

the Department of External Affairs; we have a very substantial program now that is financed by the Killam Foundation, which has provided us with an endowment bequest of some \$17 million which will eventually yield an additional \$1 million a year for subsidies to research. Roughly our budget with the \$20.6 million vote would be more of the order of \$28 million, so what the House is asked to vote, is a portion of the money that the Council will require this year.

This \$28 million could be compared, if you like, with the some \$88 million that will be provided, possibly, by the House for research in the physical and biological sciences plus the fact that apart from research aid, we also have to look after the growth in the performing and creative arts.

I do not know that it would be useful to go much further than that, but we would be only too glad to have questions.

The Vice-Chairman: Are there any questions for these gentlemen? Mr. Stewart?

Mr. Stewart (Cochrane): Thank you, Mr. Chairman. Mr. Boucher, I think perhaps members of the Committee would find it helpful if you could give us some idea of how you go about making a grant. If a group of singers or an orchestra comes to you, what do they have to go through, and so on, in order to get a grant, and how you would consider giving them such a grant?

Mr. Boucher: We have, of course, two major divisions in the Council and each has its adjudication system. You are referring to applications in the field of the arts, and I think perhaps Mr. Dwyer could best explain the system.

Mr. Peter M. Dwyer (Associate Director, Canada Council): Thank you, Mr. Chairman. The first requirement from the Council when it receives a request from an organization is a financial statement showing the general level of its operations over the previous two or three years, together with a statement and an outline of the work that it is doing and what it hopes to do, and a budget for the period for which the grant is requested.

When that is received, it is looked at by the officers of the Council and sent to a number of consultants, usually three consultants in the case of a new organization, who are experts in the particular field with which the

organization is dealing. This inquiry is designed primarily to establish the standard and the level of the operation. When we have the reports from the advisers, we then examine the budget as carefully as we can and determine, from the funds available to us how much the organization would need to carry out its plans. Then a recommendation goes forward to the Council which considers this and makes the final decision.

Mr. Stewart (Cochrane): Now specifically, Mr. Dwyer, do you wait for people to apply in all cases, or do you ever look at an area—for example, a culturally sterile area—and say, “Well, we should perhaps give some cultural aid in that particular part of the country”. Do you ever consider that at all?

Mr. Dwyer: Normally the grants that we make are made in response to requests that we receive, as you suggest. The Council does look at the country as a whole and say, perhaps not on a geographical basis but on an artistic basis, “There is a bad weakness in this particular area,” and it may, therefore, launch a project of its own or use an existing organization to do things that nobody else seems to be doing and for which there seems to be a real requirement.

We are conscious of what one might call the areas in the country that are deprived, and we will frequently make grants in those areas to something that appears to have some life in a way which, perhaps, we would not do in the areas where the arts are more virile.

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Mr. Stewart (Cochrane): For example, if “Jeunesses, Musicales” is starting up in a small area of Northern Ontario under great financial difficulty, would you consider that as a special thing to help out, or would you say, we helped the “Jeunesses Musicales” in general and therefore we would not consider a smaller arm of it?

Mr. Dwyer: In cases like that and in the case, for instance, of the Dominion Drama Festival which bears perhaps some slight comparison to it, we make very substantial grants indeed on the basis of the requirement of the headquarters of the “Jeunesses Musicales” and this means, in fact, that the four concerts that are sent out on circuit to most