robert Spickler

**Dance (Ballet)**

Celia Franca  
Glenn Gilmour  
Arnold Spohr

**Dance (Modern)**

Peter Boneham  
Linda Rabin  
Anna Wyman

**Film**

Barbara Anne Cameron  
Jean Chabot  
Martin Duckworth  
Robert Favreau  
Peter Harcourt

**Multidisciplinary and Performance Art**

Jocelyne Alloucherie  
Peter Froehlich  
Barbara Shapiro

**Music (Classical)**

Rudolf Komorous  
Gregory Levin  
Paul Pedersen  
Gilles Potvin  
John Weinzwieg

**Music (Other Forms)**

Neil Chotem  
Don Clark  
Victor Davies  
Harvey Glatt  
Stéphane Venne

**Photography**

John Reeves  
Ann Thomas  
Robert Walker

**Theatre (English)**

Michael Cook  
Chapelle Jaffe  
George Luscombe

**Theatre (French)**

Rémy Girard  
Gilbert Lepage  
Monique Miller

**Video**

Henry Bull  
Marsha Chuk  
(Marshallore)  
Ian Murray

**Visual Arts**

Claude Breeze  
Joe Fafard  
Susan Gibson  
Claude Mongrain  
Ann Pollock

**Writing (English)**

Henry Beissel  
Harold Horwood  
Jane Rule

**Writing (French)**

Michèle Lalonde  
Wilfrid Lemoine  
Robert Marteau

**Arts Grants "B"**  
**Juries**

*(Grants awarded in the Spring of 1981)*

**Architecture**

Joe Baker  
Jacques Dalibard  
Jack Diamond

**Arts Administration**

Andis Celms  
Willard Holmes  
Roger Jones  
Hamilton McClymont  
Jean-Claude Picard  
Robert Spickler

**Dance (Ballet)**

Robert Joffrey  
Arnold Spohr  
Sergiu Stefanski

**Dance (Modern)**

Peter Boneham  
Phyllis Lamhut  
Susan Macpherson

**Film**

Guy Dufaux  
Robert Forsythe  
Claude Godbout  
Martin Lavut  
Jesse Nishihata

**Multidisciplinary and Performance Art**

Raymonde April  
Alvin Balkind  
Claude Gosselin  
Wendy Knox-Leet  
Tom Sherman

**Music (Choral Conducting)**

Charles Dupuy  
Elmer Iseler  
Wayne Riddell

**Music (Orchestral Conducting)**

Dwight Bennett  
Francoys Bernier  
James De Preist

**Music (Instrument Making)**

Otto Joachim  
Peter Mach  
Peggie Sampson  
Robert Sigmund

**Photography**

Jim Borcoman  
Lynne Cohen  
Hubert Hohn

**Theatre (English)**

Charmion King  
Alden Nowlan  
John Wood

**Theatre (French)**

Marie-Hélène Gagnon  
Roland Laroché  
Renée Noisieux-Gurick

**Video**

Nora Hutchinson  
Gilbert Lachapelle  
Clive Robertson

**Visual Arts**

Jocelyne Alloucherie  
Paterson Ewen  
Edythe Goodridge  
Roy Kiyooka  
Nancy Tousley



**Visual Arts  
(Curators and  
Art Critics)**

George Bogardi  
Eric Cameron  
Willard Holmes

**Writing (English)**

Sylvia Fraser  
George Jonas  
George Ryga

**Writing (French)**

André Major  
Gaston Miron  
France Théoret

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

**Architecture**

George Baird  
Humphrey Carver  
Mark London

**Arts Administration**

Andis Celms  
Willard Holmes  
Roger Jones  
Hamilton McClymont  
Jean-Claude Picard  
Robert Spickler

**Dance (Ballet)**

Yves Cousineau  
Celia Franca  
Glenn Gilmour  
Robert Joffrey  
Arnold Spohr  
Sergiu Stefanschi  
Bonnie Wyckoff  
Elizabeth Yeigh

**Dance (Modern)**

Peter Boneham  
Danny Grossman  
Kazuko Hirabayashi  
Phyllis Lamhut  
Susan Macpherson  
Judith Marcuse  
Linda Rabin  
Peter Randazzo  
Anna Wyman

**Special Adviser  
(Classical Indian)**

Rina Reddy Singha

**Film**

David Billington  
Lucile Bishop  
Jacqueline Brodie  
Yolande Cadrin-  
    Rossignol  
Barbara Anne Cameron  
Jean Chabot  
Martin Duckworth  
Guy Dufaux  
Robert Favreau  
Robert Forsythe  
Marc Gervais  
Claude Godbout  
Luce Guilbeault  
Robert Gurik  
Piers Handling  
Peter Harcourt  
Martin Lavut  
Jean-Pierre Lefebvre  
Jesse Nishihata

**Multidisciplinary and  
Performance Art**

Jocelyne Alloucherie  
Raymonde April  
Alvin Balkind  
Bruce Barber  
Elizabeth Chitty  
Patrick Darby  
Peter Froehlich  
Claude Gosselin  
Wendy Knox-Leet  
Richard Nigro  
Robert Racine  
Barbara Shapiro  
Tom Sherman  
Paul Wong

**Music (Classical)**

Rudolf Komorous  
Gregory Levin  
Paul Pedersen  
Gilles Potvin  
John Weinzweig

**Music (Classical  
Performance)**

Donald Bell  
Napoléon Bisson  
Robert Cram  
Marie Daveluy  
Paul-André Gagnon  
Paul Helmer  
Guy Huot  
Marek Jablonski

Otto Joachim  
André Laberge  
René Masino  
Eric McLean  
Mary Morrison-Freedman  
Jean-Guy Plante  
Walter Prystawski  
Peggie Sampson  
Marc Samson  
Claude Savard  
Ezra Schabas  
Robert Silverman  
Christopher Weait  
Robert Weisz  
David Zafer

**Music (Composition)**

Murray Adaskin  
John Beckwith  
Gabriel Charpentier  
Neil Chotem  
John Fodi  
Clifford Ford  
Jacques Hétu  
Gregory Levin  
Phyllis Mailing  
John Weinzweig

**Music (Instrument  
Making)**

Otto Joachim  
Peter Mach  
Peggie Sampson  
Robert Sigmund

**Music (Orchestral  
Conducting)**

Dwight Bennett  
Mario Bernardi  
François Bernier  
James De Preist  
Victor Feldbrill  
Pierre Rolland  
Simon Streatfeild

**Music (Other Forms)**

Tommy Banks  
Neil Chotem  
Don Clark  
Victor Davies  
Harvey Glatt  
Tom Kines  
Phil Nimmons  
Luc Plamondon  
Mitch Podolak  
Tony Tobias  
Stéphane Venne

**Photography**

Burt Beaver  
Jim Borcoman  
Serge Clément  
Lynne Cohen  
Penny Cousineau  
David Heath  
Hubert Hohn  
Marion Penner Bancroft  
John Reeves  
Vincent Sharp  
Ann Thomas  
Robert Walker

**Theatre (English)**

Janet Amos  
Carol Bolt  
Peter Colley  
Jim Garrard  
Patricia Hamilton  
Paul Hanna  
Janet Heyman  
Charmion King  
Rick McNair  
Tom Miller  
Maurice Podbrey  
Erika Ritter  
Sheldon Rosen

**Theatre (French)**

Elizabeth Bourget  
Robert Dion  
Robert Gravel  
Robert Gurick  
Mirielle Lachance  
Gilbert Lepage  
Olivier Reichenbach  
Michèle Rossignol  
Daniel Simard  
Kim Yoroshevskaya

**Video**

Bruce Barber  
Henry Bull  
Elizabeth Chitty  
Marsha Chuk  
(Marshallore)  
Andrée Duchaine  
Louise Gendron  
Ian Murray  
Robert Racine  
Barbara Steinman

**Visual Arts**

Douglas Bentham  
Claude Breeze  
Nicole Dubreuil-Blondin  
Paterson Ewen  
Joe Fafard  
Susan Gibson  
Dennis Gill  
Carl Heywood  
Walter Jule  
Chris Knudsen  
Claude Mongrain  
Wayne Morgan  
Ann Pollock  
Don Proch  
Leslie Reid  
Denis Rousseau  
John Ivor Smith  
Gilles Toupin  
Ann Witlock

**Selection Committee  
for Visiting**

**Foreign Artists**  
Robert Aitken (Music)  
Alvin Balkind  
(Visual Arts)  
John R. Colombo  
(Literature)  
Larry Gradus (Dance)  
Albert Grenier (Music)  
Carl Hare (Theatre)

**Explorations Program****Regional Selection  
Committees****Atlantic Provinces**

Margaret Conrad  
Jeannine Despres  
Adrian Fowler  
Michael Hennessey  
Marilyn Noble  
Walter Ostrom  
Doris Saunders

**Quebec**

François Bernier  
André Brassard  
Christiane Charette  
Hélène de Carufel  
Suzanne Lemerise  
Sheila McLeod  
Arnopoulos  
Mariette Rousseau  
Vermette  
René Viau

**Ontario**

David Bierk  
Don Bouzek  
Rick Butler  
Nancy Helwig  
Maureen Labonté  
Al Mattes  
Carol Priamo  
Douglas Ward

**Prairies and  
Northwest Territories**

David Barnett  
Hugh Dempsey  
Mayo Graham  
Caroline Heath  
Anne Mulders  
Michael Snook  
Stan Taniwa  
Marie-Claude Thordarson

**British Columbia  
and Yukon**

James Barber  
Diana Caldwell  
Dennis Foon  
Gloria George  
Ken Harris  
Heilwig van Königslöw  
Charles Maier  
Robert D. Watt

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

Peter Buitenhuis  
(Chairman, English  
Section)  
Denis Monière  
(Chairman, French  
Section)

**Poetry or Drama  
(English)**

D. G. Jones  
Patrick Lane  
Jay MacPherson

**Poetry or Drama  
(French)**

Marcel Bélanger  
Robert Mélançon  
Jean Royer

**Fiction (English)**

Constance Beresford-  
Howe  
Timothy Findley  
Sheila Watson

**Fiction (French)**

Gilles Archambault  
Madeleine Ouellette-  
Michalska  
François Ricard

**Non-Fiction (English)**

Peter Buitenhuis  
J. L. Granatstein  
Alistair MacLeod

**Non-Fiction (French)**

Joseph Bonenfant  
Benoît Lacroix  
Denis Monière

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

Betty Bednarski  
Davidson Dunton  
John O'Connor

**French-Language**

Michel Beaulieu  
Derrick de Kerckhove  
Antoine Sirois

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

Sue Ann Alderson  
Laszlo Gal  
Janet Lunn  
Frank Newfeld  
Ken Roberts

**French-Language**

Claude Aubry  
Frédéric Back  
Louisette Bergeron-  
Choquette  
Denise Houle  
Roger Paré

**Selection Committee  
for the Canada-  
Australia Literary  
Prize**

Jack Hodgins  
Eli Mandel  
Alice Munro  
Michael Ondaatje

**Selection Committees  
for the Canada-  
Belgium Literary  
Prize****Canadian Committee**

Marie-Claire Blais  
Louise Maheux-Forcier  
Gilles Marcotte  
Jean-Guy Pilon

**Belgian Committee**

Charles Bertin  
Pierre Mertens  
Léo Moulin  
Jean Tordeur

**Selection Committees  
for the Canada-  
Switzerland Literary  
Prize**

**Canadian Committee**

Gilles Archambault  
Monique Bosco  
Henri Dominique-  
Paratte  
Jean-Marie Poupart

**Swiss Committee**

Luc Boissonnas  
Jeanlouis Cornuz  
N. Hutter-Terrier  
Lise Juradin  
J. P. Monnier  
Roland Ruffieux

**Selection Committee  
for the  
Jacqueline Lemieux  
Prize**

Peter Boneham  
Robert Joffrey  
Phyllis Lamhut  
Susan Macpherson  
Arnold Spohr  
Sergiu Stefanski

**Jury for the  
Healey Willan Prize**

Elmer Iseler  
Marcel Laurencelle

**Killam Program**

**Killam Committee**

Paul Chavy  
John C. Courtney  
Louise Dechêne  
Pierre Fortin  
Richard Goldbloom  
T. M. Penelhum  
Stanley Rowlands  
John Shewchun  
R. G. Stanton  
Clara Thomas  
Endel Tulving

**Ex-officio Members**

Eva Kushner  
(*Chairman*)  
Albert W. Trueman

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

Richard Goldbloom  
Stanley Rowlands  
John Shewchun  
R. G. Stanton

**Humanities**

Paul Chavy  
Eva Kushner  
T. M. Penelhum  
Clara Thomas

**Social Sciences**

John C. Courtney  
Louise Dechêne  
Peter Dodwell  
Endel Tulving

**Canadian Commission  
for Unesco**

**Executive Committee  
for the Canadian  
Commission for  
Unesco**

Vianney Décarie  
(*Chairman*)  
James M. Harrison  
(*Vice-Chairman*)  
Mary Elizabeth Bayer  
Paul Bélanger  
Ian Burton  
John Cairns  
Laurie H. Cragg  
Marcelle Dumoulin  
William Kilbourn  
Elizabeth Lane  
Lucie Marchessault-  
Lussier  
Lucien Perras  
Muriel Roy  
Gordon Selman  
Charles A. Lussier  
(*Ex-officio*)  
Claude Lussier  
(*Secretary-General*)  
Jacques-Victor Morin  
(*Associate Secretary-  
General*)

**Finances**

**Investment  
Committee**

Frank Elliott Case  
(*Chairman*)  
Gordon Dowsley  
Alan B. Hockin  
Germain Perreault  
(*until December 1, 1980*)  
Raymond Primeau

# Canada Council Publications

## Brochures and Folders on Current Canada Council Programs

*Aid to Artists*

*Aid to Writing and Publication*

*Annual Report and Supplement*

*The Canada Council and Its Programs*

*The Canada Council Art Bank*

*Explorations Program*

*Killam Program*

*Touring Office*

*Visiting Foreign Artists and Opportunities Abroad for Canadian Artists*

*Visual Arts, Film and Video*

## Speeches (since 1978)

*Supporting Culture – A Shared Responsibility.*

Notes for a presentation to the Institute of Donations and Public Affairs Research, Montreal, February 3, 1981, by David Bartlett, Secretary to the Canada Council.

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

Transcript of a speech given at the Confederation Centre, Charlottetown, May 25, 1979, by J. Mavor Moore, Chairman, the 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 Lussier, Director, the 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, the Canada Council.

## Studies, Briefs and Other Texts (since 1977)

*A Submission to the Federal Cultural Policy Review Committee by the Canada Council.* March 9, 1981.

*The Art of Partnering Dance – A Federal Pas de Deux.* A summary of a paper presented to the Canada Council by the Dance Section of the Council. December 1980.

*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 10, 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 Communications Service. March 1979.

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

*The Future of the Canada Council.* A report to the Canada Council from the Advisory Arts Panel 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.

#### **Art Bank Slides**

*Contemporary Canadian Painting*, a set of 100 slides from the Art Bank collection. \$75.00. (Checklist available on request.)

*Contemporary Canadian Sculpture*, a set of 100 slides from the Art Bank collection. \$100.00. (Checklist available on request.)

#### **Touring Office Publications**

*Facilities Directory.* 4 volume set. \$100 pre-paid. (Annual updates, additional \$10.00.)

*Sponsors' Handbook for Touring Attractions.* Separate English and French versions. \$5.00 each.

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

*Touring Office Bulletin.*

*Tour Organizer's Handbook.* Revised, bilingual version. \$5.00.

*Unless otherwise noted, the publications listed above are available free of charge.*





