

**the Canada Council**

ANNUAL  
REPORT  
1963'64

**THE CANADA COUNCIL ANNUAL REPORT 1963-64**

THE CANADA COUNCIL

# Seventh Annual Report

1963-64

*Chairman*  
D. B. WELDON

*Vice-Chairman*  
GERARD FILION

*Director*  
A. W. TRUEMAN

*Associate Director*  
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One Forty Wellington Street  
Ottawa

**THE CANADA COUNCIL**

*Patron:*  
RT. HON. VINCENT MASSEY, C.M.

Honourable Maurice Lamontagne,  
Secretary of State of Canada,  
Ottawa, Canada.

Sir:

I have the honour to transmit herewith my predecessor's  
Annual Report of The Canada Council as required by  
section 23 of the Canada Council Act (5-6 Elizabeth II,  
Chapter 3) for the fiscal year ending March 31, 1964.

I have the honour to be,  
Sir,  
Your obedient servant,

  
Chairman.

June 30, 1964



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## *Foreword*

On March 3, 1964, The Canada Council presented a brief to the Canadian government. A delegation consisting of Colonel Douglas B. Weldon (Chairman of The Canada Council), Mr. Gérard Filion (Vice-Chairman), Dr. C. J. Mackenzie, Dr. A. W. Trueman (Director of The Canada Council) and Mr. Eugène Bussière (Associate Director) placed the brief in the hands of The Hon. Maurice Lamontagne, Secretary of State, who is the member of the Queen's Privy Council for Canada designated to receive The Canada Council's annual reports. The delegation discussed with the minister the financial needs of the Council, the various programmes that the Council is maintaining, and new services that the Council believes it should be able to perform.

The contents of the brief are relevant to the purposes of the annual report; it is therefore placed here to serve as an introduction.

# *Brief to the Government of Canada*

## *1. Introduction*

The creation of The Canada Council was a bold and imaginative venture. We undoubtedly have in this organization the means for a splendid stimulation of the artistic and intellectual life of the country. It is free from political control and operates with complete independence.

The Canada Council has to perform a wide variety of functions: it must provide support for all the arts, humanities and social sciences and for the National Commission for Unesco, and finance the management of the University Capital Grants Fund. To carry out these numerous general responsibilities and to satisfy particular and legitimate demands, most of which in a period of national expansion tend constantly to increase, the Council must have an experienced and diversified staff, many expert advisers, and a large and expanding income. The Council has been given a great deal to do, and the logic of the situation demands that it be given a great deal to do it with.

## *2. The Endowment Fund*

Since The Canada Council's inception, in 1957, the Endowment Fund of \$50,000,000 has not been augmented by government, business, or private persons.<sup>1</sup>

There has been, however, a gratifying increase in the market value of the fund, which has been due solely to the management of the portfolio under the direction of the investment committee, the figure for January 1, 1964, being \$57,220,000. There has been, therefore, some increase in the Council's income; but we are informed by the investment committee that the fluctuating conditions of the market are such as to make it impossible to maintain the rate of increase we have experienced hitherto. Administrative expenses have been kept as low as possible. Nevertheless, this growth in revenue is far too slight to enable the Council to respond to the new demands that are created by changing conditions, or to meet the steady and substantial rise in the needs of organizations and programmes already supported by the Council.

The estimated income from the Endowment Fund for 1963-64 is \$3,100,000.

## *3. Former Brief*

In the autumn of 1960 the Council presented a brief to the Government asking for an increase of Endowment Fund income in the amount of

<sup>1</sup>Annex A

\$500,000 designed to meet the expanded needs of assistance for two main purposes:

- (a) scholarships and fellowships in the humanities and social sciences,
- (b) grants in aid to organizations representing the arts.

The Government did not respond to our appeal.

#### *4. The National Commission for Unesco*

The Council has been greatly handicapped by lack of funds for support of the National Commission for Unesco. After the costs of the secretariat, travel, meetings and a few publications had been met, it was possible to provide, in the 1963-64 budget, no more than \$32,000 for programme promotion and development. Our total annual expenditure on the National Commission has had to be kept at something less than \$100,000.

The Council believes that the work of the Commission is of importance to Canada, and to other countries as well. The sum that we have available is clearly inadequate to sustain a lively, well-rounded programme, although the organization itself has been highly commended at Unesco headquarters for the work it has been able to do under these restrictive circumstances. It is the Council's hope that it may be put in a position to give more effective support to the Commission than has been possible to date.

#### *5. Scholarships and Fellowships*

(a) Since 1957-58, the needs have greatly expanded. This expansion is directly due to two facts: (1) the steady rise in the quality of the applications received, and (2) the enormous increase in the registration of full-time students and researchers in our universities and colleges.

The recorded registration for 1960-61 was 109,700. The predicted registration, as calculated in 1960, for 1970-71 was 229,100; but the rapid growth of the past few years has been so great that the latest prediction, made in 1963, sets the figure for 1970-71 at well over 300,000.

Applications for scholarships and fellowships in 1958-59 totalled 1,620. They have risen in 1962-63 to 2,080. As an example of the situation which confronts the country, and the Council, the following table is shown. It deals only with applications for assistance at the pre-doctoral level.

Year	Number of applications received	Number of grants made
1958-59	333	90
1959-60	377	110
1960-61	448	120
1961-62	508	136
1962-63	539	170
1963-64	687	197
1964-65	742	— (Not yet granted)

The increase in the number of awards given has been accomplished only by cutting back the number in certain other categories, and consequently by discouraging the number of applications in them, especially at the pre-M.A. level. This reduction at other places in the programme was made necessary, in the Council's opinion, by the constantly increasing necessity for doing everything possible to train Canadians for the advanced teaching and research which our universities will have to undertake in greater and greater volume during the next few years.

The Council is not now meeting the need, and will be increasingly unable to do so, unless its income can be sharply increased. We are consistently and repeatedly informed by our judges that out of the present number of applicants in most of our categories of scholarships we could justifiably select twice as many for awards as we are now able to do. If we were to undertake to meet the existing demands, an additional income of well over \$500,000 a year would be needed. This is quite apart from the expected growth of the next few years.

(b) In summary, the Council needs augmented income for these particular forms of assistance in order (1) to release into the stream of the national life a steadily growing number of potential leaders; and (2) as an inevitable corollary of (1), to help in the training of the scholars and researchers which our universities and colleges are urgently in need of, and are going to need in the near future.

## 6. *The Arts Organizations*

1. The increase in legitimate requests to the Council for support of organizations representing the arts is occasioned as follows:

(a) Increasing costs to the organizations on account of

- (i) greater demands for services in the communities where they are located;
- (ii) an increase in the number of communities requiring these services;



- (iii) improvement in critical standards of audiences, thus creating demand for a higher level of performance, which involves increased costs;
  - (iv) rising basic costs of production and salaries;
  - (v) the demands of creative and performing artists who are entitled to expect opportunities to make a career in Canada.
- (b) The creation of new organizations in communities that hitherto have been without resident arts, and now want them. Such communities find it difficult to provide at the outset the funds necessary for the well-being and continuity of the new organizations. As examples of this situation we refer to the new theatres in Vancouver and Halifax.<sup>2</sup>
2. The gravity of the situation is indicated by the numbers of performing groups that are carrying heavy and increasing deficits which in our opinion are growing beyond their financial capacities.

#### *7. Research in the Humanities and Social Sciences*

- A) (i) In 1963-64 the allocation for these purposes was only \$135,000 each for the humanities and the social sciences.
- (ii) These sums had to cover the following items:
- (a) special projects of investigation and research;
  - (b) assistance for publication of periodicals, books, learned papers;
  - (c) library needs;
  - (d) conferences of scholars;
  - (e) Canadian representation at international conferences.
- (iii) Notable Canadian deficiencies are as follows:
- (a) numbers of graduate students too small;
  - (b) inadequate documentation and library holdings;
  - (c) inadequate research funds;
  - (d) inadequate staff;
  - (e) too slow a development of graduate schools in number and quality.
- B) Clearly, this need is not being met, and we are beginning to hear to this effect from the academic fraternity, which had expected us to play the rôle vis-à-vis the humanities and social sciences that the National Research Council has played vis-à-vis the natural sciences and technologies. The discrepancy between the resources of the two institutions is much more marked, in our opinion, than it ought to be.

In the 1962-63 report of the National Research Council the following figures are given: for scholarships, fellowships and associateships tenable in

<sup>2</sup>Annex B

the universities, \$1,980,000; and for grants in aid of research, \$8,600,000, a total, in round figures, of \$10,580,000. Over against this figure, The Canada Council can place not more than \$1,200,000. We repeat that in the Council's view this discrepancy is far greater than is justified by the needs of the country.

#### *8. New Programmes and the Development of those now in Operation*

From the national point of view we detect very serious needs that are not being met. We feel that the Council policies should increasingly reflect national concerns, needs and priorities, in the interests of which the entire field of the arts, and of teaching, graduate studies and research in the humanities and social sciences should be greatly strengthened. Some of the points at which Canada Council assistance is urgently required and would be greatly valued are as follows:

##### *A. General Programme*

- (a) special collections for graduate study and research, in university libraries;
- (b) economic research (for example, the programme at the Queen's Summer Institute, the work now being attempted in the Atlantic provinces, and at many other centres);
- (c) language and linguistics (important work needing much more financial support is getting under way in Quebec, Alberta, and Newfoundland);
- (d) work of the type now being done at Le Centre de Recherches en Relations Humaines, at Montreal;
- (e) French Canadian studies (as for example at the University of Ottawa);
- (f) publication of significant Canadian historical documents (for example the programmes being carried on at Carleton University);
- (g) the history of Canada (such as The Centenary History of Canada, in 17 volumes, under the editorship of Morton and Creighton);
- (h) the history of Canadian literature in English and
- (i) the history of Canadian literature in French (both of which are under way but need more financial help);
- (j) greatly increased support for translation of important Canadian documents (history, literature, political science, etc.) from the original English into French, and from French into English;
- (k) air space law; etc., etc.

### *B. Area Studies*

Asian, African, Latin American and Slavic studies are now of increasing concern to the Western world, and must take their place in any full-scale programme of training in the arts, humanities and social sciences. The country lacks

- (a) departments and institutes, (c) trained teachers,
- (b) graduate students, (d) funds to supply (a), (b), and (c).

Large sums of money must now be available for the rapid development of study and research for these ends in order that Canada may (a) develop among its people generally the greater knowledge and understanding of other countries that are so necessary in the world today; (b) train many more specialists for international service; (c) produce the experts who will become the teachers, members of government service, and journalists whom we urgently need; and (d) do its part in making the general contribution to knowledge that it ought to make.

### *C. International Programme for projection of Canada abroad and reciprocal cultural and intellectual relations*

One of the significant developments of recent years has been the growth in importance and scope of intellectual and artistic relations between the countries of the world. Canada is far behind most nations in this respect. The emphasis which others have placed on the need for such relationships is an example which should inspire us to a more concerted and dynamic effort than we have ever contemplated before. The following items in such a programme are, we believe, of prime importance:

- (a) interchange of scholars between Canadian and foreign countries;
- (b) increased representation of Canada abroad by individual scholars at conferences, by scholarly organizations, performing artists both as soloists and in groups, exhibitions of art, other aspects of Canadian life, generous shipments of contemporary Canadian books to selected points;
- (c) bringing to Canada significant representatives of the intellectual and cultural life of other countries, exhibitions of art, and performing artists.

### *9. Conclusions*

We wish to repeat and emphasize our conviction that programmes of the kind detailed in this brief

- (i) would greatly increase the possibility of providing the experts needed by universities, government, business and journalism;
- (ii) would provide the opportunities which will tend to check the drift of our scholars and artists to the United States of America and to other countries;
- (iii) would greatly stimulate the incentives of our creative and performing artists whose rôle in the over-all cultural development of Canada is of first-rate importance.

## 10. *Recommendation*

The Council believes that the most practical way in which the Government can give needed help is by making reasonable appropriations over a period of years.

We therefore request the Government to add during the present year, a sum of \$10,000,000 to the Endowment Fund. We also request the Government to consider the addition annually of \$10,000,000 for a further period of two years. When the Endowment Fund has been enlarged by \$30,000,000 – say in 1966 – the developments of the three-year period could be assessed, and whatever additional resources then demonstrated to be necessary could be agreed upon.<sup>3</sup>

The graduated improvement of our resources, over a period of years, would enable the Council to engage in a rational development programme in which annual expenditures could be carefully checked against needs that had been justified in detail. This plan would have the further merit of spreading the burden of Government assistance.

<sup>3</sup>Annex C

*Measures taken by the Council to increase its funds*

We believe it would not be unreasonable for the Government to enquire, since the Council is empowered to receive bequests, what it has done itself to remedy its lack of funds. The present situation may be summarized as follows:

1. We suggest that we have created a good reputation in a most delicate area of operation and on the basis of this reputation we have distributed 10,000 copies of a small brochure entitled "Private Benefactors and The Canada Council" to make our needs widely known. It is not easy for the Council itself to organize a direct fund-raising campaign since this entails the risk of undermining the fund-raising capacity of individual organizations. The brochure has resulted in serious enquiries from lawyers which lead us to expect bequests in the future.

2. We have received a gift which will eventually amount to \$4,350,000 from an anonymous donor, \$1,078,000 of which is already in hand. The Molson Foundation has made an outright gift of \$600,000. Although we are grateful and delighted to have these admirable gifts, they have been earmarked by their donors for very special purposes and therefore do not in any way lighten the load which our Endowment Fund income has to support. Furthermore, they are set up as separate endowments. We have received several smaller gifts also for special purposes, showing, we believe, the wide interest that is being taken in our programme.

3. The Council has also made, through individual members and officers, a number of approaches to private persons and several organizations and companies. These so far have been in the nature of preliminary talks which it is the Council's intention to follow up.

## *Annex B*

### *List of Organizations in the Arts which came into being since The Canada Council's formation in 1957*

Canadian Theatre Centre  
La Comédie Canadienne, Montreal  
Théâtre de l'Egrégore, Montreal  
Théâtre de l'Estoc, Quebec City  
Manitoba Theatre Centre, Winnipeg  
Neptune Theatre, Halifax  
La Poudrière (Montreal International Theatre)  
Théâtre Universitaire Canadien  
Vancouver Playhouse  
Workshop Productions, Toronto  
National Theatre School of Canada  
Boutique de l'Opéra, Montreal  
Canadian Opera Company, Toronto  
Edmonton Professional Opera Association  
Théâtre Lyrique de la Nouvelle France, Quebec City  
Vancouver Opera Association  
Canadian Music Centre  
National Youth Orchestra  
New Brunswick Symphony Orchestra  
Ten Centuries Concerts, Toronto  
Festivals de Musique du Québec  
Montreal International Film Festival  
Vancouver International Festival

## *Annex C*

### *Summary of Recommendations and Estimated Financial Results*

#### *Fiscal Year*

1964-65 Addition of \$10,000,000 to the Endowment Fund  
1965-66 Addition of \$10,000,000 to the Endowment Fund  
1966-67 Addition of \$10,000,000 to the Endowment Fund

#### *Estimated increase in income over 1963-64*

Fiscal Year	From New Funds	Projected annual increase from operation of fund <sup>1</sup>	Total Increase	Total Income
1964-65	—	\$40,000	\$ 40,000	\$3,140,000
1965-66	\$550,000	45,000	595,000	3,735,000
1966-67	550,000	50,000	600,000	4,335,000
1967-68	550,000	55,000	605,000	4,940,000

1. The Council's income has increased as a consequence of investment, sale and re-investment, by approximately \$65,000 per year, between 1958-59 and 1963-64. As we have stated in Section 2 of this brief, we do not believe that this rate of increase can be maintained, and have therefore used more conservative estimates in the third column above.

## *Part One: The Endowment Fund The Arts*

### *Introduction—Growing Pains*

*"Pourquoi le peuple ne se sent-il pas concerné par l'art?*

*"Parce que l'art ne se mange pas".*

Contemplating the arts in Canada at the moment is (as Kingsley Amis has observed in another context) like listening to Mozart while suffering from toothache. There is a most agreeable background distorted by sensations of acute discomfort. The background is created by our artists and the organizations which employ them. The latter continue to grow in size and scope, and sometimes in stature. The discomfort is caused by a lack of funds adequate to maintain even a reasonable rate of growth. We are not suggesting that some companies of performing artists should be fed by subsidy to become fatted calves. It is simply that, at Canada's stage of development in the arts, if you do not grow you are a dead duck. It may be that the Council's brief recently presented to the government will in due course help to correct the present disagreeable state of affairs. At the moment Mozart can be heard in the background playing second fiddle while the abscess of deficit continues to swell.

For we think it should be known that a number of organizations, particularly those devoted to music and the theatre arts, have in our opinion been forced into carrying deficits which are growing beyond their capacity. The fact that they *are* carrying them shows that a good measure of confidence is given to the organizations by the communities they serve. But this display of optimism does not balance the books. The spectre of bankruptcy rather than the *spectre de la rose* is what haunts some of our stages.

It is not infrequently argued from an editorial chair, or from behind the bland refusal to provide a donation, that the arts should live within their income as well-run businesses must do. This point of view has been fearlessly\* expressed and it carries with it a measure of short-range common sense. The situation, however, requires the application of uncommon sense. The performing arts are caught in a kind of squeeze not unknown in the world of commerce. The better you get and the more you have to offer, the more your audience expects of you; for its appetite grows by what it feeds on. If a performing organization resists the temptation to bring in a new production, or to invite this or that glamorous soloist to perform with it, on the grounds that it wishes to balance its budget, the result is often a falling off of the audience on which it depends for a large part of its revenue.

We are not suggesting that the arts are an infinitely expanding universe with galaxies of orchestras, operas, ballets and drama flying onwards and outwards forever. Sooner or later, as we can observe in some of the older countries, organizations mature and come to some semblance of rest. The point is that we have not yet reached this state in Canada, and that until we do the pressures of growth and expansion are difficult to resist.

\*"fearless: a word now restricted to journalistic usage where it signifies the noisy expression of views already known to be popular". (Beachcomber)



We should like to run up another warning flag. The plans for the celebration of Canada's centennial in 1967 include the construction in a number of cities of centres for the performing arts. One of the finest is likely to be in Ottawa itself. Considerable sums of money will be spent on these facilities, and since they will be shells enclosing a vacuum the arts must follow natural laws and fill them. The results will therefore almost certainly mean increased activity; new groups may come into being; those already in existence may be expected to tour more widely, and to do so they should look as handsome as the buildings they will play in. It seems very probable that greater co-ordination will be required, circuits may have to be organized, exchanges arranged, a central booking agency perhaps set up to replace the present sporadic enterprise. All these things will strain our resources.

It is not only financial but also human resources that will be stretched even further. It is important the public should realize that, particularly in the field of the performing arts, our available talent is already becoming thinly spread. As discussions and committee meetings take place in the offices of the National Centennial Administration, for the planning of the Ottawa centre, or for the Canadian International Exhibition, it is largely the same faces that appear at the table. And they are tired faces and over-worked faces. They are faces on the way from Charlottetown to Toronto with a stopover in Ottawa; they are faces called to the telephone in the middle of a meeting to resolve some unexpected theatre crisis; faces on the way to rehearsal, and faces called out of the meeting for an hour to settle a lighting problem. They are not often highly paid faces since artists in modern society do not usually live high off the hog. There are stunning exceptions such as the Beatles and Picasso, but these do not alter the general rule.

We do not wish to make too much of this, since overwork is generally an occupational hazard of the gifted. But as plans go forward for the centennial celebrations in which the arts will be deeply involved, we think it vitally essential that needs for training of individuals and development of organizations are not overlooked. Sooner or later there is going to be a shortage of good actors and the National Theatre School is going to be hard put to it to produce enough fledglings. There is in our opinion a serious shortage of theatre technicians, production and business managers, lighting experts, and stage managers. Good professional directors, on whom in the final analysis so much depends, are in great demand. In a previous report (to the intense annoyance of some unsuccessful dramatists) we mentioned the shortage of good playwrights. We mention it again.

We think it is essential that our reserve of talent should be conserved. This will not be done simply by providing more physical facilities – though these are needed. We must attempt at the same time to create conditions of work which will provide continuity, assurance for the future, and the de-

velopment of a succeeding generation. There is no reason why this cannot be done with planning and the wise placement of additional funds, not only for hardware but for the people who will use it. And so the wheel of the argument goes full circle and comes to rest on the money.

*Note*

In our last annual report we limited ourselves to dealing in a discursive way with the general problem of subsidy to the arts. In what follows we have therefore been concerned simply to catalogue as much as we can of what has been achieved – particularly where the Council has been concerned – during the 1963-64 season in the difficult circumstances described above. Because our last report did not provide much detail, we have thought it sensible in this report to dip into the 1962-63 season where by so doing we can illustrate a development or explain a current situation. Some of what we report will be well known to some of our readers since we write so far after the event. We doubt that all of it will be known to all of them.

*Particular Men*

The bulk of the Council's funds for aid to the arts has to be directed towards organizations whose activities we shall set out below. The Council is also empowered to give direct assistance to individual artists and we should first like to say a word about this and, with a few examples, to show how productive such help can be.

Most of this aid to individuals is channelled through our programme of fellowships and scholarships. Categories 4(a) and 4(b) are reserved for the arts, while some places are held in other categories for persons undertaking academic studies in the arts. These awards are made on a competitive basis and applications are judged on two basic points: the demonstrated talent and capacity of the applicant, and the value of his project in terms of his own development. Category 4(a) is the senior category and is open, to quote from our scholarship brochure, to applicants "with a wide and well-established reputation". Category 4(b) is for "artists who have shown exceptional promise".

Since demand exceeds supply by about 4 to 1 in the senior category and 6 to 1 in the junior, there are many more disappointed applicants sitting glumly in their chilly studios or scrounging for funds to pay their voice teachers than there are happy winners picking up sunny cheques in Rome or besieging the artists' supplies shops in Vancouver. We know that disappointment breeds discontent and mutterings about "whom-one-has-to-know" in order to get a Canada Council grant. We also know that the lay public likes to think the successful candidate uses his money to blitz the bistros of Paris or loll on the beaches of Majorca. Delicious rumours to the

contrary, we are not running a racket nor are we promoting the sybaritic life among the artistic community. Most of our scholars and fellows in fact must continue to make financial sacrifices and contribute substantially from their own savings if they have any. Not all, of course, have been starving in a garret. To come to the top in these competitions they must have demonstrated their ability; they have probably won a measure of success and even the financial rewards which may come, in greater or lesser degree, in their own particular fields. To that extent we concede that "them as has, gits".

What do these people do with the Council's money? In the first place, they do not necessarily run off to Europe or Japan. Some wish only to give up teaching jobs or their work with advertising agencies so that they can sit at home with a very demanding typewriter or struggle every day with canvas and paint or wood or stone. Many others do want to refresh themselves with new places and new people or by visiting the first sources of art. Some want to seek out a great teacher or to find a cheap and quiet place in which to work peacefully, or to see what other craftsmen are doing in other countries. What they bring back is important to them and to their public. Since the current series of competitions is not complete and many present award-holders are still pursuing their self-imposed tasks, we should like to riffle through our files for the past few years for examples.

For the Canadian choreographer Brian Macdonald a fellowship meant travel to New York, London, Scandinavia and the USSR and the chance to observe closely against their native background the new and traditional styles of many dance companies and choreographers. The contacts made on these travels were valuable. The Robert Joffrey Company of New York gave premières of his *Capers* and *Time Out of Mind* on a tour in the Soviet Union this season to enthusiastic audiences. His *Aimez-vous Bach?* now also in the repertoire of the Royal Winnipeg Ballet, was introduced by the Royal Swedish Ballet. Two other scholarship winners, Winnipeg dancers David and Anna-Marie Holmes, became the first foreigners to dance with the Kirov company in Leningrad last year in Macdonald's *Prothalamion*. They had earlier charmed London's Sunday Ballet Club with the same work. The Artistic Director of the Royal Winnipeg Ballet, Arnold Spohr, covered some of the same territory as Mr. Macdonald and returned with flashing enthusiasm to bring these new impressions to bear on his company and his school. The National Ballet's Resident Choreographer, Grant Strate, worked out many of his ideas for the company's new work *House of Atreus* on a hard-working tour which also took him to New York, London and continental Europe.

The Toronto baritone Victor Braun left last summer with one of our fellowships for a period of intensive study in Vienna. A few weeks after his arrival, more for the experience than anything else, he entered the taxing International Mozart Competition. Against contestants from sixteen coun-

tries and in a city so closely associated with Mozart, he won the first prize. Doors opened for him immediately and he is now installed with a contract at the Frankfurt Opera. There he will obtain stage experience of a kind which cannot be bought (as Oscar Wilde observed of cucumbers) even for ready money. When he returns to sing next fall with the Canadian Opera Company the public will hear a more mature artist.

The achievements of these particular artists are useful illustrations of the new horizons a scholarship may offer, but many of our awards lead to less easily catalogued achievements. Creative artists, and not just choreographers, carry off many awards and dominate the senior category. Their successes are often more intimate and personal than those we have mentioned. For instance, painter Gerald Trottier was earning his living as a graphic artist with the CBC when he won a fellowship in 1962. With the assurance of this limited income he left his job and moved his family to an old farmhouse on Calumet Island in the Ottawa River. In these invigorating if rigorous conditions his work gained a new impetus and the sales and commissions which followed enabled him to do what he, and we, think artists should do: work steadily to control and develop their talent, the compelling inner forces that make them artists and a bit different from the rest of us.

Poetry does not provide a living in the modern world and poets must snatch time from other tasks to work out their creative salvation. The poet Miriam Waddington with the Council's help took a year off from social work to refashion material she has lived with for a long time and to write new poems. Jacques Godbout took time from his work at the National Film Board and Wilfrid Lemoine from the CBC to work and write creatively in other surroundings. Hugh Garner told the guests at the dinner where he was presented with a 1963 Governor General's Award for fiction what a fellowship meant to him. For many years he had been supporting his family mainly by journalism and script-writing, but in 1959 he was able to take a year off to write a novel. Without that fellowship, said Mr. Garner, he might not have returned to writing books. We could not ask for a better testimonial.

In the introduction to our report on the arts programme, we mentioned the need of our theatre for technicians and managers as well as actors and playwrights. It is in this context that we should like to report on the only chartered accountant ever to hold a senior arts fellowship. Tom Hendry founded, with John Hirsch, the Manitoba Theatre Centre in Winnipeg. He gave up a profitable practice in accounting to teach himself theatre management the hard way, by building a theatre from scratch. He has used his fellowship in the past year to visit theatres in every corner of the United States and much of Europe. Canadians may take some satisfaction in learning that few U.S. regional theatres, which most resemble our own, have much to teach us about production standards though Mr. Hendry made useful ob-

servations of their promotional techniques. He returns shortly to manage the Canadian Players and that company is ready to make him available as a consultant to other theatres. This kind of pooling of information and experience can be of great value to the Canadian theatre at large.

The Council has also tried some bridge-building between the individual artist and his public. Commercial opportunities are still limited enough, although the CBC has done a massive amount of work, the number of art dealers is increasing, publishers are scouting new writers, and the few Canadian concert managers do their best to find a place for young soloists in a business dominated by visitors from abroad.

Under the general heading of its Policy for Creative Artists the Council has in the past made grants for the commissioning of new plays, sculpture and music, for the purchase by galleries and museums of art works, for the purchase of books for distribution abroad, for the publication of books which do not readily find a commercial market. While galleries, theatres, universities and orchestras may benefit, it is the interests of the artists themselves that the Council has first in mind. This year a new scheme to help performing artists was put into effect.

The Canada Council University Concert Series was tailored for young musicians. Our earlier experiments had provided appearances with symphony orchestras to winners of important national and international competitions. The Council then decided to try a less inhibiting approach. A panel of eminent experts in the musical world chose the artists for five concerts at nine universities which contributed modest amounts towards fees and expenses. Pianists Michel Dussault and Pierrette Lepage, singers Fernande Chiocchio and Claude Corbeil and the violin-piano duo of Joseph and Arlene Pach were selected because they showed the potential for important careers and were not, in the opinion of the jury, well enough known across the country. Their tour took them to Vancouver, Calgary, Saskatoon, Winnipeg, Toronto, Montreal, Quebec, Fredericton and Halifax. The schedule was arranged by Les Jeunesses Musicales du Canada and local organization and promotion was left to the universities. It was hoped that the universities would provide a reliable, if fairly small, audience over and above that which is reached by concert managements. The reception was not what we could have wished. Again and again critics bemoaned the small audiences for fine performances. Some universities did find good audiences for most concerts but the average was disappointingly low and demonstrated the power of the star system and the need for organization efforts which the Council cannot afford. Despite the intimidating effects of performing occasionally to a handful of people, the artists reported that the tour provided exceptionally valuable recital experience. A few made the kind of professional contacts that might lead to other engagements, and some of the concerts were broadcast by the CBC.

Other approaches to the individual needs for artists are possible outside the scholarship programme and the schemes we have mentioned. Artists-in-residence have been installed at several universities. There they are free to pursue their own work without any formal teaching tasks but they are also to be accessible to students and to improve the climate for the arts on the campus. They have been placed at universities where facilities for study in the arts are not highly developed and their impact has sometimes been remarkable. Pianist Paul Helmer has given concerts at the University of New Brunswick in Fredericton and entered actively into the musical life of the community. Composer Murray Schafer at Memorial University in Newfoundland has arranged concerts by local musicians and invited the Pach Duo to extend its tour under our sponsorship for a most successful visit to St. John's. His influence on students with few opportunities to know music has been welcomed by the University. This kind of project shows as clearly as any how furthering the interests of the artist himself can also aid the community at large.

### *Ballet*

In previous annual reports we have explained and discussed the financial difficulties of Canada's three professional companies. These problems are not solved. Since the requirements of three companies now outstrip the resources of the Council, the provinces and the municipalities, and despite a considerable talent for private fund-raising in two cases, the only solution for this most expensive of the arts would seem to be a massive injection of increased subsidy.

It has been suggested that the Council should opt for one company, making it (as it were) the chosen instrument of the dance in Canada. It has not, however, thought it proper to apply what might well be considered a restraint of art and has consequently pursued within the limit of its resources a policy of *laissez danser*. The Council believes that if any amalgamation were to take place, thus making possible a greater concentration of available funds, it should come from within the companies themselves rather than by imposition from without. For each company, for reasons of size, scope, geographical location, and the intangible factor of leadership and direction, has a distinct personality. This has been demonstrated in their work during the last season.

The National Ballet's first appearance of the 1963-64 season was with the Canadian Opera Company, dancing the ballet sequence in *Aida*. The choreographer was Zachary Solov of New York and the company made an important contribution to a fine production. It took advantage of Mr. Solov's presence to add his light-weight *Allégresse* to its repertoire. The

company then toured widely in the United States where larger theatres and higher guarantees help to earn the revenue which sustains the company and holds the forty dancers together for a reasonable season.

More important to the future of ballet in Canada was the first performance in Ottawa in January, at the beginning of the company's Canadian tour, of Grant Strate's new ballet *House of Atreus*. The score is by Harry Somers, the sets and costumes by Harold Town. This collaboration by three greatly gifted Canadians has opened a rich mine of controversy and interest which is the very stuff of art.

The company has taken another courageous step. At the time of writing it is rehearsing John Cranko's full length ballet *Romeo and Juliet* to the Prokofieff score. The Canada Council has made a special grant to the company to contribute to the expenses of Mr. Cranko and the German designer Jurgen Rose from Stuttgart. The Council provided additional help to enable the company to use members of the Montreal Symphony Orchestra for the opening performance at La Place des Arts in April, setting a special store on this close association of organizations from Toronto and Montreal. A glimpse of rehearsals and a walk round the company's workshops indicate that this ballet will be a magnificent and sumptuous recreation of the Renaissance.

The Royal Winnipeg Ballet has played a very much shorter season than usual, concentrating its resources on bringing new works into the repertoire for use in future seasons. It opened in Winnipeg in October with a programme which included *Chiaroscuro* by the young English choreographer Peter Darrell. In the following month it gave the world première of Darrell's full length *Mayerling*. A tour of eastern Canada ended in Toronto where the Canadian Broadcasting Corporation filmed a programme for television. The Canadian choreographer Brian Macdonald (whom we referred to above in the section entitled *Particular Men*) has introduced into the company's repertoire his *Aimez-vous Bach?* which had previously so astonished and delighted audiences in Stockholm. A new satirical ballet by Macdonald called *Pas d'Action* was given its première in March. A fifth new work presented during the season was Robert Moulton's *The Beggar's Ballet*. The company welcomed as guest soloist Kirsten Simone and Henning Kronstam of the Royal Danish Ballet.

Les Grands Ballets Canadiens suffered a set-back at the outset of the season with the cancellation of the opening festival at La Place des Arts in which it was due to appear. It was nevertheless the first ballet company to perform in Montreal's new centre when it appeared briefly in October with Rosella Hightower as guest artist. Choreographer Anton Dolin introduced his *Pas de Quatre* to the company with Miss Hightower dancing the Taglioni role in a work which recaptures the personalities of four great ballerinas of the nineteenth century. The company subsequently toured widely



in Ontario, Quebec, New Brunswick and Nova Scotia, and in the spring visited all the western provinces with some performances across the border. During its Christmas performances in Montreal it presented a charming new ballet *Pierrot de la Lune* by the company's director Ludmilla Chiriaeff.

In the *Introduction* above we stressed the continuing need for careful training and development since the life of the arts will not end in 1967. This year the Council made its first grant outside its scholarship programme to the formation of young dancers. The National Ballet School in Toronto is unique in Canada in providing resident training to ballet students. Within the limits of accommodation the school can take promising children at the age of ten and provide a well-rounded academic training. In addition the Council made a special grant to help bring a Soviet teacher, Eugen Valukin of the Bolshoi Company, to the school for a two-month period.

### *Festivals*

When winter reluctantly releases its grip on our countryside it is the habit of intrepid Canadians, like children let out to play, to hurl themselves down the highways in their several directions. Among the distractions sought by those who arrive safely are the festivals of the performing arts which therefore have a particular significance in a northern land. Among these Stratford holds pride of place.

Last year was its tenth anniversary and therefore perhaps a good time to note that, among its many miracles, has been its ability with wise direction from abroad to form a true company confident and unified in style and ranking with the finest classical theatres in the world. This ability was most particularly demonstrated in Michael Langham's productions of *Troilus and Cressida* and *Timon of Athens*, two of the more rarely performed of Shakespeare's plays (indeed the place of the latter in the canon is not entirely secure) which succeeded because of the thoughtful and imaginative treatment they received. In addition the company was able to rise magnificently to the wealth of comic invention which Jean Gascon, director of Le Théâtre du Nouveau Monde and now also associate director of the festival, brought to his production of *The Comedy of Errors*. Rostand's *Cyrano de Bergerac* was successfully revived with John Colicos replacing Christopher Plummer in the title role.

The triumvirate of Gould, Rose and Shumsky have been able to give music an increasingly important place at Stratford. The festival has anyway always had a flair for giving Canadians an opportunity to find and fulfill themselves, and The Festival Singers, a group formed by Elmer Iseler for the 1955 festival, responded this time with a fine performance of Purcell's *Dido and Aeneas*. A production of *The Mikado* at the Avon Theatre gave

Norman Campbell a chance to direct on the stage one of the festival's Gilbert and Sullivan ventures which he has in the past so successfully translated for television. Last year's art exhibition was a full-scale examination of Canadian landscape painting arranged by Alan Jarvis.

During the season the festival announced the purchase of the Avon Theatre, its home of opera and operetta. A campaign to raise \$750,000 to meet the costs of purchase and renovation has been launched and will provide Stratford with yet another string for its bow.

Unlike Stratford, Les Festivals de Montréal are something of a summer extension of an already fairly full winter. The twenty-eighth season included a production of Massenet's opera *Werther* conducted by Jacques Beaudry, and in particular Richard Verreau's beautifully sung performance in the leading role demonstrated the distinctive command which French-Canadians have of the operatic repertoire in their own language. Under the direction of Florent Forget La Compagnie Canadienne du Théâtre-Club gave the festival a little-known classical comedy, *Turcaret* by Alain-René Lesage. The English language production was *Romanoff and Juliet* done by the Montreal International Theatre. Some major concerts were enhanced by a lively jazz festival with Duke Ellington, Coleman Hawkins and a number of Canadian stars.

The sixth Vancouver International Festival which took place in May, 1963, was centred on a British theme. Shakespeare was the source of the two locally produced operas, Verdi's *Macbeth* and Nicolai's *The Merry Wives of Windsor*, and a production of *Florodora* was a new look at an old favorite of the English musical theatre. Plays were *Saint Joan*, *The Importance of Being Ernest* and *Peter Pan*, and the well attended *The Best of Spring Thaw*, an anthology of sixteen years of Mavor Moore's successful revue, injected a dose of Canadian satire into the programme. We cannot, however, report that the determined efforts of the Festival to develop an attractive central theme has yet brought it to terms with its Vancouver audience. Revenue from a comparatively low attendance, though supplemented by substantial support from the Council, the province and the city, produced a break-even year but provided no surplus to erode the large accumulated deficit.

The Montreal International Film Festival placed part of its 1963 programme on a competitive basis. A festival of Canadian films, supported by a grant from the Council of \$2,500 towards jury expenses, had three entries in the feature film category. The winner was Claude Jutra's *A tout prendre*. A National Film Board production, *Bûcherons de la Manouane*, received the award for the best short subject. A special prize was awarded to Gordon Sheppard's *The Most*.

The Dominion Drama Festival held its final festival in Kitchener in May, 1963, and the major award, with a prize of \$1,000 from the Canadian

Association of Broadcasters, went to the production of *En Attendant Godot* from Sherbrooke, Quebec. *Le Veau Dort*, by Claude Jasmin, took the Sir Barry Jackson Trophy for the best Canadian play as well as the prize for the best French production apart from the major winner; the comparable award for English entries was won by the London Little Theatre with *One-Way Pendulum*.

### Opera

As we have pointed out in earlier reports, Canada has an honourable though grudging tradition of serving opera in other countries. With an Edward Johnson here, a Wilfrid Pelletier there, we have been in the business of exporting opera talent for some time. The trend continues but the number has multiplied, until today a good number of new singers are scattered throughout Western Europe and the United States. In this peripatetic profession it would perhaps be unreasonable to expect that Canadian singers remain permanently at home, and we do not wish to deny Jon Vickers to Covent Garden or Louis Quilico to the Paris Opéra. They are there to be brought home to our own stages when time and the occasion serve.

Nevertheless, the opportunity for our younger singers to gain stage experience in the country is very limited. As a result a considerable number of young singers, often with the help of a Canada Council scholarship, must spend valuable time and money knocking on European doors in an attempt to obtain the training they need. The Council has therefore thought it useful to organize opportunities. The recent establishment in England of the London Opera Centre for Advanced Training and Development under Professor Humphrey Procter-Gregg provides one such valuable opportunity. The centre is jointly operated by Covent Garden, Sadler's Wells and Glyndebourne with the help of the Arts Council of Great Britain. It provides facilities for auditions, and the three houses keep an interested eye on the singers working there. Under a special arrangement talented young Canadian singers have been auditioned in London, with the Council's help, or in Canada. At the moment Mr. Tom Hammond of Sadler's Wells is travelling across Canada for auditions. As a result, for instance, the young Canadian conductor Mario Bernardi is working and conducting regularly with Sadler's Wells, and we hope that Canadian singers will shortly be working at the centre. We have made a similar approach to M. Georges Auric, Director of the Paris Opéra, where we received a similarly sympathetic hearing.

The Canadian Opera Company, based in Toronto but travelling Canada at large with its touring productions, remains the major domestic magnet for operatic talent. It gives employment to a nucleus of singers for about half the year and it offers a short season of true "grand opera" in Toronto.

This is still a far cry from the operations of major opera companies which play in their own houses with a complete staff for the best part of the year and give both residents and visitors a full range of productions from the repertoire – and even the occasional new work. The reason of course is that fully professional opera on a year-round basis is so costly that it would swallow up in subsidy several times the amount which the Council has available for grants to all organizations in the arts.

But even the Canadian Opera Company, which under Herman Geiger-Torel managed to present this inherently expensive commodity to a wide audience with reasonable economy, found this year that financial perils lurk around the corner from the stage door despite the general popularity of its productions. The 1963 Toronto season at the O'Keefe Centre was extended by a week after the success of the two-week season in 1962. Five productions were offered, including a revival of the popular *Hansel and Gretel*. *Aida* and *Don Giovanni* were especially well received by critics, with Canadians Victor Braun as Amonasro and Don Garrard as Don Giovanni winning particular approval. Attendance represented 85% of capacity – below the 95% of 1962, but respectable enough in a house seating over 3,000 people. Still, the season lost more money than its budget anticipated. Then the Eastern tour of *Die Fledermaus* in the spring of 1964 ran into difficulties. Maritime audiences are among the company's warmest supporters, but bookings in New York State had to be cancelled because of a conflicting attraction. The Western tour of *Così fan tutte* played to over 30,000 people and the company performed with the support of the local symphony orchestras in Winnipeg, Vancouver and Victoria. Western audiences too were warmly appreciative but it took about half of the Council's grant of \$75,000 to meet the loss on this part of the season. The intervention of the newly-formed Province of Ontario Council for the Arts, which began to distribute grants towards the end of the 1963-64 fiscal year, helped to prevent the season from being a more serious financial setback.

The Canadian Opera Company comes nearest in this country to the level of a permanent operation. Other cities present opera regularly but intermittently, both Edmonton (a newcomer) and Quebec making particular use of local and Canadian artists. Montreal, that city most endowed with operatic talent, still does not have a regular season. The Montreal Symphony Orchestra, however, presented the first performance of an opera at La Place des Arts with a production of *Tosca*, George London singing Scarpia. The Opera Guild, under the long and devoted direction of Mme Pauline Donalda, followed this spring with a fine production of *Don Giovanni*. One of the most interesting of recent developments in Montreal has been the founding by Jacqueline Richard of La Boutique de l'Opéra, an operatic workshop, designed to give a training and a hearing to younger singers. Its programmes have been consistently interesting and have included such rare

birds as Mozart's *L'Oca del Cairo*. Although the Council did not make grants to support the productions of Mme Donalda and Mlle Richard, we admire their contributions to opera in Montreal.

We must make special mention of the achievements of the Vancouver Opera Association which the Council helped from 1959 to 1962 in its formative stages. Sound financial management under Mr. Robert Phillips has been one of the most consistently admirable aspects of the association's operations and its supporters have even succeeded in establishing an endowment fund as well as balancing its budget. We should like to say that we respect good management and that this quality alone would never lead the Council to withdraw support, as it was forced to do this year. Major developments in opera, however, are possible in Canada within the next few years and the Council must be in a position to concentrate its limited assistance in a way which will most serve the national interest of this art form. During the last season Vancouver presented the debut of the great Australian soprano Joan Sutherland in the title role of *Norma*. Other productions during the past two seasons have been *Faust*, *Tosca*, *Aida*, *Tales of Hoffman* and *Rigoletto*.

### Theatre

Possibly no application received in the Canada Council's offices has caused more concern than the one from Stratford asking for substantial assistance to open the Shakespeare quadricentennial celebrations at England's Chichester. It was very clear to the officers and members of the Council, charged by our Act with responsibility for representation of the arts abroad, that the company would make an important impact on the world of the theatre in a country where an impact on the world of the theatre is an impact on the intellect. But on our desk there lay, among other financial problems, the latest and the most disastrous report of the finances of the Neptune Theatre in Halifax.

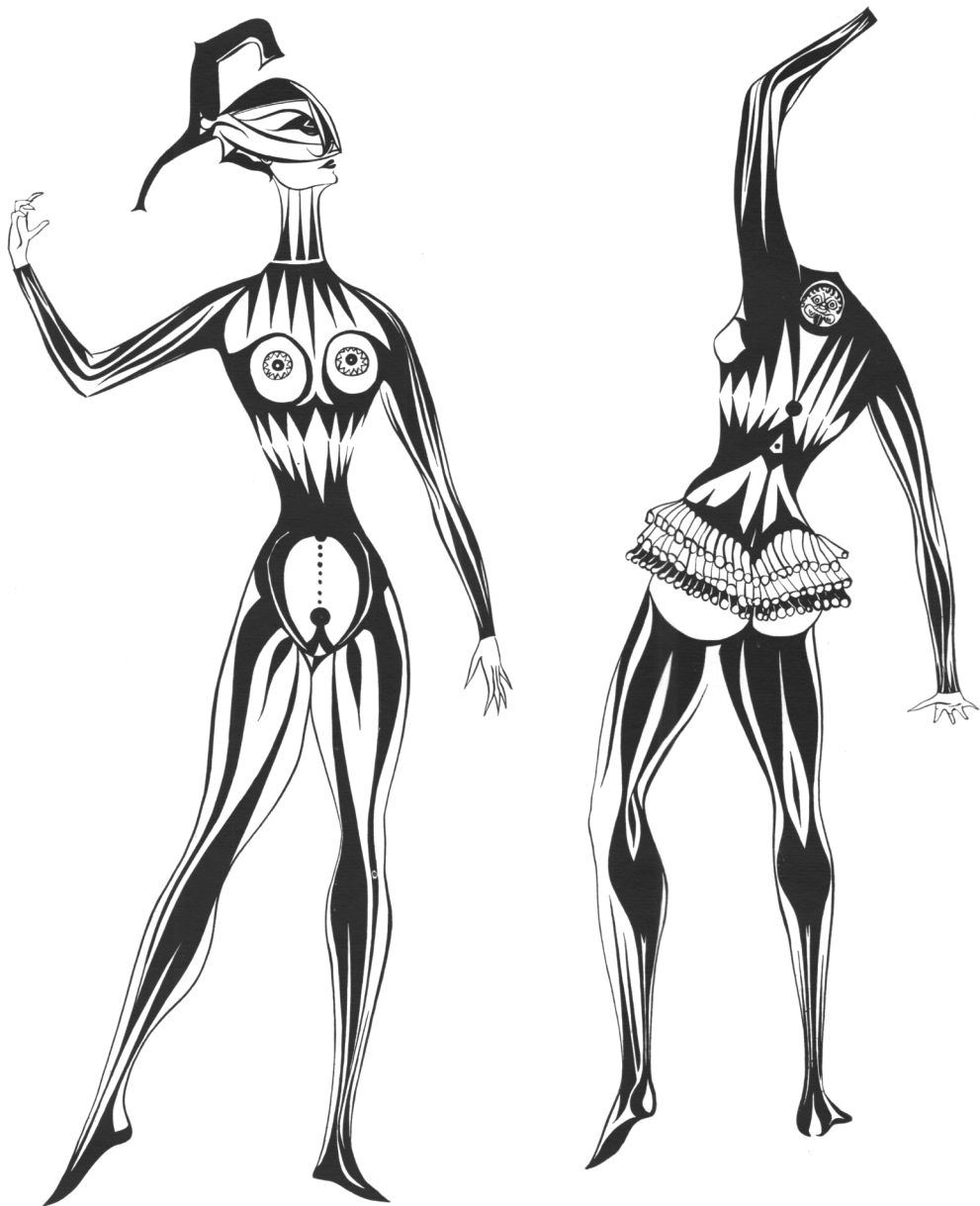
For in our house an important international project of this kind has to be weighed against urgent domestic need. Though we could well anticipate the English reviewers' interest in the Canadian company and the widespread newspaper coverage – even the unloving Levin of the Daily Mail to giving a grudging nod of approval – we could not in all domestic conscience provide more than \$25,000, an uneffectual third of what was needed. Thus on an occasion which called for openhanded co-operation, the Council found itself cast for the lead in Molière's *L'Avare*. However in the event the federal government fortunately came to the rescue and provided an equal sum to make the visit possible. All this by way of preamble to a note on theatre in Canada.

Two years ago in our annual report we advocated the development of

regional theatres as components of a national theatre in a country with our geographical configuration. Since then two such theatres have in fact come into being in Halifax and Vancouver. There are two extreme ways of launching a theatre as there are two ways of learning to swim. You can go in off the high board at the deep end and hope for the best, or you can paddle around in the shallows. Halifax, in spite of warnings, took the plunge; Vancouver tried the temperature with its toe. Halifax is short of financial breath, and Vancouver has only swum a few strokes.

The Neptune Theatre in Halifax was born on July 1st, 1963, Canada's 96th birthday. A founding grant of \$50,000 from the Province, a grant of \$25,000 from the City, the acquisition of an old cinema by a local patron, great efforts by local organizers and co-operation from contractors gave Halifax a charming 525-seat theatre with a versatile stage that is the brain-child of its artistic director Leon Major and its resident designer Les Lawrence and the delight of the company. The Canada Council subsequently approved a basic grant of \$25,000 for the Halifax season and a supplementary grant of \$5,000 for touring. Actors of national repute were engaged for a year and were joined by some Halifax players and a member of the National Theatre School's first graduating class. Mr. Major directed two of the summer productions, Anouilh's *Antigone* and Jean Kerr's *Mary, Mary* while Mavor Moore did *Major Barbara* and George McCowan *The Fourposter*. A short tour was organized in October and the company continued to play in repertory with new productions for the rest of the Halifax season. The Neptune has not been able to carry through its programme at the level it originally set for itself but it did not deny itself the pleasure – or evade the obligation – of presenting at least one new Canadian play in its first year. John Gray's *Louisbourg*, set in the French fortress town at a significant moment in Canadian history, opened in February. This fresh and funny tale of a Scottish cavalier in the forces of the French during the siege of Louisbourg was welcomed with few reservations by Halifax audiences and we hope that it will have that second chance that so many Canadian plays are denied, a performance elsewhere.

In Vancouver, which has a history of triumphs and tragedies in the formation of theatre companies, the new venture seemed to have majority support. The Playhouse Theatre Company was really called into existence by the Playhouse itself, the small auditorium attached to the Queen Elizabeth Theatre. A group of citizens and supporters of the theatre, tempted by the sight of an excellent small house lying vacant much of the time, approached municipal authorities with a plan for a company which would play six weeks in the fall of 1963 and six weeks in the spring of 1964. The City responded with the promise of free rental to the value of \$15,000 and local patrons more than matched this amount in donations. Managing Producer Michael Johnston doubled as designer and the season opened in Oc-



*Costume designs by Harold Town for the National Ballet's production of House of Atreus, the new ballet by Grant Strate with music by Harry Somers.*





*Bernard Behrens (left) as M. Le Chevalier James de Johnstone de Moffat, David Brown as Captain Maxim Vincent, and Norman Welsh as Colonel Henri La France watch the manœuvres of British ships in the first act of *Louisbourg*, a Canadian play by John Gray performed by the Neptune Theatre of Halifax.*



*Geraldine Hanna (left) of Winnipeg and Martine Dufresne of Montreal rehearse with the National Youth Orchestra in Toronto. Ninety-three students from all parts of Canada came together to work under leading instrumental teachers from Canada and the United States. Training sessions were followed by performances in Winnipeg, Saskatoon, Edmonton, Calgary, Vancouver and Victoria as well as in Toronto and Stratford.*



*Les Jeunes Comédiens, five French-speaking students from the co-lingual National Theatre School, are joined by John Hirsch (left, holding glasses), Artistic Director of the Manitoba Theatre Centre, as they re-enact a coach ride from Molière's *Le Mariage forcé* which they performed during a highly successful tour of 30 schools in Western Canada. The tour was proposed during a meeting of theatre people at The Canada Council's Stanley House and was assisted financially by the governments of Quebec and Manitoba.*

tober with Malcolm Black's production of *The Hostage*. In February Mavor Moore directed *Julius Caesar*, a choice aimed mainly at high school audiences. Mr. Black returned to direct *The Caretaker* and *Charley's Aunt*. Mary Savidge and Joseph Shaw came from Toronto for Jean Robert's production of *Private Lives* and Douglas Chamberlain was a visitor who stayed to play in four productions, but most of the talent was found right in Vancouver. A grant of \$14,000 from the Council helped make a season that broke approximately even financially.

All of this would be agreeable enough to report if it were the whole story. Unfortunately the Neptune Theatre's attendance figures declined in the late autumn and its campaign for \$300,000 to purchase the theatre, pay for renovations and offset part of the operating losses for three years produced less than a third of its target figure. The strain of financing a year-round operation and simultaneously paying for expensive renovations proved excessive. A close examination of revenues, taking into account the uncertain vagaries of public taste, shows clearly that audiences begin to fall off rapidly in the middle of November and pick up again only in the latter part of February. We assume that Halifax prepares early for Christmas and recovers from it slowly. Productions for children are an exception. The company is therefore planning to adjust to its social environment and this year will concentrate on a summer season running on into the fall with some touring. Nevertheless during this past year the Neptune has made a place for itself in Halifax and local governments have shown that they value the contribution which it has made and are determined to see that it does not founder. In addition to approving grants for the 1964-65 season, the City and the Province have jointly agreed to guarantee loans to a limit of \$275,000.

Problems in Vancouver have been quite different. The quality of the productions has been uneven and sometimes disappointing. Here again however measures are in hand to strengthen the artistic direction and, if they are successful, there is some reason to be optimistic about an improvement in standards next year. We have described in some detail the experience of these two theatres not only because a progress report is in order but because their difficulties, on the one coast mainly financial and on the other mainly artistic, must also guide any other cities which may be contemplating similar ventures. The assumption of financial obligations beyond the capacity of a particular community and the establishment of a company without a sure artistic policy and sound direction are the Scylla and Charybdis between which a careful course must be plotted.

The Manitoba Theatre Centre, the pioneer among Canadian regional theatres and an example of healthy evolution, continues to develop soundly. Some excellent work has been done with children and young people. The children were fortunate enough this season to have a new play written for

them by the poet James Reaney with original music by Ken Winter. *Names and Nicknames*, with its audience participation and imaginative word play, delighted children and charmed adults. *A Midsummer Night's Dream* was one of the plays on the high school curriculum and, as a major production, was also one of the season's greatest successes. It was directed by the company's Artistic Director, John Hirsch, and had National Theatre School graduate Heath Lamberts as an enchanting Puck. Other graduates of the School were also members of the company which brought Shakespeare to local high schools. Martha Henry, Suzanne Grossman and Donnelly Rhodes with Stratford actors Garrick Hagon and Ted Hodgeman scored with the students and also played in major productions. Leo Ciceri and Pat Galloway headed the group who gave the MTC a nucleus for several of the season's plays. A graduate of the National Theatre School's technical course, Robert Sherrin, assisted Mr. Hirsch, taught in the Centre's school and directed studio productions. This kind of attention to young audiences, actors and directors is the surest foundation on which the future Canadian theatre can rest.

In Toronto the Crest Theatre for the first time played in repertory, with *Juno and the Paycock*, *Of Mice and Men* and *Born Yesterday* running through the first half of the season. Nine actors formed the nucleus and three of them, National Theatre School graduates, joined Barbara Chilcott in the Hour Company which toured Toronto high schools and was welcomed by students and teachers. Christmas was celebrated by *Mr. Scrooge*, an original musical by Dolores Claman, Richard Morris and Ted Wood. *Caesar and Cleopatra* was revived to be played with *Hamlet* as a special gesture towards school audiences. The only new Canadian play to be professionally presented in Toronto during the regular season was Jack Winter's *Before Compiègne*, which was produced by George Luscombe's Workshop Productions. This highly original examination of Joan of Arc was well received by the critics and helped to take the company from its basement quarters to a theatre in The Colonnade, a new Bloor Street building.

The Canadian Players, a touring company who operate out of Toronto, brought their Western success of the 1962-63 season to the East in 1963-64. *Masterpieces of Comedy* was a selection of excerpts from great English comedies from the sixteenth century *Ralph Roister Doister* to N. F. Simpson's twentieth century contribution to the Theatre of the Absurd, *A Resounding Tinkle*. The distinguished company of four, which alternated in *Private Lives*, were Zoe Caldwell, Eric Christmas, Amelia Hall and William Hutt, with Miss Caldwell replacing Frances Hyland who played in the earlier western tour of the *Masterpieces*. The Canadian Players' second company toured with *Henry IV, Part I* and Ibsen's *An Enemy of the People*.

Theatre in French Canada seemed to be in the midst of one of its periodic crises. The situation of the Théâtre du Nouveau Monde, which presented a varied season to fluctuating audiences, reflected some of the difficulties.

Through the enterprise of the people of Repentigny, the company found a summer home in an interesting new theatre built to resemble an Indian stockade, but it has not yet found completely satisfactory permanent quarters in Montreal. At the Orpheum the winter season opened with a translation of O'Casey's *Shadow of a Gunman* which was chosen to mirror the troubled spirit of some segments of the population of French Canada. A bold new production of *L'Avare* recalled one of the company's first great successes with Molière and won a slightly larger audience. Towards the end of the season, Mauriac's *Les Mal Aimés* was given a good reception by the press and again attendance rose. But more popular pieces like *Huit Femmes*, by Robert Thomas, were needed to bring a wider public. Co-directors Jean Gascon and Jean-Louis Roux have for thirteen years given Montreal an important company and have inspired much of the theatrical activity which has burgeoned in French Canada; but today they are also looking for other interests and new challenges. We hope that the planned reorganization announced at the end of the season will retain the best of the tradition and talents of the TNM and lay a sound foundation for the future.

At the Stella, *Le Rideau Vert* under Yvette Brind'amour scored an early success with a slight and thus rather difficult play by Marivaux, *L'Heureux Stratagème*. Florent Forget's direction, the sets by Robert Prévoist and costumes by François Barbeau with fine performances by well-known Montreal actors, charmed not only the company's wide and faithful audience but a knowledgeable visitor from France, M. André Malraux. The French Minister of Cultural Affairs showed his appreciation by inviting the company to visit Paris and plans are under way to present this and other productions there during the summer of 1964 with the assistance of Quebec's own Ministry of Cultural Affairs. The théâtre de boulevard, long a mainstay of *Le Rideau Vert*, was well-represented by André Roussin's *Un Amour qui ne finit pas* and one might include under the same heading the French version of Noel Coward's *Private Lives*. The season did however include, as usual, more substantial stuff, and Girandoux' *La Guerre de Troie n'aura pas lieu*, was a critical success.

The gallant troupe of Françoise Berd, *L'Egrégore*, moved this season to specially-designed new quarters which have provided the only open stage in Montreal. This kind of staging is familiar to visitors to Stratford and should prove satisfying for the experimental plays favoured by *L'Egrégore*. The theatre was opened in November by an evening of the poetry of Bertolt Brecht and the first play of the season was Ionesco's *Le Roi se meurt*. The work of Max Frisch was introduced to Montreal in the new year with *Monsieur Bonhomme et les incendiaires*.

Although Montreal enjoys much more theatrical activity than we have described, more in fact than we are directly involved in, the French-language theatre is not so easily extended to other parts of the Province or

French-speaking communities elsewhere. The TNM, like other Montreal companies in the past, has of course performed successfully in Quebec City during the season. La vieille capitale now also enjoys a semi-professional company of quality, *Le Théâtre de l'Estoc*. This year La Compagnie Canadienne du Théâtre-Club, with assistance from The Canada Council and the Quebec Ministry of Cultural Affairs, visited other centres in the Provinces of Quebec and New Brunswick. Le Théâtre Universitaire Canadien has toured more widely and concentrated on the important student audience in the classical colleges. While the metropolis of Montreal is the natural focal point for major artistic activity in French Canada, we are happy to see some service being provided to smaller centres.

French-Canadians also took their dramatic heritage to English-speaking Canadians. A group of five students from the National Theatre School, calling themselves Les Jeunes Comédiens, gave 18 performances for 30 schools in Winnipeg, Saint-Boniface, Regina, Calgary, Edmonton and Vancouver. This project was not assisted financially by The Canada Council; grants from the governments of Quebec and Manitoba covered the loss. Since this was such an extremely successful venture, we are however only too happy to mention that the idea was proposed at a meeting sponsored by the Council. John Hirsch of the Manitoba Theatre Centre proposed the tour to a group of theatre people meeting at Stanley House at the Council's invitation in August. Jean Gascon and James Domville of the School took up the proposal and, after hurried organizational efforts by the Centre and the School, Les Jeunes Comédiens were on their way in October. It is agreeable to note that these young people and the students they encountered across the country met each other with interest and good will and emerged with a sort of mutual pride that their elders might try to rediscover.

The frequent references to students and graduates of the National Theatre School in the preceding paragraphs are not without significance. They are the best evidence that the School has a part to play in the development of theatre in Canada. During eight months of the year in Montreal and two months in Stratford these student actors, directors and designers are exposed to the best that Canadian theatre has to offer in both languages. Despite serious financial problems, which arise in part from its insistence on talent and not ability to pay as the principal criterion for admission, the School has shown that it can find out some of the most promising talent in the country, provide a basic formation and feed a growing theatre with the personnel it needs to maintain and develop its standards. A report presented to the Council by Michel Saint-Denis, the great French director and teacher who is Honorary Artistic Director to the School, shows that shortcomings in the instruction provided are not greater than might be expected of such a young institution, particularly one which is so seriously handicapped by a shortage of funds.

It may be that this co-lingual school will not, as some of its founders had hoped, meld the two great theatrical traditions on which it is based into a distinctive national style. That is perhaps as it should be. The School nevertheless is one of the few institutions in which young Canadians who speak French and young Canadians who speak English can meet on equal terms and learn to respect the heritage which the other group brings to Canada's cultural life. This fact alone should make its survival a matter of concern to the country at large. The School has not yet been able to enjoy the proportional support from all provincial governments which was one of the premises on which it was founded. Quebec was the first Province to make a major contribution, then Ontario came to the School's assistance; the Government of Saskatchewan has also made a grant. Other provinces have so far withstood a number of appeals. Yet the National Theatre School is one cornerstone for the concept of a developing regional theatre and if all parts of the country are to enjoy their own theatres or at least to benefit by visits from touring companies, a greater effort is needed to ensure that the School survives.

### *Art Galleries*

The queue on a cold night at a private gallery in Ottawa, which was putting on sale a new collection of Eskimo prints and drawings, and its anxious though orderly rush up the stairs at opening time, the thousands that flocked to the great exhibition *Picasso and Man* in Toronto and Montreal, are varied indications of our appetite for the visual arts. Serving this appetite is by no means easy for the institutions and societies concerned with it. Together they make a complicated structure.

The most important is the National Gallery of Canada, not only by virtue of the quality of its collection and its extensive purchasing, but because of the widespread influence of its Exhibition Extension Branch. Its circulating shows and exhibitions can reach all communities endowed with exhibition facilities of a minimum standard, and it co-operates with other major galleries in arranging important national and international exhibitions. Some of the other galleries in the larger cities receive provincial and municipal support to a lesser or greater degree to enable them to keep their doors open. Their facilities for showing pictures are often no longer adequate for their purposes and many gallery directors and boards have building plans filed away. Qualified professional staff is difficult to come by. Private patrons have sometimes been the founders of these institutions and often the basic source of the works of art they possess. Collections are therefore not as balanced as might be wished, and unless there is substantial endowment, funds for new acquisitions may be hard to obtain.



A number of galleries provide services in their area, organizing exhibitions which supplement the work done by the National Gallery or which reach into even smaller communities. In some cases the galleries themselves may be organized into circuits, in other cases an institution devoted particularly to the circulation of exhibitions – The Art Institute of Ontario for instance – may have been set up. Of particular importance to Canadian painters are the excellent private commercial galleries, particularly those in Montreal and Toronto, which provide a continuing and developing outlet for their works often presented in the form of important one-man shows.

The Council, of course, must not duplicate the work of the National Gallery, but even in those areas which fall within its terms of reference it is not able to solve all the many problems which exist. We must point out that the Council does not make grants from its limited funds for operating expenses (and this normally includes staff salaries), for construction, or for the acquisition of works of art – except for programmes which we initiate and which are primarily directed not to the galleries but to widening the market for living Canadian artists. Within these limits, we have tried to support self-contained and valuable projects. When they are of a continuing nature the Council has often provided initial help which can be replaced by the community when the value of the service has been demonstrated. The children's art classes, for example, which were initially supported in order to forge links between the community and the gallery, are an example of an area from which the Council has been withdrawing.

Special exhibitions organized by galleries themselves are sometimes the object of Council support. At the Art Gallery of Greater Victoria the schedule this year included *Landscapes from 100 Years* with paintings drawn from collections across the country. The *Ann and Joseph Pearson Collection* of 18th century porcelain, silver, paintings, enamels and furniture was drawn from a private collection in Victoria which, because of the success of the presentation, will be donated in full to the Gallery. The Vancouver Art Gallery's varied and imaginative exhibition programme included *Of Ships and the Sea* with a fascinating range of marine paintings, etchings and engravings from collections in Canada and the United States. Special help for catalogues was given to the London Public Library and Art Museum for three interesting exhibitions, *Master Canadian Painters and Sculptors*, *Surrealism in Canadian Painting* and the *Eleventh Annual Young Contemporaries*. Exhibitions organized by the Winnipeg Art Gallery recently included one by the Art Director's Club of Winnipeg – the gallery's first show of advertising art – an exhibition entitled *Suggested Acquisitions for Your Gallery* which led to purchases amounting to \$14,000 and a series of one-man shows of Winnipeg artists.

Organizing exhibitions is not of course the only function of a gallery. There are less visible aspects to the visual arts. Vancouver for example

whose grant was substantial but whose requirements were also considerable and were receiving more sympathetic attention from the municipality, needed to do some of the household chores which are vitally important to a gallery but which may not be noticed by the visitor. Council funds were provided for some of the basic reference books, which are the tools of gallery directors and curators, and to restore important paintings in the collection. A previous grant for restoration of pictures had been given to the Art Gallery of Hamilton.

During the past year the Council launched a new project of its own devising which was devoted particularly to widening in a modest way the market for Canadian artists. At the same time the plan was designed to give a number of art gallery directors an additional opportunity to keep in touch with work being done in parts of the country other than those in which they live and work. The directors of the galleries in Victoria and Edmonton were invited to visit Eastern Canada at a time of their own choosing to view and purchase works by artists there, while those of the Montreal Museum of Fine Arts and the Beaverbrook Art Gallery in Fredericton were asked to make the same kind of pilgrimage to the west. Each received his travelling expenses and a purchasing amount of \$1,500 to be matched by the gallery itself. Thus in all some \$12,000 was directed into the hands of Canadian artists in a way which also, we understand, brought agreeable dividends to the four directors. (A list of purchases made so far appears on page 95).

This is not an exhaustive catalogue of projects proposed by galleries and supported by the Council. We should nevertheless like to make space for one project which was proposed and carried out but which did not require the funds which the Council had set aside for it. A grant was approved to meet half the cost of \$3,000 for the catalogue of a major exhibition being arranged by the Art Gallery of Toronto. The cost of a *catalogue raisonné* is formidable because of the number of illustrations, the length of articles and the research that goes into it. But the result is of great value to the visitor to the exhibitions and frequently to scholars when some new contribution is made. A catalogue with original articles about an important exhibition also deserves handsome design and becomes in itself of permanent worth. Such a catalogue was that prepared for *Picasso and Man*, arranged jointly by the Art Gallery of Toronto and the Montreal Museum of Fine Arts. This fine publication would normally sell for at least \$3.00 but the Gallery decided to gamble. The price was fixed at \$1.50 and the crowds who swarmed to see the show in Toronto and Montreal bought so many copies that our grant was not needed.

## *Music*

There are more than twenty symphony orchestras in Canada. They range from the fully professional to the entirely amateur and only perhaps a few would be considered significant by international standards. During the past year in the face of rising costs, the Council decided to limit its help almost entirely to the professional and semi-professional orchestras. We should therefore perhaps define these terms. By "professional" we mean an orchestra entirely composed of players who make their living from music, though the orchestra might not be their only source of income. It follows that, in this sense, holding a union card and being paid for a performance does not necessarily make a player a professional musician. A "semi-professional" orchestra is one which has a sizeable nucleus of such players. In addition, the Council now finds it difficult to provide any assistance to orchestras in cities which could reasonably be served by a greater orchestra – a pace-setter, as it were – in its general area. Some special consideration can however be given to orchestras of lesser quality if they alone can serve music in their region.

The Council is of course aware of the value of the community orchestra and of amateur music-making which stimulates an interest and participation in music. Our funds no longer permit us to accept responsibility at this level. It was with some measure of relief therefore, that we observed the new Ontario Council for the Arts provide assistance this year to a number of community orchestras in the province. This decision provides an admirable example in our opinion of how responsibility for the arts can be shared between the Council and other levels of government.

There were a number of important developments during the past year among the pace-setters. The Montreal Symphony Orchestra under its conductor Zubin Mehta moved from the confining quarters of Plateau Hall to the spacious elegance of La Grande Salle of La Place des Arts. The effect of this move on revenue was astonishing although expenses also rose. Ticket revenue doubled, and attendance increased from approximately 118,000 in 1962-63 to 218,000 in 1963-64. For the second time the orchestra gave a series of five concerts in Ottawa where it played to full houses. The concerts were given under the sponsorship of the Ottawa Philharmonic Society which in 1960 had had to conclude that it could no longer maintain a professional orchestra of quality in Ottawa. Attendance for the Montreal orchestra's concerts in the Capital showed public approval of the Society's course of action. The Ottawa local of the American Federation of Musicians, however, has now opposed the sponsorship of the Montreal Symphony Orchestra by the Society and has placed the latter on the black-list. It would seem a matter for regret that the future of this series, and the important fund-raising activities of the Society, should be jeopardized.

In Toronto an announcement was made that the C.B.C. Symphony Orchestra would be discontinued and that in its place the Toronto Symphony

Orchestra would be used for broadcasting next year. Since there is a considerable overlapping in the membership of the two orchestras this move comes close to bringing an amalgamation of a kind which has been frequently proposed. Some observers, however, have expressed concern at the loss of CBC Orchestra which had obtained such an excellent reputation. In particular, some key players in the CBC Orchestra may be lost under the new arrangement. We would hope, however, that the vitality of our music today is such that these important instrumentalists will find other places where their fine musicianship can be used to advantage. The Toronto Symphony Orchestra itself made its first appearance during this season at Carnegie Hall in New York as part of an international series. Critical response was a somewhat surprised approval, with a number of critics wondering where the orchestra has been all these years. North of the Border, Winthrop! The orchestra also travelled quite extensively elsewhere in the United States.

In 1963 Vancouver came close to losing its symphony orchestra. Because of a dispute between union and management, the first half of the season had to be cancelled, but concerts were resumed when terms could be agreed upon. The orchestra will, of course, have to find the additional funds to meet its new commitments. At the end of the season the orchestra made its annual tour within the province with continued support from The Canada Council. The Winnipeg Symphony Orchestra, with the stimulus of its conductor Victor Feldbrill, continues admirably to advance the cause of contemporary Canadian composers by playing their music. Works by Violet Archer, Robert Turner, Pierre Mercure, Godfrey Ridout and John Beckwith were included in its programmes during the year. The orchestra has developed a link with the cities of Port Arthur and Fort William and performed during the season at the Lakehead as well as at Brandon, Altona and Roblin in its own province. In the previous season it had made a foray into Saskatchewan, and thus in a limited way has provided some smaller cities with music of a quality which they could not otherwise afford.

Touring plays a significant part in the schedule of the symphony orchestras in Quebec City and Halifax. The Quebec orchestra, though it has been labouring under a severe deficit, visited many of the smaller centres of the province during the past year. In addition to providing a similar though less extensive service in its own province of Nova Scotia, the Halifax Symphony Orchestra visited Newfoundland for the fourth time with the assistance of a special grant from the Council. It was warmly welcomed in St. John's as well as in the four other centres included in the tour. On the island at the other end of the country, the Victoria Symphony Orchestra appointed Otto-Werner Mueller as its new conductor and continued to be a focal point of musical activity on Vancouver Island.

In its fourth year the National Youth Orchestra held one four-week

course in Toronto instead of the shorter summer and winter sessions which had been previously offered. Ninety-three students from all parts of the country came together in July to work under Walter Susskind, Conductor of the Toronto Symphony Orchestra, and under leading instrumental teachers from Canada and the United States. The great energy and devotion with which these young players attacked their studies produced such fine results that reviews of their public concerts again compared them to the best orchestras in the country – a challenge no doubt to their elders to seek again the fresh approach of youth. A tour of the western provinces followed the teaching session and the orchestra gave performances in Winnipeg, Saskatoon, Edmonton, Calgary, Vancouver and Victoria as well as in Toronto and Stratford. By the fall of 1963, twenty NYO graduates had found places in professional and semi-professional orchestras. Although the Council's investment in this unique organization is relatively large we think we are well rewarded with the dividends it continues to yield.

The Canadian Music Centre, set up by the Canadian Music Council to promote the performance of music by Canadian composers, has been jointly financed by The Canada Council and the Composers, Authors and Publishers Association of Canada since 1959. For the past two years it was under the direction of John Adaskin, whose earlier sympathetic efforts on behalf of young performers over so many years with the CBC were later matched by his enthusiastic interest in advancing the cause of Canadian music. One of his most imaginative projects was the seminar held in November 1963 at which fifteen composers met and worked with music students from the secondary schools of Scarborough, North York and Toronto. The composers had the opportunity to study at first hand the needs of school orchestras and other ensembles, and the students had the rare experience of meeting composers, some of whom even presented them with freshly written music, tailored to their own capabilities and inspired by the encounter itself. It is hard to know whether pupils, composers or music teachers were more pleased with the results. This is, in any case, an excellent way to introduce young people to contemporary music at an age when they can easily assimilate it, and it has opened to composers a field which many have so far ignored. We are glad indeed that this seminar fulfilled all of Mr. Adaskin's hopes, because on March 4, 1964, he died in his sleep of a heart attack. He will be remembered with gratitude and affection.

We lack space to record in any detail all the music projects which the Council has assisted during the past year. They are listed at the back of the book. We wish, however, to mention the arduous tour of Vancouver's Cassenti Players through British Columbia, Alberta, Saskatchewan, the Yukon and the Northwest Territories where they included in their programmes a number of performances of a new work by Murray Adaskin commissioned with the assistance of a special grant from the Council. A second tour which

reached into many smaller communities was undertaken by the Baroque Trio of Montreal under the auspices of the Saskatchewan Junior Concert Society. The Council set special store by the assistance it was able to give, mainly in the field of research, to a series in Toronto that goes by the name of Ten Centuries Concerts. The programmes, presented by the different ensembles and groupings which the music may require, are highly original and imaginative. A sizeable and devoted audience, sweeping away the cobwebs of the standard repertoire, listens with delight to concerts which rove back to 13th century French chant-fable, pause gracefully in the Elizabethan period, flirt with Dixieland and come to rest in a resounding way with contemporary Canadian composers.

#### *The Province of Ontario Council for the Arts*

In our annual report of the two years ago we welcomed the formation of the Arts Council of Quebec, in an advisory capacity to the Ministry of Cultural Affairs, and looked round rather anxiously for similar developments in other provinces. The Ontario Council for the Arts has now been established by the provincial government with the Hon. Keiller McKay, formerly Lieutenant-Governor of the Province, as its Chairman and Mr. Milton Carman as its Executive-Secretary. Mr. Peter Dwyer, our Assistant Director (Arts) was invited to speak to members of the Ontario Council on the general problems of subsidy, and Mr. Carman immediately established a working relationship with officers of The Canada Council. This has been reinforced by a meeting in Toronto between members and officers of both councils to discuss joint problems and to agree upon areas of particular interest. "Good company in a journey makes the way to seem the shorter."

## *Part One: The Endowment Fund* *The Humanities and Social Sciences*

### *Introduction*

In recent years, Canadian universities have been passing through a period of considerable growth. Most of the older faculties have expanded at a remarkable rate and new colleges and faculties have sprung up everywhere, filling old gaps in our educational establishment and meeting the demands of the newer disciplines. The rapid growth of our institutions, however, has brought many problems in its train. First, there is the difficulty of recruiting the many teachers so urgently required to meet the increasing demand. And there is, of course, the special problem of finding experts in some of the newer disciplines, who will be able to give form and leadership to departments and institutes that the country has begun to need.

Research, a vital feature of university training, gives rise to a second problem, which is that of material resources. Research is always costly. It requires specialists, whose training in itself represents a large investment, and expensive facilities such as laboratories, specialized libraries and equipment of all kinds and, more often than not, a staff of assistants.

In many disciplines, our universities have made outstanding progress and enjoy a growing reputation both at home and abroad. The requirements of an ever expanding student population, however, have put them under considerable pressure and it is scarcely surprising that certain special fields have had to wait for attention. In some areas, students who wish to go beyond a certain level of scholarship now have to seek further training abroad. Travel is an education in itself, and we would be the last to deprive our young people of the intellectual enrichment to be found in other countries. Canada's problems are compounded, however, by the fact that so many of our scholars fail to return because of the alluring prospects offered elsewhere, particularly in the United States. The interchange of faculty members between countries can be highly stimulating for the universities, but in this case the heavier flow has been away from Canada, resulting in a serious loss for the country.

The humanities and social sciences have perhaps been more gravely affected than most other disciplines by the difficulties besetting our universities. Ever since its inception in 1957, the Council has, in pursuance of its mandate, endeavoured to foster these disciplines, towards which it has directed a large share of its scholarships and grants. Unfortunately, the Council's budget for these purposes has altered little over the years, while the needs have grown steadily. The threat that its efforts may become thinly extended over too wide an area has led the Council progressively to concentrate its assistance on the senior university and research levels. This trend, which is already evident in the scholarship programme, will probably become more marked with the passage of time, and may encompass other Council programmes. At the same time, the Council may be expected to pay special attention to certain areas of learning which need to be developed in the interests of the country at large and because of our international com-

mitments. Realizing the vital importance of research in the training and work of the scholar, the Council also hopes to support it with a larger share of its budget. Well-equipped libraries are indispensable for research, and the Council would like particularly to increase its grants to the universities for collections of books and documents that are specially needed.

### *Scholarships and Fellowships*

Each year, the Council makes adjustments in its scholarship programme in the light of changing needs and conditions. There would be no point however in going back over the general features of the programme, as it has altered little since 1962-1963. We shall confine our comments to a brief review and explanation of the principal changes introduced this year. We shall then report on a major change in the administration of the scholarship programme.

The principal change in the programme itself affects the Category 1 and 2 awards at the pre-master's and pre-doctoral levels. Last year, the number of pre-master's fellowships was sharply reduced in order to increase the number of pre-doctoral fellowships. As a further step in this direction, it has been decided that, in the provinces where large-scale assistance is available in the form of provincial scholarships, applications will no longer be accepted at the pre-master's level unless the applicants plan to pursue their studies in another province. As a result of this restriction, the number of Category 1 scholarships has dropped from 67 to 30 and the number of Category 2 fellowships has risen from 197 to 228. The latter category is now, by a wide margin, the Council's major competition, having by far the greater number of applications and a much higher total value of awards granted. The number of applications rose from 687 last year to 754 this year.

Over the past few years, the Category 5 scholarships for secondary school teachers have not attracted a sufficient number of first-class applicants. In an effort to improve the standard of applications, eligibility was restricted this year to candidates who wished to study for a master's degree, and had at least three years' experience. In spite of this restriction, the results of the last competition were so disappointing that the continuance of this category appears no longer justified. It will be dropped next year. Teachers, however, will be free to compete in any other category for which they are eligible.

Until last year, the administration of the competitions was mainly in the hands of two independent bodies: the Humanities Research Council of Canada and the Social Science Research Council of Canada. These councils appointed and instructed the judges and juries, supplied them with the applicants' files, received and compiled their recommendations and com-



ments and submitted to the Council lists of the most deserving candidates. Thanks to this arrangement, the Council was able to divest itself, during its early years, of what would have amounted to a considerable burden for a new institution which was, inevitably, still feeling its way. This year, the Council felt that the time had come to take over complete responsibility for the administration of the scholarship programme. It has devised a new procedure for adjudicating awards, which makes use of a much larger number of selection committees. The procedure, which has proved very satisfactory, has provided members of the Council staff with an opportunity of maintaining direct and continuing contacts with representatives from our universities, to the immediate benefit, we believe, of all concerned. The Council wishes to acknowledge its deep indebtedness to the Humanities Research Council and to the Social Science Research Council for their invaluable assistance in administering the scholarship programme during the past six years, and for their generous assurance of continued co-operation.

### *University Libraries*

Once again, the Council has granted the rather modest sum of \$33,000 to our university libraries for the purchase of books in certain special fields. Altogether, 12 institutions received grants of up to \$5,000. The Council is fully aware of the fact that well stocked libraries are essential to advanced study and research, and is the first to recognize the inadequacy of its grants for this purpose. Because of lack of funds, however, it has so far been able to offer only this limited help.

### *Research*

The Council's scholarship programme is largely aimed at fostering research and at financing the travelling expenses which it may involve. This is also true of its programme of help to individuals for special projects, under which 13 grants for a total amount of \$20,260 were awarded in the field of the humanities and 14 grants for a total amount of \$20,120 in the field of the social sciences.

At the institutional level, the Council has supported three group projects in the social sciences. One was concerned with the socio-economic problems of Newfoundland, another with the economy of the Atlantic Provinces and the third with the socio-cultural characteristics of French-Canadian communities. The three grants totalled \$44,250. In the humanities, a \$5,000 grant was awarded to the Lexicographical Centre for Canadian English

which is compiling a dictionary of Canadian expressions under the direction of Professor Walter Avis. Grants were awarded to cover the cost of various meetings and for the compilation of indexes and reference lists for research purposes. The Council has also helped other organizations which represent scholarships in the humanities and social sciences. For instance, the Royal Society of Canada was granted \$10,000, mostly for the support of its publication, *Studia Varia*.

Frequently, research projects can be undertaken only by a group of experts, who require the help of assistants, such as technicians, typists, or computer operators, and the use of essential equipment, some of which may be very sophisticated. The Council recognizes the value of such group projects, but finds it difficult to assist them within the framework of its scholarship programme, which makes no provision for the hiring of assistants or for the purchase and rental of essential research equipment. The Council is considering ways of correcting this situation, possibly by the introduction of a new category of research fellowships for group projects.

#### *Assistance to Publication*

Besides helping make possible the publication of books and periodicals of various kinds – including, for example, fiction, poetry, history, social studies and literary journals – the Council subsidizes the translation of various works, with a view to fostering exchanges and promoting understanding between English and French Canada. It also promotes the dissemination of Canadian works abroad, by making block purchases of books and periodicals for distribution through our embassies, and by giving financial assistance to Canadian publishers taking part in major international book exhibitions.

This year, an amount of \$148,738 has been expended for the promotion of publications, of which \$34,710 was devoted to the arts and \$114,028 to the humanities and social sciences. Of a total of 55 grants, 30 were for the publication, translation or distribution abroad of literary works, the majority of them in the French language. The list of authors contains such well-known names as Eugène Cloutier, Rina Lasnier, Adrien Thério, Alain Grandbois, Gatien Lapointe and Hugh McLennan, to mention but a few. Most of the other grants were for the publication of treatises, scholarly works and technical reviews, including *Canada's First Natives* by Selwyn Dewdney, *Histoire de la littérature canadienne-française* by Gérard Tougas (English translation), *Labour Policy and Labour Economics in Canada* by Woods and Ostry (French translation), and the *Carleton Library Paperbacks*, which are bringing to the public a series of important documents relating to Canadian history.

## *International Cultural Relations*

At the close of Prime Minister Pearson's state visit to France, last January, it was announced that the Governments of France and of Canada had agreed, in principle, to develop cultural exchanges between the two countries. Since then, the Canadian Parliament has voted the Department of External Affairs an appropriation of \$250,000 for the elaboration of a new programme of cultural relations with French-speaking countries. It is intended, we understand, that this will be an annual undertaking. Of this sum, \$200,000 has been earmarked for scholarships, periods of study abroad and visiting professorships, and the remainder for cultural exchanges in the visual and performing arts. Arrangements under the programme will at first be limited to France, Belgium and Switzerland, but they may later be extended to other countries using French as an official or alternative language. Whereas responsibility for the overall policy governing the programme has been vested in the Department of External Affairs, its administration has been entrusted to the Council.

In our view, this programme should be a source of intellectual and artistic enrichment for Canada. The Council considers it an honour to have this opportunity of doing its share to strengthen the already close relations between Canada and France, and to develop the natural bonds existing between Canada and other French-speaking countries.

This year, the Council's activities in the field of cultural relations followed much the same pattern as last year. Briefly, the Council was responsible for the operation of the Canadian National Commission for Unesco (page 41); it promoted exchanges of visiting scholars and lecturers (page 93); it awarded grants to enable Canadians to attend important international meetings (page 84) and it disseminated Canadian literature abroad. In addition, the Council's scholarship programme has enabled a large number of Canadian scholars and artists to travel and study in other countries.

## *Part One: The Endowment Fund Canadian National Commission for Unesco*

### *Building for Peace*

In his last address to the General Assembly of the United Nations on September 20, 1963, the late President of the United States, John F. Kennedy, referred to the importance of "building the institutions of peace" and added that "new means should be found for promoting the free expression and trade of ideas – through travel and communications, and through increased exchanges of people and books and broadcasts, for as the world renounces the competition of weapons, competition in ideas must flourish – and that competition must be as full and as fair as possible".

These words are a timely reminder of the task that continues to face the United Nations Educational, Scientific and Cultural Organization and those in Canada who share in its work: The Canadian National Commission for Unesco, an agency of The Canada Council, to which many of the responsibilities held by the Department of External Affairs have been transferred; the Department of External Affairs itself, which has jurisdiction on all matters pertaining to Canada's external relations, including those arising from membership in the United Nations and its agencies; and the many non-governmental agencies which give generously of their time and effort and on whose participation Unesco depends so much.

The present report should be viewed in the context of Canada's obligations to the world organization and the progress that has been made in meeting them. And since the Commission is required to work closely and harmoniously with the Federal Government as well as with the non-governmental agencies in the fields of education, science and culture, it is necessary to understand the nature of these relationships if the Canadian effort in Unesco is to be effective and is to do justice to our country and to its interests in the world community.

### *Programme Promotion during 1963-64*

The Commission had an active and fruitful year, highlighted by the appointment of a new President and by the visit to Ottawa of the Director-General of Unesco, Mr. René Maheu.

At its meeting on August 26, 1963, The Canada Council appointed Dr. Henry D. Hicks, President and Vice-Chancellor of Dalhousie University, Halifax, as President of the Commission and re-appointed Mme Victor Trépanier of Quebec City as Vice-President.

On June 3-6, 1963, Mr. René Maheu, Director-General of Unesco, participated in meetings of the Unesco Advisory Committee on Scientific Research which met in Ottawa at the invitation of the National Research Council of Canada. While in Ottawa Mr. Maheu called on the Minister for External Affairs, The Hon. Paul Martin, and senior officers in the Department of External Affairs and the National Research Council.

During the year under review the Commission convened three meetings which merit mention in this report. More than one hundred representatives from all parts of Canada and abroad participated in the Unesco Festival and Seminar on Films on Art, held at the National Gallery of Canada in Ottawa on May 23-25, 1963, under the sponsorship of the Canadian National Commission for Unesco, the Canadian Film Institute, the Canadian Broadcasting Corporation, the Royal Architectural Institute of Canada, the National Gallery Association of Ottawa, and the Canadian Universities Foundation. Financial support was provided by the Commission, together with a grant of \$1,000 from Unesco (Paris) under Unesco's Participation Programme. Designed for participants with a professional interest in this field, the programme included plenary sessions, workshops and film screenings.

At the request of the Canadian Government, the Commission convened a meeting, in Ottawa on July 25-26, 1963, of a small group of legal experts to assist the government in implementing a resolution adopted by the General Assembly of the United Nations concerning technical assistance to promote the teaching, study, dissemination and wider appreciation of international law. The meeting, chaired by Mr. Marcel Cadieux, Deputy Under-Secretary of State for External Affairs, brought together five professors of international law, reflecting Canada's regional interests and its two systems of law, to make recommendations for consideration by the government. Those who participated included: Dean George F. Curtis, Q.C., University of British Columbia; Professor R. St. J. MacDonald, University of Toronto; Professor W. A. MacKay, Dalhousie University; Professor Jacques Yvan Morin, University of Montreal; and Mr. Jean-Luc Pépin, M.P., Parliamentary Secretary to the Minister of Trade and Commerce.

From July 15-20, 1963, the Commission sponsored a symposium on *The Role of Voluntary Organizations in a Democratic Society* at Stanley House, New Richmond, Quebec. The symposium arose from one of the resolutions approved at the Commission's Fifth Annual Meeting. Its main purpose was to bring together a small group of leaders familiar with the work of voluntary agencies in Canada and abroad, to discuss the philosophy of voluntary organizations, their relevance in our society, the ways in which they might make their most effective contribution, the development of effective leadership, and other related matters.

During the year, the Commission approved grants totalling \$18,000 to nine organizations for special projects undertaken by its members or co-operating bodies, alone or in co-operation with the Commission. A list of these grants, together with those made to ensure Canadian representation at international meetings, is given on page 96.

The United Nations Association in Canada has continued to act for the Commission and Unesco in regard to the Unesco Gift Coupon Plan and to serve as the Canadian agent for it. Unesco (Paris) has provided a fee con-

tract arrangement of \$1,000, renewable annually, to the UNA for promotion purposes. The UNA printed 10,000 copies of a new catalogue of selected projects for Canadians, which was distributed to UNA branches, secondary schools, national organizations affiliated with the UNA, and other interested agencies throughout the country. As a result of these efforts, the UNA has reported receipts totalling \$8,402.13 for the period July 1, 1962, to June 30, 1963.

The Gift Coupon programme is one of the main instruments by which individuals, groups and organizations can demonstrate their support for Unesco and their concern for the developing countries through practical programmes of mutual assistance and self-help. It deserves far greater support than it has yet received in Canada and is an excellent way in which the Canadian public can participate in the work of Unesco.

The Commission, together with representatives of some fifty voluntary agencies, government departments and other organizations, co-operated to establish a Canadian Anniversary Conference on Human Rights to mark the Fifteenth Anniversary of the Declaration on December 10, 1963. The Conference was fortunate to have as Chairman, Dr. Frank R. Scott, Dean of the Faculty of Law at McGill University and a member of the Royal Commission on Bilingualism and Biculturalism.

As a result of these initiatives, a national programme was devised, publications prepared, and substantial efforts made to bring this event to the attention of the Canadian public. A special human rights guide for Canada, entitled *It's Up to Us*, was prepared for the Conference by the Citizenship Branch of the Department of Citizenship and Immigration, and Human Rights Anniversary posters were designed for national distribution. In Ottawa the national observance began with a public commemorative ceremony on Parliament Hill which was addressed by the Prime Minister, The Rt. Hon. Lester B. Pearson.

### *Unesco's Proposed Programme and Budget: 1965-1966*

The Director-General of Unesco, Mr. René Maheu, has presented a first draft of his Proposed Programme and Budget for 1965-1966 for consideration. In it he has proposed a budget of \$46.8 million, an increase of \$7.8 million (20%) over the present \$39 million budget. Of this increase, \$3.3 million is for administrative and operational purposes and \$4.5 million is for programme operations.

Mr. Maheu suggests a new orientation for certain Unesco activities. He stresses two main trends. The first consists of continuing and increasing aid for development. The second is the strengthening of activities in the realm of ideas relating to Unesco's primary purpose, the promotion of peace and international understanding.

As in the past, aid would be extended to educational projects essential to economic and social progress. However, scientific and technological progress, especially teaching and research, would henceforth be given equal importance. Unesco's support of science for economic development will be intensified, and the increase in the budget for science is among the outstanding features of the preliminary draft.

Because he believes that Unesco must carry out "an ethical action, universal in scope", the Director-General also proposes a complete re-organization of the whole section comprising cultural activities, the social and humanistic sciences and philosophy. The humanistic sciences, thus joined to the social sciences, would continue to contribute, like the other cultural activities, to the reconstitution of "the truly comprehensive study of man as a whole". These activities will be oriented towards philosophical reflection on the values and especially on the crucial problems of man's fate.

On the basis of the decisions of the General Conference, the Director-General has selected three topics to be examined within Unesco's terms of reference, namely, race relations, the economic and social problems of the post-decolonization period, and disarmament and its economic and social consequences. These challenging ideas which the Director-General has presented merit consideration and study.

The appraisal of the Unesco Proposed Programme and Budget is one of the Commission's major responsibilities and one on which the Commission is expected to advise the Federal Government. Consequently, six Advisory Panels, each relating to one of Unesco's programme fields, were established for this purpose.

### *Relations with Unesco (Paris), Awards, and Exchanges*

Under the Participation Programme, Member States may seek the co-operation and financial support of Unesco for projects which are of special interest to Unesco and are related to Unesco's programme. During the year under review, Unesco provided one grant of \$1,000 to the Commission under this programme for the Unesco Festival and Seminar on Films on Art.

As in previous years, the Commission nominated Canadian candidates for a number of Unesco awards and fellowships. Awards went to Miss Bernadette Dionne, a Director of the Jeunesse Ouvrière Chrétienne, who was awarded a grant under Unesco's Programme of Travel Grants for Youth Leaders, to spend eight months in Europe to study the work of youth organizations; and Mr. Gilles Lefebvre, Director of Les Jeunesses Musicales du Canada, who was awarded a grant under Unesco's Programme of Study Grants related to the East-West Major Project, under the category

Study and Travel Grants for Organizers of Out-of-School Educational Movements. He will visit the Philippines, Japan and Lebanon during a three-month tour of these countries.

The Commission has continued to co-operate with Unesco in the collection and collation of material required for Unesco surveys, reports and other documents that are published from time to time. These requests are referred to the appropriate agencies in Canada on whom falls the main burden of responsibility for providing the relevant material. The surveys call for a considerable effort on the part of the agencies concerned as well as the Commission, and represent an important and time-consuming aspect of the Commission's work.

During the year Canada was privileged to receive a number of Unesco fellows from other countries which included the Cameroun, Chile, Israel, Pakistan, Uganda and the United Arab Republic. They came to Canada for study, research and training purposes in a variety of fields in which Canada was particularly qualified to offer facilities. This programme is one of the most effective means used by Unesco for the exchange of knowledge and the promotion of international understanding and goodwill.

Six scholars from Europe, Asia and Latin America, who are listed on page 81, were the first recipients of Canada-Unesco Fellowships. Established by The Canada Council as part of its programme of promoting educational exchange between Canada and other countries, the fellowships, which are valued at \$3,500 plus a travel allowance, are tenable for one year of study or research in Canada and are administered by the National Commission as the Council's agency for international liaison. Selection for the fellowships was effected by Unesco National Commission in the recipient countries with the assistance of Canadian Diplomatic Missions.

### *Publications*

Among the most important functions of the National Commission are, to provide liaison with other agencies and to promote an understanding of the general objectives of Unesco on the part of the people of Canada. Consequently, the Commission has attached major importance to its Information Service and, in particular, its publications as an essential means of achieving the two objectives mentioned above.

Publications issued during the year under review are listed on page 97.

The Queen's Printer has continued to make steady and commendable progress with regard to the promotion and sale of Unesco publications, notably the Unesco Courier, which is increasing in popularity with international sales totalling more than 300,000 subscriptions.

During the period January 1 – December 31, 1963, the Queen's Printer



sold \$51,565.97 worth of Unesco publications. Canadian subscribers to the *Courier*, as of December 31, 1963, numbered 20,000.

### *Canada and the World Community*

Our generation is living in one of those recurring periods of history when man is advancing to new peaks of discovery and accomplishment. From the earliest of times, there have occurred similar epochs in all civilizations when new crests of effort and achievement have marked man's progress.

Many features of the present situation suggest that we are at a stage of special significance in the world's development. Science and technology have opened up the prospects of new vistas of human well-being; man's imagination and ingenuity have developed new forms of social and political organization; and the instinct for freedom has found expression in the awakening of human dignity and national consciousness among the peoples of the world as they seek to exercise their rights as free peoples. Our era is also characterized by a growing awareness of the inter-dependence of all nations, and the need and desire for enduring peace so that the world's resources and energies can be devoted to human progress.

The United Nations and its agencies are one of the elements of a new world order that is emerging. They provide a framework for international co-operation in an age that is striving for advancement in all fields of endeavour. The importance of their work and their need for informed and intelligent public support have been recognized by the Canadian Government, which was one of the co-sponsors of the resolution adopted by the United Nations General Assembly to designate 1965 as International Co-operation Year.

Unesco represents an opportunity for Canadians to play their part in international co-operation and development and, in particular, in the fields of education, science and culture. It does so, not in terms of aid or of a "donor-receiver" relationship, but in the context of a world community. It is an attempt on the part of the peoples of the world to recognize the dimensions of responsibility in a new age, to create an intellectual and spiritual partnership between nations and to build one of the "institutions of peace".

## *Part Two: Special Funds*

### *Endowment for Fellowships in Engineering, Medicine and Science*

In the Annual Report for 1962-63, we recorded the gift, by an anonymous donor, of a sum that will eventually amount to \$4,250,000. The first of a series of annual instalments, over an unspecified period of years, amounting to \$1,079,000 was received in March, 1963. Since the end of the 1963-64 fiscal year, a further instalment of \$131,000 has been paid in by the donor.

In March, 1964, the first group of these fellowships was awarded on nomination by a special committee set up by the Council. The list of award winners appears on page 83. The members of the nominating committee are as follows: Dr. G. Edward Hall, President, University of Western Ontario; Dr. J. W. T. Spinks, President, University of Saskatchewan; Dr. C. J. MacKenzie, Ottawa; Dr. John L. Johnstone, Halifax; Dr. J. McCreary, Dean of Faculty of Medicine, University of British Columbia; Dr. Pierre Gendron, Vice-President, Dow Breweries Limited; Dr. Louis-Phillipe Bonneau, Vice-Rector, Laval University; Dr. Louis-Paul Dugal, Dean of Faculty of Science, University of Ottawa.

Fellows must have Canadian citizenship, and should be, preferably, between the ages of 25 and 30. The fellowships are tenable only at Canadian institutions normally for a period of two years, but are subject to review at the end of the first year. The income available from the new fund made it possible to give six fellowships of \$7,500 each, and to accompany five of them by an additional sum of \$1,500 upon which the fellow may draw for expenses connected with the direct support of his research; i.e., for necessary travel, equipment, or salaries of technical assistants. The award period is from July 1, 1964, to June 30, 1965. At present, the Council favours the use of the fund for support of research in inter-disciplinary fields.

### *The Molson Prizes*

On September 18, 1963, the Council received a gift of \$600,000 from the Molson Foundation, in Montreal. This sum constitutes a separate endowment, the income from which is to be used to provide, at present, two annual prizes to persons who have been the author or creator of a work, or have rendered service to Canada in the fields of the arts, humanities or social sciences which is adjudged by the selection committee of The Canada Council to be of such outstanding importance that it will enrich the cultural or intellectual heritage of the nation, or make a noteworthy contribution to understanding and amity between Canadians of French and English descent.

It is anticipated that the income from the fund will be sufficient to provide two annual prizes of \$15,000 each. In March, 1964, the first two such prizes were given to Donald Grant Creighton, Professor of History, University of Toronto, and Alain Grandbois, poet of Quebec.

The selection committee, appointed to recommend prize winners to The Canada Council, was as follows: Gérard Fillion, Vice-Chairman, The Canada Council; Stuart Keate, Publisher, Victoria, B.C.; Rev. Father Adrien Arsenault, St. Dunstan's University, Charlottetown, P.E.I.; Madame Andrée Paradis, Montreal; Walter Herbert, Director, The Canada Foundation, Ottawa; Clarence Tracy, Professor of English, University of Saskatchewan, Saskatoon; William Smith, Professor of Economics, University of New Brunswick, Fredericton.

The Canada Council is deeply grateful to the Molson Foundation for this imaginative and generous gift. The prizes, which are among the largest of their kind anywhere, will not only be welcomed by and be of great value to the recipients, but will add needed prestige to the pursuit of the arts, humanities and social sciences in this country and provide, we believe, stimulus and encouragement to devoted artists, writers and scholars whose labours have only too often been inadequately recognized and rewarded.

### *Part Three: University Capital Grants Fund*

#### *Position of the Fund*

The original capital of the University Capital Grants Fund was \$50,000,000. By February 1, 1964, the Council had authorized grants amounting to \$47,293,425. Obviously the time had come to make use of the accumulation of interest and profits earned by the fund. At that date this accumulation had amounted to \$15,455,718. The use of the interest and profits had become necessary, even though the original \$50,000,000 had not been exhausted, because some of the universities had fully used up any allotment they could hope to have out of that original fund.

Earlier in the year, the Council, after long and careful examination of this matter, had decided that it would accept the 1956 census as the basis for the distribution of the fund, and that the "hotch-pot" or trust fund principle should determine the division of the interest and profits among the provinces. In February, 1964, the authorizing of grants taken from the interest and profits was begun in accordance with this decision.

The Council is aware of the Auditor General's opinion that the "hotch-pot" principle may not be applied in the management of the Fund, and that the words "latest census" cannot refer, after 1961, to the census of 1956, but it feels that it must adhere to its position which was explained to the Standing Committee on Public Accounts of the House of Commons on November 18, 1963.

Total funds available for grants to March 31, 1964, were:

Original capital of fund		\$50,000,000
Interest and profits earned to March 31, 1964		15,661,454
Total funds available for grants		\$65,661,454
Grants authorized to March 31, 1963	\$38,336,460	
Grants authorized during fiscal year to March 31, 1964	15,826,045	54,162,505
Balance left for ensuing years		<u>\$11,498,949</u>

#### *Grants Made*

Acadia University, Wolfville, N.S.	\$ 52,245
University of Alberta, Edmonton, Alberta	2,100,000
Assumption University of Windsor, Windsor, Ontario	109,614
Bishop's University, Lennoxville, Quebec	52,902
Brandon College, Brandon, Manitoba	22,178
Brescia College, London, Ontario	26,338
University of British Columbia, Vancouver, B.C.	908,206
Camrose Lutheran College, Camrose, Alberta	1,775
Carleton University, Ottawa, Ontario	53,413
Dalhousie University, Halifax, N.S.	94,824
Huron College, London, Ontario	47,867
Collège Jean de Brébeuf, Montreal, Quebec	22,197

University of King's College, Halifax, N.S.	\$ 15,968
Lakehead College of Art, Science and Technology, Port Arthur, Ontario	9,045
Université Laval, Quebec, Quebec for Edifice des Sciences Humaines	2,790,348
Loyola College, Montreal, Quebec	458,315
University of Manitoba, Winnipeg, Manitoba	473,516
McGill University, Montreal, Quebec	1,000,000
McMaster University, Hamilton, Ontario	152,264
University of Montreal, Montreal, Quebec	460,940
University of Montreal, Montreal, Quebec for Externat Classique de Longueuil	300,000
University of New Brunswick, Fredericton, N.B.	106,932
Notre Dame of Canada, Wilcox, Saskatchewan	31,512
University of Ottawa, Ottawa, Ontario	80,000
Queen's University, Kingston, Ontario	435,484
Collège de Rouyn, Rouyn, Quebec	13,850
Université du Sacré Cœur, Bathurst, N.B.	14,228
Convent of the Sacred Heart, Halifax, N.S.	2,932
Collège Ste-Anne, Church Point, N.S.	12,633
Collège de St-Boniface, St-Boniface, Manitoba	10,323
St. Dunstan's University, Charlottetown, P.E.I.	30,948
St. Francis Xavier University, Antigonish, N.S.	157,777
St. Jerome's College, Waterloo, Ontario	12,190
St. Joseph's College, Edmonton, Alberta	20,050
St. Joseph's University, Moncton, N.B.	35,339
Université St-Louis, Edmundston, N.B.	25,153
St. Mary's University, Halifax, N.S.	220,249
St. Paul's College, Winnipeg, Manitoba	17,968
St. Peter's College, Meunster, Saskatchewan	1,731
St. Thomas University, Chatham, N.B.	9,875
St. Thomas More College, Saskatoon, Saskatchewan	70,917
University of Saskatchewan, Saskatoon, Saskatchewan	1,374,103
University of Sherbrooke, Sherbrooke, Quebec	180,123
Sir George Williams University, Montreal, Quebec	700,980
University of Sudbury, Sudbury, Ontario	128,509
University of Toronto, Toronto, Ontario	2,050,000
Trinity College, Toronto, Ontario	74,979
United College, Winnipeg, Manitoba	50,508
University of Victoria, Victoria, B.C.	401,824
University of Waterloo, Waterloo, Ontario	71,573
Waterloo University College, Waterloo, Ontario	86,700
University of Western Ontario, London, Ontario	270,766

## *Part Four: Organization*

### *Meetings*

During the year covered by this report the Council met five times: June 3-4 (Ottawa); August 26-27 (London, Ontario); November 18-19 (Ottawa); February 10-11 (Quebec); and March 31 (Ottawa). The average attendance was 19 out of the 21 members.

On April 27, 1963, Mrs. Charles Bell (Margaret Harvey) resigned her appointment to the Council. The term of office expired for Mrs. Angus L. Macdonald and Dr. Frank MacKinnon on May 5, 1963, and for Dr. N. A. M. MacKenzie and Sir Ernest MacMillan on July 15, 1963.

By Order-in-Council the following members were re-appointed for a further term of three years: Dr. G. Edward Hall and Dr. J. W. T. Spinks. New members appointed were Mrs. W. J. Dorrance, Dr. C. J. Mackenzie, Reverend Father J. A. Arsenault, Mr. James Stuart Keate, and Dr. Henry D. Hicks.

The staff numbered 34 on March 31, 1964.

### *Co-operating Agencies*

We record again our appreciation of the many services that have been given to the Council by The Canada Foundation, the Humanities Research Council of Canada, the Social Science Research Council of Canada, the Canadian Universities Foundation, and the Press.

### *Governor General's Awards*

The Council continued its arrangements with the Governor General's Award Board: The Council provides a thousand dollar prize to accompany each award, acts as host at the presentation dinner, and meets sundry administrative expenses, carrying on in this way the work supported over many years by the Canadian Authors' Association. The winners for 1963 were honoured on April 24, 1964, at a reception graciously given by His Excellency at Government House, and afterwards at the Council dinner. The winners: French Poetry – Gatien Lapointe, *Ode au Saint-Laurent*; English Fiction – Hugh Garner, *Hugh Garner's Best Stories*; French Non-Fiction – Gustave Lanctot, *Histoire du Canada*; English Non-Fiction – J. M. S. Careless, *Brown of the Globe*. No awards were made this year in the categories of English Poetry and French Fiction.

The committee for the year 1963-64: Northrop Frye (General Chairman); Roger Duhamel (Chairman of the French Sub-Committee), Reverend Clément Lockquell, Léopold Lamontagne; Roy Daniells (Chairman of the English Sub-Committee), F. W. Watt, and Mary Winspear.

### *Canada Council Medals*

The first awards of Canada Council Medals, established in April, 1961, were presented in February, 1962. The medals seek to confer the highest possible distinction to Canadians who over a period of years have made contributions in the arts, humanities, and social sciences that represent major achievements in the cultural development of Canada. The award consists of a bronze medal designed by Dora de Pedery Hunt accompanied by a cheque for \$2,000.

This year four eminent Canadians were honoured – Sir Ernest MacMillan, composer and conductor; Esdras Minville, economist; Frederick Varley, painter; and, posthumously, Mungo Martin, Indian carver of the Pacific Northwest. The formal presentation of the medals was made by The Hon. Robert Taschereau, Chief Justice of the Supreme Court of Canada.

### *Stanley House*

A first experimental season of meetings and study sessions by artists and scholars was held during the summer of 1963 at The Canada Council's new property of Stanley House, at New Richmond, Que., on the south Gaspé shore.

Five groups, each with a leader, met for periods ranging from six days to a fortnight during July and August. They consisted of musicians and experts connected with music; representatives of the theatre in Canada; experts in the field of voluntary organizations; painters; and a group of philosophers, sociologists, anthropologists and psychologists. M. and Mme Jean Simard of Montreal acted as host and hostess for the first season.

While The Canada Council and the participants deemed this first season a success, the Council considered that it was still too early to decide whether it could be improved to make even better use of the large property, deeded to the Council two years ago by Miss Olivia Terrell of Cambridge, Mass. It was decided to pursue the experiment during the summer of 1964 with seven meetings of about a dozen participants each.

## *Part Five: Finances*

### *Introduction*

The audited financial statements for the Endowment Fund, the University Capital Grants Fund and the Special Fund, together with the report of the Auditor General, will be found on page 57.

There were no changes during the year in the arrangements relating to the Council's securities. The Canada Permanent Trust Company held the Council's bonds and debentures in safekeeping, and the Montreal Trust Company held the common stocks, both companies accepting or delivering securities against payment according to the Council's instructions. The mortgages in the Endowment Fund portfolio are administered on behalf of the Council by the institutions from which they were bought. The firm of Fullerton, Mackenzie and Associates, investment consultants, continued to manage the investment portfolio under the over-all direction of the Investment Committee.

### *The Endowment Fund*

The Act imposes no restrictions on the manner in which the money in the Endowment Fund can be invested. However, as indicated in earlier Annual Reports, the Council on the advice of the Investment Committee established rules similar to those in the Canadian and British Insurance Companies Act but adapted to meet the Council's view of the special requirements of the Endowment Fund. These provisions limit the Fund's holdings of a particular type of investment or the securities of any one company.

As in previous years substantial changes were made in the portfolio, with the primary objective of improving quality or yield, or of temporarily increasing liquidity. The present portfolio is divided into six main categories – Government of Canada bonds, provincial bonds, municipal bonds, corporate bonds, mortgages, and equities. During the year the holdings of Canada and corporate bonds were reduced appreciably, and the investment in provincial and municipal bonds increased. A list of investments as of March 31, 1964, is given on page 99.

The market value of the portfolio was approximately \$2,260,000 above cost, compared to \$2,600,000 above cost at the end of the previous fiscal year. However, profits in excess of \$1,250,000 were realized during the year, bringing total realized profits to date to \$4,522,000. The distribution of Endowment Fund assets on March 31, 1964:



Type of Investment	Total Cost (Amortized)	Total Market Value
Treasury Bills	\$ 497,000	\$ 497,000
Canada bonds	2,500,000	2,493,000
Provincial bonds	13,813,000	13,780,000
Municipal bonds	10,566,000	10,462,000
Corporate and other bonds	8,049,000	8,279,000
Mortgages (principally NHA)	13,488,000	13,488,000
Common stocks	6,964,000	9,141,000
	<u>\$55,877,000</u>	<u>\$58,140,000</u>

The yield on book value of the portfolio at the end of the fiscal year was 5.58%, compared to 5.55% at the beginning of the year. Income earned from investments increased from \$3,011,000 in 1962-63, to \$3,086,000 in 1963-64. This latter figure represents a return on the original fund of close to 6.2%, as income is earned not only on the \$50,000,000 capital but on the invested profits reserve and unspent grants.

In 1963-64 Endowment Fund grants totalled \$2,585,000, of which \$1,141,000 was in the form of scholarships to individuals and \$1,444,000 in grants to organizations and for special projects. Administrative expenses increased to \$502,000 from \$479,000 in the previous year. These expenses included the cost of the University Capital Grants Fund and the Canadian National Commission for Unesco, since the Act requires that all such expenses be charged to Endowment Fund income. Direct costs of the Special Fund, however, are borne by that Fund. The carryover of unspent income was \$82,000 on March 31, 1964, approximately the same as at the beginning of the year.

### *The Investment Record*

The investment experience for recent years and for the first seven years of the Council's operations is summarized in a table on page 56. These points are particularly worthy of note:

- a) income has been rising steadily, but profits on transactions have been somewhat more volatile. The profit performance depends in some degree on conditions in both the stock and bond markets.
- b) combined realized profits and the excess of market value over cost amounted to approximately \$6,775,000;
- c) if profits realized on sales are added to income the average annual return on the original capital on the Fund over the seven-year period amounted to 7.0%. This figure would be increased to 7.6% if unrealized profits are included.

### *The University Capital Grants Fund*

As required by the Act the University Capital Grants Fund is invested entirely in Government of Canada direct or guaranteed bonds and debentures. Initially the Council had limited its holdings to bonds maturing before January 1, 1964, but this limit was subsequently extended to January 1, 1968. As in other years substantial changes were made in the portfolio to improve yield or the prospect of capital appreciation, or to change the distribution of bond maturities. The average term to maturity of the bond portfolio decreased over the year from an average of twenty-four months to ten months largely because of the acceleration in the rate of payments from the Fund and the need for increased liquidity. The portfolio is shown on page 103.

The market value of the portfolio at the end of the year was approximately equal to cost, and profits realized on sales during the fiscal year amounted to \$270,000. Combined interest and profits in 1963-64 were \$1,110,000, a return of 4.7% on the average capital available in the Fund after payment of grants. This brought accumulated income and profits since the inception of the Fund to approximately \$15,660,000, an average return of 5.44% on residual capital in the Fund during this period.

During 1963-64 grants of \$15,826,000 were approved, bringing total grants approved to date to \$54,162,000. This leaves a balance remaining in the Fund of \$11,499,000. The position of the Fund at March 31, 1964:

Principal	\$50,000,000
Interest and Profits to March 31, 1964	15,661,000
Total	<u>\$65,661,000</u>
Grants approved	54,162,000
	<u><u>\$11,499,000</u></u>

The table on page 56 summarizes the investment operations of the Fund for recent years and for the seven years of the Council's existence.

### *The Special Fund*

In 1962-63 the Council received a large gift from an anonymous donor, and the first instalment of this gift (\$1,078,737) was segregated in a new account, designated the "Special Fund". In the autumn of 1963 a gift of \$600,000 was received from the Molson Foundation and added to the Special Fund. The book value of the Fund at March 31, 1964, stood at \$1,743,000. Earned income in 1963-64 was \$74,000 and profits on sales amounted to \$27,000, a total of \$101,000. This represented a return on income of 5.30%, and an overall return of 7.20% on average capital

employed during the year. On March 31, 1964, yield on book value was 5.62%, and the value of the portfolio was \$15,000 above cost. Direct expenses chargeable to the Fund amounted to approximately \$2,000.

### *Investment Record* *Income, Profits & Yield*

#### *Three Latest Years, and Seven-Year Average*

	Fiscal Years			Seven-year Average
	1961-62	1962-63	1963-64	
	(\$ thousand)			
<i>Endowment Fund</i>				
Income earned on portfolio	\$2,956	\$3,011	\$3,086	\$2,851
Profits (losses) realized on sales				
bonds	613	214	491	384
stocks	1,012	(99)	760	261
Total return on Fund	\$4,581	\$3,126	\$4,337	\$3,496
Income as % of original capital	5.91%	6.02%	6.17%	5.70%
Realized profits as % of original capital	3.25%	.23%	2.50%	1.28%
Income and profits as % of original capital	9.16%	6.25%	8.67%	6.98%
Income and profits as % of book value	8.51%	5.73%	7.76%	6.51%
<i>At Year End:</i>				
Yield on amortized cost	5.42%	5.55%	5.58%	—
Excess market value over cost	\$2,726	\$2,596	\$2,263	—
Cumulative total realized profits	\$3,155	\$3,271	\$4,522	—

#### *University Capital Grants Fund*

Income earned	\$1,620	\$1,520	\$1,111	\$1,721
Profits	903	365	270	515
	\$2,523	\$1,885	\$1,381	\$2,236
Income as % of residual capital	4.25%	4.75%	3.81%	4.17%
Realized profits as % of residual capital	2.37%	1.14%	.92%	1.27%
Total Return	6.62%	5.89%	4.73%	5.44%
Average capital employed	\$38,100	\$32,000	\$29,200	\$41,500
<i>At Year End:</i>				
Yield on amortized cost	4.01%	4.49%	4.57%	—
Excess market value over cost	\$125	\$70	(\$25)	—
Average term to maturity in months	12	24	10	—

Ottawa, June 1, 1964

To:  
The Canada Council  
The Secretary of State of Canada

I have examined the accounts and financial statements of the Canada Council for the year ended March 31, 1964 in accordance with section 22 of the Canada Council Act. My examination included a general review of the accounting procedures and such tests of the accounting records and other supporting evidence as I considered necessary in the circumstances.

Section 9 of the Canada Council Act authorizes the Council to make grants to universities and similar institutions by way of capital assistance in respect of building construction projects. Subsection (2) of section 17 of the Canada Council Act reads as follows:

“(2) Grants made by the Council under section 9 may be paid out of the University Capital Grants Fund, but shall not exceed

- (a) in the case of any particular project, one-half of the total expenditures made in respect of the project; and
- (b) in any province, an amount that is in the same proportion to the aggregate of the amounts credited to the University Capital Grants Fund as the population of the province, according to the latest census, is to the aggregate population, according to the census, of those provinces in which there is a university or other similar institution of higher learning.”

During the year under review the Council allocated to such institutions the amount of \$15,130,220 which represented the accumulated interest and profits earned by the University Capital Grants Fund from its inception to September 30, 1963. Grants authorized by the Council from this allocation totalled \$7,039,634 during the year ended March 31, 1964.

A resolution passed by the Council on August 26-27, 1963 adopted the “hotch-pot” or trust fund approach as the method to be employed in the allocation of these funds. This approach provided that grants already paid to institutions were to be treated as advances subject to interest. The resolution also provided that the “latest census” to be employed for the purpose was to be the census taken by the Dominion Bureau of Statistics in 1956.

In my opinion this method of allocation is not in accordance with section 17(2) of the Canada Council Act. No provision is made in this Act for interest to be charged on grants already paid to institutions while, with respect to grants paid subsequent to 1961, the words “latest census” used in the statute would, in my opinion, mean the census taken by the Dominion Bureau of Statistics in that year.

Subject to this qualification, I report that, in my opinion:

- (i) the attached balance sheet for the Endowment Fund and the University Capital Grants Fund presents a true and fair view of the financial position of these funds as at March 31, 1964;
- (ii) the attached balance sheet for the Special Funds presents a true and

fair view of the financial position of these funds as at March 31, 1964;

- (iii) the accompanying statement of income and expenditure and surplus for the Endowment Fund presents a true and fair summary of the income and expenditure and surplus available for expenditure under section 16 of the Act in the Endowment Fund for the year ended March 31, 1964; and
- (iv) the accompanying statement of income and expenditure for the Special Funds presents a true and fair summary of the income and expenditure and surplus available for expenditure in accordance with the terms of the gifts.

Yours faithfully,

A. M. HENDERSON, *Auditor General of Canada*

ASSETS		<i>Endowment Fund</i>		LIABILITIES	
		1964	1963		
Cash	\$	250,315	\$ 234,837	Accounts payable (including unexpected donations of \$3,642)	\$ 38,665 \$ 62,957
Amounts receivable for securities sold but not delivered		825,328	703,727	Amounts payable for securities purchased but not received	1,321,661 1,205,005
Due from Special Fund		16,219	—	Provision for grants and awards approved	1,650,832 1,664,160
Interest accrued on bonds and debentures		530,899	608,768	Reserve arising from net profit on disposal of securities	4,522,302 3,270,840
<i>Investments:</i>				Principal of Fund	
At amortized cost:				Grant under section 14 of the Act	50,000,000 50,000,000
Treasury Bills of Canada	\$	496,670	—	Surplus available for expenditures under section 16 of the Act per Statement of Income and Expenditure and Surplus	81,811 83,595
Bonds and debentures (market value, 1964, \$35,014,900; 1963, \$33,254,705)		34,928,859	32,576,324		
Mortgages insured under the National Housing Act (1954) \$11,423,316; other, \$2,179,840, including accrued interest, \$114,813 (principal value, 1964, \$13,807,776; 1963, \$14,558,844)		13,603,156	14,372,783		
		<u>\$49,028,685</u>	<u>\$46,949,107</u>		
At cost:					
Common stocks and warrants (market value, 1964, \$9,141,077; 1963, \$9,708,755)		6,963,824	7,790,117		
		<u>55,992,509</u>	<u>54,739,224</u>		
Property, including furnishings and effects, donated to Council at nominal value		1	1		
		<u>\$57,615,271</u>	<u>\$56,286,557</u>		

		<i>University Capital Grants Fund</i>			
		1964	1963		
Cash	\$	34,091	\$ 60,391	Amounts payable for securities purchased but not received	\$ — \$ 1,969,120
Amounts receivable for securities sold but not delivered		—	2,100,175	Provision for grants approved	12,965,215 8,367,516
Interest accrued on investments		271,794	236,483	<i>Principal of Fund (See Note 1)</i>	
<i>Investments at amortized cost:</i>				Allocated Funds:	
Treasury Bills of Canada	\$	247,880	1,066,679	Balance as at April 1, 1963	\$11,663,542 17,939,084
Bonds of or guaranteed by Canada (market value, 1964, \$23,885,500; 1963, \$32,887,700)		23,910,400	32,816,675	Add: Accumulated interest and profits allocated during year	15,130,220 —
		<u>24,158,280</u>	<u>33,883,354</u>	Less: Authorized grants under section 9 of the Act	26,793,762 17,939,084
					<u>15,826,045</u> 6,275,542
					<u>10,967,717</u> 11,663,542
				Unallocated Funds:	
				Balance as at April 1, 1963	14,280,225 12,394,332
				Add: Interest earned on investments	1,110,869 1,520,469
				Net profit on disposal of securities	270,359 365,424
					<u>15,661,453</u> 14,280,225
				Less: Accumulated interest and profits allocated during year	15,130,220 —
					<u>531,233</u> 14,280,225
					<u>11,498,950</u> 25,943,767
		<u>\$24,464,165</u>	<u>\$36,280,403</u>		<u>\$24,464,165</u> <u>\$36,280,403</u>

The accompanying notes are an integral part of this statement and should be read in conjunction therewith.

Certified correct: Approved:  
(Sgd.) A. W. TRUEMAN, *Director* (Sgd.) JEAN MARTINEAU, *Chairman*

I have examined the above Balance Sheet and related Statement of Income and Expenditure and Surplus and have reported thereon under date of June 1, 1964, to the Canada Council and the Secretary of State of Canada as required by section 22 of the Canada Council Act. (Sgd.) A. M. HENDERSON, *Auditor General of Canada*

*Special Funds (Note 2)*

ASSETS		1964	1963
Sundry unexpended donations (represented by undisbursed moneys in Endowment Fund)	\$	3,642	\$ 18,159
Special Scholarship and Molson Prize Fund:			
Cash		15,163	1,079
Interest accrued on bonds		23,153	4,237
Investments:			
At amortized cost —			
Short term corporate notes	\$	—	600,000
Bonds (market value, 1964, \$1,321,250; 1963, \$476,280)		1,322,726	476,060
Mortgages insured under the National Housing Act (1954) including accrued interest, \$1,493 (principal value, \$306,420)		300,432	—
		<u>1,623,158</u>	<u>1,076,060</u>
At cost —			
Common stocks (market value, \$136,960)		120,922	—
		<u>1,744,080</u>	<u>1,076,060</u>
		<u>1,782,396</u>	<u>1,081,376</u>
		<u>\$1,786,038</u>	<u>\$1,099,535</u>

The accompanying notes are an integral part of this statement and should be read in conjunction therewith.

Certified correct:

(Sgd.) A. W. TRUEMAN, *Director*

Approved:

(Sgd.) JEAN MARTINEAU, *Chairman*

LIABILITIES		1964	1963
Sundry donations:			
Balance as at April 1, 1963	\$	18,159	\$ 19,023
Add: Cash donations received during year		13,031	38,020
		<u>31,190</u>	<u>57,043</u>
Less: Expended during year		27,548	38,884
Balance as at March 31, 1964 to be disbursed by Endowment Fund	\$	3,642	18,159
Special Scholarship and Molson Prize Fund:			
Accounts payable, including amount due to Endowment Fund, \$16,219		16,582	—
Provision for grants and awards approved — Special Scholarship Fund		56,500	—
Reserve arising from net profit on disposal of securities		26,801	—
Principal of Fund:			
Special Scholarship Fund			
Balance as at April 1, 1963		1,078,737	—
Cash received during year		—	1,078,737
		<u>1,078,737</u>	<u>1,078,737</u>
Molson Prize Fund			
Cash received during year		600,000	—
		<u>1,678,737</u>	<u>1,078,737</u>
Surplus available for expenditure in accordance with the terms of the gifts, per Statement of Income and Expenditure and Surplus		3,776	2,639
		<u>1,782,396</u>	<u>1,081,376</u>
		<u>\$1,786,038</u>	<u>\$1,099,535</u>

I have examined the above Balance Sheet and the related Statement of Income and Expenditure and Surplus and have reported thereon under date of June 1, 1964, to the Canada Council and the Secretary of State of Canada as required by section 22 of the Canada Council Act.

(Sgd.) A. M. HENDERSON, *Auditor General of Canada*

The Canada Council  
*Endowment Fund*

*Statement of Income and Expenditure and Surplus  
for the year ended March 31, 1964*

(with comparative figures for the year ended March 31, 1963)

	1964	1963
Balance of Surplus as at April 1, 1963	\$ 83,595	\$ 273,383
INCOME—Interest and dividends earned	3,085,557	3,011,103
	<u>3,169,152</u>	<u>3,284,486</u>
EXPENDITURE:		
Authorized grants and awards	\$2,585,554	2,721,489
Canadian National Commission for Unesco (other than indirect administrative expenses)	82,405	77,808
Administrative and other expenses — Note 3		
Salaries	\$198,669	170,837
Employees' welfare benefits	14,143	12,763
Rent	33,868	28,736
Council meetings	23,247	24,838
Printing and duplicating	23,086	40,346
Office and sundry expenses	19,798	17,356
Consultants' fees and expenses	1,150	879
Security safekeeping and registration charges	27,938	28,671
Travel	12,765	9,262
Members' honoraria	7,450	8,500
Telephone	9,380	10,429
Advisory service fees	27,700	41,800
Property expenses	10,954	3,912
Entertainment	1,921	1,597
Legal and other fees	—	725
Office furniture and equipment	7,313	943
	<u>419,382</u>	<u>401,594</u>
	<u>3,087,341</u>	<u>3,200,891</u>
Surplus at March 31, 1964 available for expenditure under section 16 of the Canada Council Act	<u>81,811</u>	<u>83,595</u>

The accompanying notes are an integral part of this statement and should be read in conjunction therewith.



*Special Scholarship and Molson Prize Fund*

*Statement of Income and Expenditure and Surplus  
for the year ended March 31, 1964*

1964

Surplus, Special Scholarship Fund, as at April 1, 1963 (being interest earned from March 8, 1963 to March 31, 1963)	\$ 2,639
--	----------

Income — Interest and dividends earned:		
Special Scholarship Fund	\$57,416	
Molson Prize Fund	<u>16,802</u>	
		74,218
		<u>76,857</u>

Expenditure:		
Authorized grants and awards —		
Special Scholarship Fund	56,500	
Molson Prize Fund — Note 4	<u>15,000</u>	
Direct administrative expenses —		
Special Scholarship Fund	895	
Molson Prize Fund	<u>686</u>	
		<u>73,081</u>

Surplus at March 31, 1964 available for expenditure in accordance with the terms of the gifts:		
Special Scholarship Fund	2,660	
Molson Prize Fund	<u>1,116</u>	
		<u>3,776</u>

The accompanying notes are an integral part of this statement and should be read in conjunction therewith.

*Notes to the financial statements March 31, 1964*

Note 1. *University Capital Grants Fund – Principal of Fund*

Since the inception of the Fund the Council's practice has been to include the amount of interest earned on investments and net profits on disposal of securities as part of the principal of the Fund. As at March 31, 1963 the principal of the Fund, \$25,943,767, included \$14,280,225 of interest and profits which had not been allocated by the Council to the universities.

In August 1963 the Council agreed to make an allocation and distribution of the interest and profits on the basis of the 1956 census using the "hotch-pot" or trust fund method for this purpose. Consequently an allocation of the interest and profits earned by the Fund to September 30, 1963 was made, and to show this clearly in the financial statements the principal of the Fund has been divided between allocated and unallocated funds (which represent the interest and profits earned by the Fund but not yet allocated by the Council). For this purpose the principal of the Fund as at March 31, 1963 was divided between

Allocated funds	\$11,663,542
Unallocated funds	14,280,225
	<u>25,943,767</u>

Note 2. *Special Funds*

A resolution of the Council approved the preparation of a separate balance sheet, designated as "Special Funds", to account for all monies or property received by the Council pursuant to section 20 of the Canada Council Act. Section 20 of the Act reads as follows:

"The Council may acquire money, securities or other property by gift, bequest or otherwise and may, notwithstanding anything in this Act, expend, administer or dispose of any such money, securities or other property not forming part of the Endowment Fund or the University Capital Grant Fund, subject to the terms, if any, upon which such money, securities or other property was given, bequeathed or otherwise made available to the Council".

The sundry donations received pursuant to section 2 are shown in this balance sheet for purposes of record and, because of the small amounts involved, are accounted for within the Endowment Fund established by section 14 of the Act. In addition to these donations the Council has received other gifts which, because of their terms, preclude this accounting treatment. They are as follows:

1. A gift of approximately \$4,250,000 from an anonymous donor, receivable from time to time over the next several years, of which \$1,078,737 received in March 1963 was the only amount received to March 31, 1964. This gift is for the establishment of a special scholarship fund, the income from which is to provide fellowship and scholarship grants for 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.

2. A gift of \$600,000 from the Molson Foundation, accepted by the Council in June 1963 and received in September 1963, to establish a capital fund referred to as the Molson Prize Fund, the income from which is to be used for making cash awards, normally two in each year, to authors or creators of works or persons who have rendered service to Canada in the fields of the arts, humanities, or social sciences which are adjudged "to be of such outstanding importance that (they) will enrich the cultural or intellectual heritage of the nation, or make a noteworthy contribution to understanding and amity among Canadians of French and English descent". The value of each award is \$15,000 to be made without restriction as to its use by the recipient.

For investment purposes the two funds have been combined and are represented by one portfolio. The income produced by the investments has been allocated to the two funds according to the ratio in which each fund multiplied by the days held during the year bore to the total of the two resulting products.

#### *Note 3. Administration and other expenses*

In addition to the expenses relating to the administration of the University Capital Grants Fund, the above-noted expenses include the indirect expenses of servicing the Canadian National Commission for UNESCO – which are absorbed by the Council – and the Special Funds. A decision is pending on the extent to which the Council should recover indirect expenses from the Special Funds.

#### *Note 4. Molson Prize Fund Awards*

Two Molson Prize Fund awards were made by the Council payable in two instalments in March and October 1964 provided that the Fund has produced the necessary income to cover the required payments.



## *Awards and Grants*

### *Scholarships and Fellowships*

#### *Summary*

The approximate number of applications received and awards made in the year ended March 31, 1964, and the estimated cost of each competition are as follows:

Categories	Applications received	Awards granted	Estimated cost
1 Pre-Master's	179	30	\$ 45,000
2 Pre-Doctor's	754	228	425,000
3 Post-Doctoral Research	77	37	161,650
4a Senior Arts	94	19	66,225
4b Arts Scholarships	377	65	100,000
5 Secondary School Teachers	30	10	16,300
7 Short Term Research Grants	206	118	103,280
8 Non-Residents	18	17	44,330
10 General	35	20	25,110
Totals	<u>1,770</u>	<u>544</u>	<u>\$986,895</u>
Plus Travel Grants (add 16%)			158,000
Estimated Grant Total			<u><u>\$1,144,895</u></u>

The above scholarships and fellowships are distributed approximately as follows: 40% in the Humanities, 37% in the Social Sciences, and 23% in the Arts.

So that the picture may be complete a statement follows of all the awards for the seven years of the Council's programme:

	Arts	Humanities	Social Sciences	Total
1957-58	109	211	124	444
1958-59	111	236	224	571
1959-60	140	219	224	581
1960-61	181	252	226	659
1961-62	152	227	229	608
1962-63	137	210	215	562
1963-64	123	218	203	544
Totals	<u>953</u>	<u>1,573</u>	<u>1,445</u>	<u>3,971</u>

Note: An increasingly greater proportion of senior (pre-doctoral and post-doctoral) awards in the humanities and the social sciences have been awarded since 1960-61 out of a relatively constant budget. This accounts for the drop in the total number of awards during the past three years.

*Category 1*  
*Pre-Master's Degree Scholarships*

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Andrew, C. P., Ottawa	U.B.C. (B.A. pending)	Laval	Political Science
Beattie, M. F., Saskatoon	Queen's (B.A. pending)	Saskatchewan	Political Science
*Clements, P. D., North Battleford	Alberta (B.A. pending)	Toronto	Literature
Cook, D. F., St. John's, Nfld.	Royal College of Music (A.R.C.M.)	Union Theol. Sem.	Music
*Covell, M. A., Vancouver	U.B.C. (B.A. pending)	U.B.C.	International Studies
*Crowley, R. W., Waterville, Que.	Bishop's (B.A. pending)	Toronto	Economics
Dennis, M. M., Toronto	Osgoode Hall (LL.B pending)	California	Law
Dienes, L., Vancouver	McGill (B.A.)	U.B.C.	Geography
Fairweather, W. M. M., New Westminster	U.B.C. (B.A. pending)	Toronto	History
Fisher, E. M., Barrie, Ont.	U.B.C. (B.A. pending)	New Brunswick	Literature
Fosdick, S. O., Vancouver	U.B.C. (B.A.)	Chicago	Chinese studies
Froment, M. H. P., Hull	Montréal (B.A.)	Montréal	Musique
Ginter, A. F., Toronto	Toronto (B.A.)	Indiana	Music education
*Guertin, P. S., Hull	McGill (B.Arch.)	Paris	Urbanisme
Guth, F. R., Salt Lake, Sask.	Ottawa (B.A.)	Ottawa	Philosophy
Hardy, A. M., Edmonton	Alberta (B.A.)	U.B.C.	Literature
Harrison, L. V., Portage La Prairie	Manitoba (B.F.A. pending)	Iowa	Art
*Hickman, J. E., Victoria	U.B.C. (B.A. pending)	Toronto	French Literature
Horn, H. J., Victoria	U.B.C. (B.A. pending)	Toronto	History of Art
Horn, M. S. D., Victoria	Victoria (B.A.)	Toronto	History
*House, J. D., St. John's, Nfld.	Memorial (B.A. pending)	Alberta	Sociology
*Humphreys, J., Edmonton	Alberta (B.A. pending)	Toronto	History
*Johnson, G. G., Salmon Arm	U.B.C. (B.A. pending)	Toronto	Economics
Kuehn, H. H. H. C., Oliver, B.C.	U.B.C. (B.A. pending)	Toronto	History
Lavallé, M. R. J., Edmonton	Ottawa (B.A. et B.Ph. attendus)	Ottawa	Philosophie
Letkemann, P. J., Richmond, B.C.	Bethel, Kansas (B.A.)	U.B.C.	Sociology
*Leversedge, F. M., formerly Vancouver	U.B.C. (B.A.)	Chicago	Geography

\*award not taken up

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
*Lyovin, A., Toronto	Princeton (B.A. pending)	California	Chinese studies
Marcoux, Y., Cté Beauce	Laval (LL.L)	Toronto	Droit
Mellen, P. W., Montreal	Paris (L. ès art)	Courtauld Institute	History of Art
Mephram, M. S., Osoyoos, B.C.	U.B.C. (B.Sc.)	Laval	Linguistics
Mills, H. J. E., Vancouver	U.B.C. (B.A. pending)	U.B.C.	Literature
Mosser, M. I., Rexdale, Ont.	Toronto (B.A. pending)	Montreal	Mediaeval Studies
*Neilson, W. A. W., Vancouver	U.B.C. (LL.B. pending)	Harvard	Economics and Law
Nelson, I. C., Saskatoon	Saskatchewan (B.A.)	McGill	French Drama
O'Neil, M., Niagara Falls	Montreal (B.Ph.)	Montreal	Psychology
Sanders, M. R., Nanaimo	U.B.C. (B.A. pending)	U.B.C.	Sociology
*Schulson, L. J., Ladysmith, B.C.	U.B.C. (B.A. pending)	undecided	Economics
*Shand, G. B., Winnipeg	Manitoba (B.A. pending)	Toronto	Literature
Spolsky, E., Montreal	McGill (B.A. pending)	McGill	Literature
Stuart, C. M., Victoria	U.B.C. (B.A.)	U.B.C.	Sociology
*Suchaj, M. M., Winnipeg	Manitoba (B.A.)	Toronto	French
*Thompson, D. G., Victoria	U.B.C. (B.A. pending)	Toronto	History
*Toporoski, R. M., Vancouver	U.B.C. (B.A.)	Toronto	Latin
Weiller, P. C., Port Arthur	Toronto (M.A.)	Harvard	Law
*Willis, D. G., Calgary	Alberta (B.A. pending)	Toronto	Literature
Wright, J. K., Sydney	Dalhousie (B.A. pending)	Toronto	Literature

\*award not taken up

*Category 2*  
*Pre-Doctor's Degree Fellowships*

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Adler, G. M., Toronto	Osgoode (LL.B.)	Yale	Law
Alexander, D. G., Nanaimo	Washington (M.A.)	London	History
Andersen, P. R., Toronto	Toronto (B.A.)	Harvard	Economics
Andrew, E. G., Ottawa	U.B.C. (B.A.)	London	Political Philosophy
Audet, N., Maria, Qué.	Laval (L. Lett.)	Sorbonne	Littérature
Auster, H., formerly Montreal	Cambridge (B.A.)	Harvard	Literature
Avotins, I., London	Harvard (M.A.)	Harvard	Classics
Baby, A., Ste-Foy	Laval (L.Or.)	Paris	Psychologie
Baguley, R. W., Otterville, Ont.	Western (B.A.)	Harvard	Economics
Baird, G. P., Toronto	Toronto (B.Arch.)	Cambridge	Architecture
Baker, A. M., Edmonton	Alberta (M.A.)	Chicago	Geography
Baker-Smith, M. P. D., Saskatoon	Cambridge (B.A.)	Cambridge	Literature
Ballstadt, C. P. A., Saskatoon	Western (M.A.)	London	Literature
Bancroft, W. J., Winnipeg	Manitoba (M.A.)	Harvard	French Literature
Banfield, C. J., Vancouver	Toronto (M.A.)	London	Political Science
Barber, M. J., Perth	Queen's (B.A.)	London	History
*Barker, J. C., Montréal	Princeton (A.B.)	Laval	Sciences politiques
Barnett, R. F. J., Kitchener, Ont.	Queen's (M.A.)	Cambridge	Economics
Barrière-Carfagnini, S., Montréal	Montréal (LL.B.)	Columbia	Sciences politiques
Bates, D. G., formerly London	Western (B.A.)	Johns Hopkins	History
Beauchemin, N., Nicolet	Laval (L.Lett.)	Strasbourg	Littérature
Benzie, W., Victoria	Aberdeen (Ed.B.)	Aberdeen	Literature
Berens, V. J. B., Sudbury	Ottawa (L.Ph.)	Ottawa	Philosophie
Bernard, M. L., Roxboro, Que.	Harvard (M.A.)	Cambridge	Literature
*Bews, J. P., Kingston	London (M.A.)	Cambridge	Classics
Bing, P. C., Guelph	Toronto (B.A.)	M.I.T.	Economics
Bird, G. C., Vancouver	Bristol (M.A.)	Bristol	Literature
Blain, J.-P., Montréal	Montréal (B.Sc.P.)	Paris	Sciences politiques
*Blais, J.-J., Québec	Laval (D.E.S.)	Aix-Marseille	Littérature
Blanchet, Frère U., Château Richer, Qué.	Laval (L.Lett.)	Laval	Littérature
Blanchet, P.-G., Québec	Montréal (M.A.)	Paris	Philosophie
Bohémier, A., Montréal	Montréal (D.E.S.)	Poitiers	Droit
*Bonham, D. H., Saskatoon	Saskatchewan (LL.B.)	Michigan	Law
Boucher, J., Montréal	Montréal (LL.L.)	Paris	Droit
Boudreault, Abbé M., Thetford Mines	Laval (L.Lett.)	Strasbourg	Phonétique

\*award not taken up



<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Bourne, L. S., London	Alberta (M.A.)	Chicago	Geography
Bowler, R. A., Kingston	Queen's (B.A.)	Duke	History
Brochu, A., St-Eustache	Montréal (M.A.)	Montréal	Littérature
Buchanan, J. N., Toronto	Toronto (M.A.)	Toronto	History
Burns, L. P., formerly Edmonton	Yale (M.A.)	Cambridge	History
*Burrell, P. R., Essex	Assumption (B.A.)	Pennsylvania	Economics
Butler, D. C., Edmonton	Alberta (M.A.)	Washington	Literature
Callaghan, B. J. M., Toronto	Toronto (M.A.)	Toronto	Literature
Carman, B. E., Fredericton	Toronto (M.A.)	London	Literature
Caron, Y., Montréal	Montréal (LL.L.)	Oxford	Droit
Cazabon, R. P. G. I., Ottawa	Ottawa (L.Th.)	Louvain	Philosophie
Chambers, J. M., Toronto	Toronto (B.Sc.)	Harvard	Statistics
Citrin, J., Montreal	McGill (M.A.)	California	Political Science
Colbourne, F. W., Toronto	Miami (M.A.)	London	Geography
Conklin, D. W., Kingsville, Ont.	Toronto (B.A.)	M.I.T.	Economics
Cooperstock, H., Brandon	Boston (A.B.)	Columbia	Sociology
Copithorne, L. W., Cochrane, Alta.	Alberta (B.Sc.)	Minnesota	Economics
Corbeil, J.-C., Montréal	Montréal (M.A.)	Strasbourg	Linguistique
Courchene, T. J., Wakaw, Sask.	Saskatchewan (B.A.)	Princeton	Economics
Coutts, D. M., Vancouver	U.B.C. (M.A.)	London	Sociology
Craig, J. E., Montreal	Stanford (A.M.)	Stanford	History
Cuddy, L. F. L., Toronto	Toronto (M.A.)	Toronto	Psychology
Currie, I. D., formerly Vancouver	U.B.C. (M.A.)	California	Sociology
Curtis, J. M., Vancouver	U.B.C. (B.A.)	Harvard	Economics
Demers, J., Montréal	Wisconsin (M.A.)	Toulouse	Littérature
Denommé, R. P. J.-M., Trois-Rivières	Paris (L.Lett.)	Laval	Littérature grecque
Descoteaux, C., Montréal	McGill (LL.B.)	Paris	Sciences politiques
*Diewert, W. E., Vancouver	U.B.C. (B.A.)	M.I.T.	Mathematics
Dockrill, F. J., Dartmouth	St. Mary's (M.A.)	Ottawa	Education
Doody, M. A., Galiano Island, B.C.	Oxford (B.A.)	Oxford	Literature
Doucette, L. E., Chatham Head, N.B.	London (M.A.)	Brown	French literature
Dufresne, J., Joliette	Laval (L.Lett.)	Dijon	Philosophie
Edwards, M. J., Corner Brook, Nfld.	Queen's (M.A.)	Toronto	Literature

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Elliott, W. G. M., Listowel, Ont.	Toronto (M.A.)	London	Philosophy
Elzinga, A. H., Mossley, Ont.	London (M.Sc)	Gothenburg	Philosophy
English, M. E., Toronto	Toronto (B.A.)	Bryn Mawr	History of Art
Evans, B. E., Edmonton	Alberta (M.Ed.)	Oregon	Theatre
Flaherty, D. H., Lachine	Columbia (M.A.)	Columbia	History
Flannery, J. W., Ottawa	Yale (M.F.A.)	Dublin	Drama
Fletcher, R. G., Guelph	North Carolina (M.S.)	Chicago	Econometrics
Flood, P. F., Windsor	Western (M.A.)	Ottawa	Philosophy
Ford, J. A., Toronto	Toronto (M.A.)	Toronto	Philosophy
Forget, C. E., Ottawa	London (M.Sc.)	Harvard	Sciences économiques
Fox, F. R., Montréal	Montréal (LL.L.)	Montréal	Droit
Fraser, R. D., Calgary	Alberta (M.A.)	London	Economics
Fredette, M., Montréal	Montréal (M.A.)	Columbia	Sociologie
Frolic, B. M., formerly Toronto	Toronto (B.A.)	Cornell	Political Science
Gagnon, C., Montréal	Montréal (L.Ph.)	Sorbonne	Histoire de l'art
*Gaulin, J. M. L., Ottawa	Montréal (M.A.)	Yale	Littérature
Genest, J. J., Québec	Laval (L.Lett.)	Paris	Latin
George, P. J., Toronto	Toronto (M.A.)	Toronto	Economics
Gershfield, E. M., formerly Winnipeg	Columbia (M.A.)	Oxford	Law
Gestrin, B. V., Toronto	Toronto (M.A.)	Toronto	Economics
Gibbons, D. S., Vancouver	U.B.C. (B.A.)	Princeton	Political Science
Giroux, H., Québec	Laval (B.Ph.)	Paris	Archéologie
Gittins, I. R., Victoria	Brandeis (M.A.)	Chicago	Sociology
Glickman, A. E., Toronto	Toronto (B.A.)	Oxford	Literature
Godin, J. C., Montréal	Boston (B.A.)	Strasbourg	Littérature
Goldstick, D. J., Toronto	Toronto (B.A.)	Oxford	Philosophy
Gougeon, J., Sherbrooke	Montréal (M.A.)	Montréal	Histoire
Goulden, C. A., Bells Corners, Ont.	Toronto (M.A.)	London	History
*Granatstein, J. L., Toronto	Toronto (M.A.)	Duke	History
Grant, L. G., Vancouver	U.B.C. (B.A.)	Stanford	Literature
Greenberg, L., formerly Winnipeg	Manitoba (B. Paed.)	California	Music
Greene, G. K., Edmonton	Alberta (M.A.)	Indiana	Music
Greig, J. W., Toronto	Toronto (M.Ed.)	Harvard	Education
*Griffiths, F. J. C., Ottawa	Columbia (M.I.A.)	Columbia	Political Science
*Grogan, R. A., London	Harvard (M.A.)	London	Literature
Hahn, E. J. C., Vancouver	Yale (M.A.)	Yale	German history
*Hallett, M. E., Kingston	Queen's (B.A.)	London	History

\*award not taken up

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Hamilton, V. A., Ottawa	Michigan (M.A.)	Toronto	Classics
Harper, F. K., London	Manitoba (M.A.)	Laval	French Literature
Harvey, E. F. B., Vancouver	U.B.C. (B.A.)	U.B.C.	Sociology
Heard, A., Oshawa	McGill (B.Mus.)	Berlin	Music
Hedley, R. L., Winnipeg	Manitoba (M.Ed.)	Michigan	Education
*Helman, B. K., Winnipeg	Hebrew Theol. Col. of Chicago (B.H.L.)	Harvard	Political Science
Henrie, M. J. G., Rockland, Ont.	Ottawa (M.A.)	Ottawa	Littérature
Herman, K. A., Camrose, Alta.	Toronto (M.A.)	California	Sociology
Hermosa, R. E., Kitchener	Laval (M.A.)	Laval	Linguistics
Heyen, J. M. F., Montréal	Louvain (L.Ph. et Lett.)	Laval	Latin
Hockin, T. A., London	Harvard (M.P.A.)	Harvard	Political Science
Hodgins, C. D., Vancouver	U.B.C. (B.A.)	Chicago	Economics
Hornosty, R. W., Vancouver	U.B.C. (B.S.P.)	State U. of New York	Sociology
Howard-Gibbon, J. E., Williams Lake, B.C.	U.B.C. (B.A.)	Leeds	History
Hudon, C., Rimouski	Laval (Lic. attendue)	Strasbourg	Philologie
Hurley, J. R., Ottawa	Strasbourg (Diplôme)	Queen's	Sciences politiques
Hulmes, F. G., Medicine Hat	Alberta (M.A.)	Alberta	Political Science
*Irvine, W. P., Vancouver	U.B.C. (B.A.)	London	Political Science
Izenberg, G. N., formerly Toronto	Harvard (A.M.)	Harvard	History
Jackson, F. L., Armdale, N.S.	Dalhousie (M.A.)	Toronto	Philosophy
Janzen, W., Winnipeg	Harvard (Th.M.)	Harvard	Languages
*Kanya-Forstner, A. S., Toronto	Toronto (B.A.)	Cambridge	History
Kearns, L. J., Vancouver	U.B.C. (M.A.)	London	Linguistics
Keffer, L. W., Newmarket, Ont.	Laval (M.A.)	Laval	French Literature
Kemp, W. H., Verdun	Harvard (A.M.)	Oxford	Musicology
Kendle, J. E., Winnipeg	Manitoba (M.A.)	London	History
Kew, J. E. M., Quesnel, B.C.	U.B.C. (B.A.)	Washington	Anthropology
Klymasz, R. B., Toronto	Manitoba (M.A.)	Indiana	Slavic folklore
Knapheis, B., Winnipeg	Oxford (B. Phil.)	Oxford	Political Theory
Kolinsky, M., Regina	Saskatchewan (B.A.)	London	Sociology
Koretsky, A. C., Toronto	Toronto (M.A.)	British Museum	Literature

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Kravetz, A., Montreal	McGill (B.A.)	Montreal	Literature
Kresic, S., Ottawa	Zagreb (D.E.S.)	Genève	Littérature
Lajoie, N., anciennement de Montréal	Montréal (B.Ph.)	Paris	Psychologie
Laporte, P. E., Montreal	California (M.A.)	McGill	Sociologie
Lavoie, G., Chicoutimi	Laval (L.Lett.)	Strasbourg	Phonétique
Lebel, A. M., Québec	Laval (L.Lett.)	Oxford	Histoire
Lebel, J.-G., Québec	Laval (L.Lett.)	Strasbourg	Phonétique
Leclerc, Abbé P.-A., La Pocatière	Laval (L.Lett.)	Paris	Histoire
Letarte, J., Québec	Laval (M.A.)	Sorbonne	Géographie
Levin, M. B. Winnipeg	Manitoba (M.A.)	Cornell	Political Science
Lim, H., Victoria	Victoria (B.A.)	Stanford	Psychology
Lord, G. J. H., Ottawa	Montréal (LL.L)	Oxford	Droit
Lovink, J. A. A., Ottawa	Duke (M.A.)	Duke	Political Science
Maloney, G., Cap-Rouge, Qué.	Laval (L.Lett.)	Harvard	Philologie
*Malt, R. A., Kingston	Queen's (B.A.)	California	Economics
Manzer, R. A., Fredericton	Oxford (B.A.)	London	Political Science
Marie de la Sagesse, Sœur, Trois-Rivières	Laval (D.E.S.)	Laval	Grec
Marie-Laurent-de-Rome, Sœur, Montréal	Montréal (M.A.)	Paris	Philosophie
Marie Tharsicius, Sœur, Montréal	Montréal (M.A.)	Aix-Marseille	Littérature
Marrus, M. R., Toronto	Toronto (B.A.)	California	History
Martin, J., Québec	Laval (L.Sc.Soc.)	Paris	Histoire de l'art
Martin, L., Montréal	Montréal (B.Sc.)	Paris	Sociologie
*Mathie, W. R., Hamilton	McMaster (B.A.)	Chicago	Political Science
McCalla, A. F., Edmonton	Alberta (M.A.)	Minnesota	Economics
McGowan, A. P., London	Western (B.A.)	London	History
McIntyre, J. S., Calgary	Alberta (M.A.)	Toronto	Psychology
McMurdy, H. E. M., Islington, Ont.	Toronto (B.A.)	Toronto	French literature
Métivier, R. P. P.-A., Montréal	Montréal (L.Ph.)	Louvain	Philosophie
Miller, R. W., Walkerton, Ont.	Western (B.A.)	Yale	Political Science
Mitchell, V. E., Victoria	Stanford (M.A.)	Stanford	Drama
Mordaunt, J. L., Victoria	Utah (M.A.)	Stanford	Spanish literature and linguistics
*Morey, C., Toronto	Indiana (M.M.)	Indiana	Musicology
Morgan, H. S., Victoria	Queen's (B.A.)	Wales	History
*Morrison, D. R., Saskatoon	Saskatchewan (B.A.)	London	Political Science
Moses, R. P., Montreal	Chicago (M.B.A.)	Chicago	Economics

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<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Mowat, D. G., Waterloo	St. Louis (M.A.)	Waterloo	Mathematics
Murray, D. R., Montreal	Bishop's (B.A.)	Cambridge	History
Murray, J. S., Seaforth, Ont.	Toronto (M.S.A.)	Michigan	Psychology
Netley, C. T., Brighton, Ont.	Kingston (M.A.)	London	Psychology
Neufeldt, L. N., Winnipeg	Illinois (M.A.)	Illinois	Literature
Nicholson, J. J., Whitehorse	Ottawa (L.Ph.)	Louvain	Philosophy
North, R. A., Vancouver	U.B.C. (B.A.)	U.B.C.	Political Science
O'Brien, J. E., Ottawa	Carleton (B.A.)	Toronto	Literature
Offenbach, L., Toronto	Toronto (B.A.)	Brandeis	Sociology
Onley, G. E., Vancouver	U.B.C. (M.A.)	U.B.C.	Literature
Osborne, J. C. R., Vancouver	U.B.C. (B.A.)	Oxford	Philosophy
Panting, G. E., Toronto	Manitoba (B.A.)	Toronto	History
Payette, L., Montréal	Montréal (LL.L.)	Oxford	Droit
Peers, F. W., Toronto	Toronto (M.A.)	Toronto	Political Science
Penner T. M. I., Montreal	Oxford (B.A.)	Oxford	Philosophy
*Perlin, G. C., Kingston	Queen's (B.A.)	London	Political Science
Perron, J., Longueuil	Montréal (L.Ph.)	Montréal	Psychologie
Philpott, S. B., Vancouver	U.B.C. (M.A.)	London	Sociology
Poapst, J. V., Willowdale, Ont.	McGill (M.Com.)	London	Economics
Popovici, A. S. A. D., Montréal	McGill (B.C.L.)	Paris	Droit
Powell, W. M., formerly Toronto	Harvard (M.A.)	Harvard	Literature
*Pritchett, C. D., Saskatoon	London (M.A.)	Chicago	Classics
Pronovost, J., Ste-Foy	Laval (B.Sc.)	Paris	Sociologie
Provost, J. G. G., Kingston	Laval (M.A.)	Laval	Littérature
Quealey, F. M., Toronto	Toronto (S.T.B.)	Toronto	Canadian history
Quick, M.-A., Oshawa	McMaster (B.A.)	Toronto	Literature
Rae, J. D., Toronto	Purdue (M.S.)	Purdue	Economics
Ramsay, R. W., Edmonton	Alberta (M.A.)	London	Psychology
Rand, R. N., Ottawa	Carleton (B.A. pending)	Yale	Political Science
*Ray, D. M., Ottawa	Ottawa (M.A.)	Chicago	Geography
*Rebmann-Huber, A., Vancouver	Toronto (M.A.)	Toronto	Economics
*Redekop, E. H., Toronto	Toronto (M.A.)	Toronto	Literature
*Rempel, R. A., Saskatoon	Oxford (B.A.)	Oxford	History
Richer, S. I., Montreal	McGill (B.A.)	Johns Hopkins	Sociology
Riedel, W. E., Victoria	Alberta (M.A.)	Colorado	German

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Robinson, T. R., Vancouver	Yale (M.A.)	Yale	Economics
Roby, Y., Lorette, Qué.	Laval (L.Lett.)	Rochester	Histoire
Rourke, B. P., Windsor	Assumption (B.A.)	Fordham	Psychology
Roussel, M., Ottawa	Cambridge (M. Litt.)	Paris	Etudes anciennes
Roy, P.-E., St-Laurent	Montréal (D.E.S.)	Montréal	Littérature
Ruigh, R. E., Montreal	Iowa (M.A.)	Harvard	History
Rush, F., Sillery, Que.	Liverpool (B.A.)	Harvard	Literature
Russell, J., Winnipeg	Edinburgh (Dip. Ed.)	Chicago	Classics
Saint Bernard-de-Clair- vaux, Sœur, Hull	Ottawa (M.A.)	Ottawa	Littérature
Sainte-Françoise Paule, Sœur, Québec	Laval (L.Ped.)	Chicago	Education
Saint-Jacques, D., Québec	Laval (L.Lett.)	Strasbourg	Littérature
St-Pierre, Sœur M., Chatham	Laval (M.A.)	Laval	Littérature
Sawatzky, H. L., Altona, Man.	California (M.A.)	California	Geography
Sawyer, J. E., Toronto	Illinois (M.Mus.)	Toronto	Music
*Saywell, W. G. G., Toronto	Toronto (M.A.)	London	History
Schwarz, W. J., London	Western (M.A.)	McGill	German
*Seary, J. E., St. John's	Memorial (B.A.)	Oxford	French
*Sénécal, L.-M., Montréal	Paris (L.Lett.)	Paris	Sociologie
Smith, L. B., Toronto	Toronto (B.Comm.)	Harvard	Economics
*Solecki, J. J., Vancouver	U.B.C. (M.A.)	Washington	Economics
Sosa, E., London	Pittsburgh (M.A.)	Pittsburgh	Philosophy
Stevenson, R. W., Montreal	Harvard (M.A.)	Harvard	Philosophy
Sumner, L. W., Toronto	Toronto (B.A.)	Princeton	Philosophy
Swart, E., Calgary	Alberta (B.A.)	Alberta	Classics
*Switzer, P., Winnipeg	Harvard (M.A.)	Harvard	Statistics
Sydneysmith, S., Vancouver	U.B.C. (B.A.Sc.)	U.B.C.	Economics
Tessier, R., Montréal	Montréal (B.Ph.)	Montréal	Psychologie
Therasse, J., Montréal	Louvain (L.Ph.)	Laval	Latin
Thibault, A. A., Windsor	Toronto (M.A.)	Pennsylvania	Political Science
Thomas, A. G., Vancouver	U.B.C. (M.A.)	U.B.C.	Literature
Thomas, B. H., Winnipeg	Toronto (M.A.)	Toronto	Literature
Todd, G. F., London	Western (M.A.)	London	Philosophy
*Todd, W. G., Burlington, Ont.	Toronto (B.A.)	Chicago	Economics
Tomlinson, P. G., Long Sault	Carleton (B.A.)	Johns Hopkins	Economics

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Torok, C., Toronto	U.B.C. (M.A.)	Toronto	Anthropology
Treil, C., Vancouver	Laval (M.A.)	Paris	Littérature
Tremblay, A. G., Jonquière	Laval (LL.L)	Ottawa	Droit
Tremblay, R., Matane	Montréal (B.S.)	Stanford	Sciences économiques
Trudel, J., Québec	Laval (B.A.)	Paris	Histoire de l'art
Turner, H. E., Burlington, Ont.	Toronto (M.A.)	Toronto	History
Vachon, S., Montréal	Montréal (M.A.)	Wisconsin	Sciences économiques
Van de Maele, S., Shawinigan	Louvain (L.Ph. et Lett.)	Harvard	Etudes anciennes
Vaughan, F., Toronto	Gonzaga (M.A.)	Chicago	Political Science
Veeman, T. S., Macrorie, Sask.	Saskatchewan (B.Sc)	California	Economics
Venesoen, C. A., Québec	Laval (L.Lett.)	Liège	Littérature
Vicari, E. P., Toronto	Toronto (M.A.)	Toronto	Literature
*Wales, D. B., Vancouver	U.B.C. (M.A.)	Harvard	Mathematics
Wales, T. J., Vancouver	U.B.C. (B.A.)	M.I.T.	Economics
*Wasserman, G. J., Montreal	Oxford (B.A.)	Oxford	Economics
Willson, S. M., Islington, Ont.	Toronto (B.A.)	Toronto	Anthropology
Wurtele, D., Montreal	McGill (M.A.)	McGill	Literature
Wyman, K. L., Edmonton	Toronto (M.A.)	London	Economics
Young, B. J., Toronto	Toronto (B.A.)	London	History
Zytaruk, G. J., Athabasca, Alta.	Alberta (M.A.)	Washington	Literature

*Category 3*  
*Post-Doctoral Research Fellowships*

<i>Name</i>	<i>University or address</i>	<i>Award Tenable</i>	<i>Subject</i>
Albaugh, G. P.	McMaster	Chicago	Religious History
Batts, M. S.	U.B.C.	Germany and Europe	German Literature
Bosher, J. F.	U.B.C.	Manchester and Paris	French Economic History
Charles, K. J.	Manitoba	India	Economic development
*Cook, G. R.	Toronto	Ottawa and Montreal	Canadian History
Cooper, J. I.	McGill	Montreal, Quebec, Ottawa	Canadian History
Copes, P.	Memorial	London and Western Europe	Economics
Craig, G. M.	Toronto	Montreal	Canadian-American Relations
Frye, N.	Toronto	Toronto	Literary criticism
Gordon, H. S.	Carleton	Harvard	Economics
Hall, O.	Toronto	Canada	Education
Harnetty, P.	U.B.C.	England	Indian History
Harris, H. S.	York	U.S.A., Italy, Germany	Philosophy
*Hoeniger, F. J. D.	Toronto	London and Washington	Literature
Kato, S.	U.B.C.	Japan	Japanese literature
Kos-Rabcewicz- Zubkowski, L.	Montréal	Europe et Amérique	Relations économiques et internationales
Lerner, A.	Sir Geo. Williams	Holland	Economic Planning
Levy, K. L.	Toronto	Colombia	Spanish Literature
Leyerle, J. F.	Toronto	Widener, Folger and Huntington Libraries	Drama
MacCallum, H. R.	Toronto	British Museum	Literature
Macklem, M. K.	Ottawa, Ont.	London, Rochester, Cambridge	English History
McEwen, J. M.	Manitoba	England	British Parliamentary History
McGuigan, Rev. G. F.	U.B.C.	Eastern Canada and England	Canadian History
Ménard, J.	Ottawa	Paris	Littérature
Miller, C. W.	U.B.C.	London	Literature
Miller, J. W.	McGill	Princeton	Philosophy
Moir, J. S.	Carleton	Canada	Canadian History
Poser, E. G.	McGill	London	Psychology
Priestley, F. E. L.	Toronto	British Museum	Literature
Reinhold, E.	Alberta	Berlin	German Literature
Roussin, M.	Ottawa	Amérique Centrale et Amérique du Sud	Relations interaméricaines
*Savage, D. C.	Loyola	Kenya and Tanganyika	African History
Sayeed, K. B.	Queen's	Pakistan	Political Science
Slater, D. W.	Queen's	Cambridge	International Economics
Smith, L. C.	New Brunswick	Britain, Italy, Turkey	Archaeology

\*award not taken up



<i>Name</i>	<i>University or address</i>	<i>Award Tenable</i>	<i>Subject</i>
Soldevila-	Laval	Madrid, Mexique et	Littérature espagnole
Durante, I.		Washington	
Story, G. M.	Memorial	Oxford, Cambridge and	Literature
		London	
Vinay, J.-P.	Montréal	Europe de l'Ouest	Linguistique
Voget, F. W.	Toronto	California	Ethnology
Warhaft, S.	Manitoba	Henry E. Huntington	Literature
		Library, California	

*Category 4a*  
*Senior Arts Fellowships*

<i>Name</i>	<i>Address</i>	<i>Specialization</i>
Beaulieu, Louis-Jacques	Montréal	Décorateur-ensemblier et professeur
Blouin, Paul-Emile	Montréal	Réalisateur et auteur dramatique
Buckler, Ernest R.	Bridgetown, N.S.	Novelist
Chilcott, Barbara	Toronto	Actress
De Niverville, Louis	Toronto	Painter
Dobbs, Kildare R. E.	Toronto	Novelist
Ewen, Paterson	Montreal	Painter
Freedman, Harry	Toronto	Composer, musicologist
Gati, Laszlo	Montreal	Conductor
Hénault, Gilles	Montréal	Auteur dramatique
Kiyooka, Roy K.	Vancouver	Painter
Lange, Detta L.	Edmonton	Painter
Leyton-Brown, Howard	Regina	Conductor
Pépin, Clermont	Montréal	Compositeur et musicologue
Richards, Cecil C.	Winnipeg	Sculptor
Rinfret, Jean-Claude	Montréal	Décorateur de théâtre
Roberge, Wilfrid	St-Henri-de-Lévis, Qué.	Céramiste
Saltmarche, Kenneth C.	Windsor	Painter
Swartz, Burrell	Ottawa	Painter

*Category 4b*  
*Arts Scholarships*

<i>Name</i>	<i>Address</i>	<i>Specialization</i>
Aitken, Robert	Cooksville, Ont.	Flute
Anglin, Anne	Montreal	Theatre
Bartlett, Dale	Lethbridge	Piano
Blendick, James	Winnipeg	Theatre
Boky, Colette	Montréal	Opéra
Bonhomme, Jean	Toronto	Opéra
Bowes, Karen	St. Catharines	Ballet
Brown, Elizabeth Anne	London	Sculpture
Brown, John	Ottawa	Theatre
Bruneau, Kittie	Ile Bonaventure	Peinture
Burrige, Penelope	St. John's	Piano
Charney, Morris	Montreal	Architecture
Corbeil, Claude	Cartierville, Qué.	Opéra
Delisle, Louise	Québec	Piano
Durand, André	Ottawa	Painting
Duval, Pierre	Chomedey, Qué.	Opéra
Feheregyhazi, Tibor	Montreal	Theatre
Ferron, Maurice	Trois-Rivières	Sculpture
Filiatrault, Nicole	Chambly, Qué.	Décoration de théâtre
Forcier, Julien	Montréal	Théâtre
Francis, Patricia	Kenora, Ont.	Piano
Gervais, Lise	Montréal	Peinture
Golden, Ann	Montreal	Singing
Grégoire, Yolande	Montréal	Reliure d'art
Grenier, Monik	Montréal	Piano
Harwood, Vanessa	Toronto	Ballet
Hétu, Pierre	St-Eustache	Direction d'orchestre
Irons, Diedre	Winnipeg	Piano
Judd, Alfred	Toronto	Design
Kash, Shirley	Toronto	Ballet
Keatley, Gwendolene	Sault Ste. Marie	Set designing
Kowalik, Eva	Montreal	Piano
Kraul, Earl	Toronto	Ballet
Lacoste, Jean-Pierre	Montréal	Arts appliqués
Lainesse, Aimé	Saint-Jean	Cor français
Lee, Terry	Vancouver	Ballet
Lemieux, Monique	Valleyfield, Qué.	Théâtre
McKay, John	Montreal	Piano
Millman, Cynthia	Ottawa	Piano
Pecknold, Adrian	Toronto	Theatre
Pequegnat, David	Kitchener, Ont.	Theatre design
Petrowski, Christine	Ottawa	Piano
Préfontaine, Yves	Montréal	Littérature
Richard, Jacqueline	Montréal	Piano

<i>Name</i>	<i>Address</i>	<i>Specialization</i>
Riopelle, Françoise	Montréal	Ballet moderne
Rivest, Suzanne	Montréal	Danse rythmique
Sacilotto, Deli	Kimberley, B.C.	Graphics
Saint-Denis, Jeannine	Anciennement de Montréal	Théâtre
Sanche, Yvon	Montréal	Décoration de théâtre
Savard, Claude	Montréal	Piano
Smith, Gord	Arundel, Que.	Sculpture
Sonderskov, Diane	Montreal	Theatre
Starbuck, Michèle	Toronto	Ballet
Stein, David	Toronto	Writing
Stevens, Michael	Ottawa	Violin
Taverner, Sonia	Winnipeg	Ballet
Tinkl, Viktor	Hespeler, Ont.	Painting
Tomkins, Nancy-Jane	Baie d'Urfé, Qué.	Piano
Tourangeau, Huguette	Montréal	Opéra
Turner, Richard	Vancouver	Sculpture
Van Dijk, Rudi	Toronto	Composition
Vaudry, Juliette	Montréal	Composition
Welsh, Kenneth	Edmonton	Theatre
Wiebe, Rudy	Winnipeg	Writing

*Category 5*  
*Scholarships for Secondary School Teachers*

<i>Name and Address</i>	<i>Graduated From</i>	<i>Award Tenable at University</i>	<i>Subject</i>
Aubry, A., Québec	Montréal (M.A.)	Laval	Sociologie
Clark, E. A., Prévile, Que.	Bishop's (B.A.)	McGill	History
Copland, S. P., Comox	U.B.C. (B.A.)	Washington	Library Science
Gaulin, A. P. E., Ste-Foy	Laval (D.E.S.)	Laval	Littérature
*Gibeault, J., Ottawa	Cornwall (B.A.)	Ottawa	Histoire
Joachim, S., Montréal	Haiti-France (B.A.)	Montréal	Philologie
Macnair, D. L., Vancouver	Toronto (B.A.)	U.B.C.	Modern Languages
Proulx, J. D. M., Châteauguay, Que.	Sir George Williams (B.A.)	McGill	History
Westcott, P. L., Calgary	Alberta (B.Ed.)	Alberta	Sociology
Wilcox, W. J., Toronto	Toronto (M.A.)	Toronto	Literature

\*award not taken up

*Category 7*  
*Short-Term Grants in Aid of Research*

<i>Name</i>	<i>University or address</i>	<i>Award Tenable</i>	<i>Subject</i>
Ages, A.,	Waterloo	Paris	French literature
*Ahmad, A.,	Toronto	London	Islamic Studies
Akrigg, G. P. V.,	U.B.C.	England	Literature
Bassan, F.,	Toronto	Paris	Littérature
Beattie, J. M.,	Toronto	Toronto and Michigan	English History
Beharriell, S. R.,	Royal Military College	Toronto and Western Canada	Canadian Literature
Berkes, F. K.,	McLenan Travel- ling Libraries	Turkey	Education
Beugnot, B. A. H.,	Montréal	Paris	Littérature
Boissevain, J.,	Montréal	Montréal	Sociologie
Brierley, M.,	McGill	McGill	Literature
Bromke, A.,	Carleton	Poland, Czechoslovakia and Hungary	Political Science
Brown, W.,	Alberta	London	History
Butler, R. J.,	Toronto	Edinburgh	Philosophy
Carrière, R.P. G.,	Ottawa	Edmonton	Histoire canadienne
Cecil, C. D.,	McGill	British Museum	Literature
Charles, B.,	Montréal	Californie et Georgetown	Recherches africaines
Cleghorn, S.,	McGill	McGill	Literature
Condon, T. J.,	New Brunswick	Henry E. Huntington Library, California	History
Connell, A. B.,	Manitoba	France	French literature
Dawson, R. M.,	Dalhousie	Oxford	Literature
Dean, C.,	Western	Western	Literature
Deverell, A. F.,	Saskatchewan	London	Linguistics
Devereux, E. J.,	Western	Oxford and London	Literature
Dockrell, W. B.,	Alberta	Jamaica	Psychology of Education
Douglas, A. M.,	McGill	McGill	Literature
Doutreloux, A.,	Laval	Congo (Léopoldville)	Anthropologie
Dumont, F.,	Laval	Québec et Montréal	Sociologie
Fischer, L. A.,	McGill	Queen's	Economics
Fleck, P. D.,	Western	British Museum and Bodleian Library	Literature
Foster, M. B.,	Sir Geo. Williams	Oxford and London	Literature
Fowke, V. C.,	Saskatchewan	Queen's	Economics
Fraser, D. G. L.,	Acadia	West Indies and Jamaica	West Indian Political Development
Galarneau, C.,	Laval	Québec	Histoire
Gatto, Rev. Edo,	St. Francis Xavier	Oxford	Philosophy
Gendron, J. D.,	Laval	Denver	Phonétique
Goldberg, B. J.,	McGill	McGill	Literature
Griffin, E. G.,	Alberta	British Museum	Literature
Gulutsan, M.,	Alberta	Eastern Europe	Educational Psychology
Hamelin, M.,	Laval	Montréal	Histoire

\*award not taken up

<i>Name</i>	<i>University or address</i>	<i>Award Tenable</i>	<i>Subject</i>
Harms, A.,	Alberta (Calgary)	Paris	Littérature
Hartley, A. J.,	McGill	London	Literature
Hollander, S.,	Toronto	Queen's	Economics
Houde, R.,	Montréal	Bibliothèque Nationale, British Museum, Louvain	Philosophie
Hung, F.,	Manitoba	Minnesota	Geography
Hunter, W. D. G.,	McMaster	Queen's and Ottawa	Economics
Ingram, R. W.,	U.B.C.	British Museum, Birmingham	Mediaeval studies
Isabelle, L. A.,	Ottawa	Columbia	Psychologie
Jackson, J. R. de J.,	McMaster	British Museum	Literature
Jackson, R. L.,	Carleton	Mexico	Spanish Literature
Judson, T. A.,	Bishop's	Queen's	Economics
Kaye, E. F.,	Carleton	France	French Literature
Kennedy, Rev. L. A.,	Windsor	London and Paris	Philosophy
Kerr, D. P.,	Toronto	Southern Ontario	Economic geography
Kersell, J. E.,	McMaster	Duke	Politics
Klima, S.,	McGill	Yale	Literature
Kovacs, A. E.,	Windsor	Queen's	Economics
Laforge, L.,	Laval	Besançon	Linguistique
Laforte, C.,	Laval	Bibliothèque Nationale	Chants folkloriques
Lalande, G.,	Montréal	Tokyo	Relations internationales
Lamontagne, R.,	Montréal	Archives Nationales	Histoire
Landry, R.P. A. M.,	Montréal	Europe	Etudes médiévales
Laponce, J. A.,	U.B.C.	Vancouver	Political Science
Larmour, P. J.,	Stanford	Vienna	History
Lawson, R. F.,	Alberta (Calgary)	Berlin	Education
Lemieux, R.P. G.,	Sudbury	Sudbury	Chants folkloriques
Lenardon, D. A.,	Western Ontario	Princeton	French literature
*Lochhead, D. G.,	Toronto	Maritimes	Lexicography
Luneau, R.P. A.,	Ottawa	Paris, Louvain, Munich	Philosophie
MacGillivray, S. R.,	Lakehead	Queen's	Literature
Marion, G.,	Montréal	Paris	Economique
McCutcheon, W. W.,	Brandon	Western Canada	Education
*McRae, K. D.,	Carleton	Switzerland, Belgium, Finland and Canada	Law and Bilingualism
Melnikov, G.,	Alberta	Paris	Russian Literature
Merrill, G. C.,	Carleton	London	Historical Geography
Merrill, G. J.,	Lakehead	England	Literature
Moreux, B.,	Laval	Paris	Etudes grecques
*Mundell, R. A.,	McGill	Queen's	Economics
Nelson, W. H.,	Toronto	Britain and U.S.A.	History
Oyler, J. E.,	Alberta (Calgary)	Germany	German Language
Poisson, R.,	Victoria	Henry E. Huntington Library, California	Shakespeare Studies

<i>Name</i>	<i>University or address</i>	<i>Award Tenable</i>	<i>Subject</i>
Qureshi, S. M. M.,	Alberta	Columbia and McGill	Comparative Government
Reid, M. A.,	McGill	McGill	Literature
Reverchon, M. T.,	McGill	McGill	Literature
Rose, E. J.,	Alberta	New York Public Library	Literature
Rousseau, J.,	Laval	Russie, Finlande, Londres, Paris, Leyde	Ethnobiologie et histoire
Rowland, B. W.,	York	England	Mediaeval Literature
Rudd, W. J. N.,	Toronto	Rome and Oxford	Roman Literature
Séguin, R. L.,	Québec	Paris	Ethnographie et folklore
Sinclair, A. M.,	New Brunswick	Edinburgh	Civil Law
Spelt, J.,	Toronto	Europe	Urban industrial planning
Sprott, S. E.,	Dalhousie	Great Britain	Literature
Spry, I. M.,	London, England	Canada and U.S.A.	Canadian History
Stein, H. L.,	U.B.C.	Europe and Russia	Educational Sociology
Stephens, D. G.,	U.B.C.	Queen's and New Brunswick	Canadian Literature
*Strong, J. W.,	Carleton	Poland, Czechoslovakia and Hungary	Political Science
Toews, J. B.,	Alberta (Calgary)	Vienna	History
Tougas, G.,	U.B.C.	Sénégal, Cameroun	Littérature
Warkentin, J. H.,	York	Manitoba	Human Geography
*Whisson, M. G.,	U.B.C.	British Columbia	Sociology and Anthropology
Whyte, D. R.,	Manitoba	Cornell	Educational Sociology
*Wilkins, N. E.,	Memorial	British Museum	Mediaeval French Literature
Woodbury, L. E.,	Toronto	Oxford and Athens	Classics

### *Subsidiary Competition*

Burgener, R. J. C.	Waterloo	Oxford and British Museum	Philosophy
Chapman, J. K.	New Brunswick	British Museum	History
Conacher, D. J.	Toronto	Oxford	Greek tragedy
Eccles, W. J.	Toronto	Europe	History
Elkin, F.	Montreal	Montreal	Sociology
Falardeau, J.-C.	Laval	Québec	Sociologie
Farr, D. M. L.	Carleton	United Kingdom	History
Gregg, R. J.	British Columbia	British Columbia and Seattle	Linguistic geography
Hart, W. S.	British Columbia	Canada and United States	Art History
Hemlow, J.	McGill	New York Public Library	Literature

\*award not taken up



<i>Name</i>	<i>University or address</i>	<i>Award tenable</i>	<i>Subject</i>
Hopen, C. E.	New Brunswick	England, Austria and Moscow	Anthropology
LaPierre, L. L.	McGill	Canada	Histoire
Marion, Rev. Sister M.	Toronto	England and Canada	Literature
Olson, D. R.	Dalhousie	Harvard	Education
Rose, H.	Toronto	Queen's	Economics
Ryan, Rev. W. F.	Loyola College	Province of Quebec	Economics
Soule, D. E.	British Columbia	Europe	Theatre
Thomson, D. C.	Montreal	London and Oxford	International studies

## Category 8

### Senior Non-Resident Fellowships

<i>Name</i>	<i>Address</i>	<i>Award Tenable</i>	<i>Subject</i>
Husain, Maqbool Fida	India	Canada	Painting
Milde, Michael	Czechoslovakia	McGill	Air and Space Law
Ward, Russel	Australia	Eastern Canada	Literature

### Other Non-Resident Awards

Adiele, Magnus C.	Nigeria	Ottawa	Education
Anselm, Bro. Uba	Nigeria	Toronto	Education
Croisat, Maurice S. M.	France	Laval	Droit publique et sciences politiques
Doyle, Stephen S.	U.S.A.	McGill	Air and Space Law
Kubota, Koichi	Japan	McGill	Economics
Lopez-Gutierrez, Juan J.	Spain	McGill	Air and Space Law
Odoom, Ebenezer K. O.	Ghana	McGill	Islamic Studies
*Ogundipe, A. O.	Nigeria	McGill	English
Tefferi, Aseffa	Ethiopia	Ottawa	Economics

### Canada-UNESCO Fellowships

Beekhuis, Hans	Netherlands	Toronto	Law
Friedman, Lorely	Chili	Montréal	Criminologie
Fukatsu, Eiichi	Japan	Toronto	Law
Lemos, S. L. S. de	Brazil	Laval	Sociology
Niewadzi, Czeslaw	Poland	Ottawa	Economics
Yamanouchi, Hisaaki	Japan	Toronto	Literature

\*award not taken up

*Category 10*  
*General Awards*

<i>Name</i>	<i>Address</i>	<i>Award Tenable</i>	<i>Specialization</i>
Adams, Lois Smith Aunia, José	Toronto Montréal	Europe Centre audio-visuel, St-Cloud, France	Ballet Linguistique
Beaudin, Gaëtan Bujold, Françoise Campbell, John G.	North Hatley, Qué. Bonaventure, Qué. Peterborough	Japon Povungnituk, Qué. Peterborough	Poterie Art esquimau Playwright
Christie, Robert C. H. Ferland, Jean-Pierre Geddis, Georgina S. Harris, C. Lucy Irwin, Stephen V. E.	Ottawa Paris Toronto Vancouver Oakville	Canada Pologne London British Columbia Rome and Europe	Writer Chansonnier Ballet notation Writer Architect
Joanisse, Lise Johnston, A. Richard Leduc, Jean McDonald, John A.	Ottawa Toronto Montréal Vancouver	Allemagne Europe Paris et Europe U.S.A., Mexico, South America, Spain and England	Opéra Music education Orgue Contemporary Spanish Poetry
Morton, J. Desmond	Toronto	London and Puerto Rico	Law education
Pannell, Raymond Parker, Harley W. Ryan, Terrence	Toronto Toronto Cape Dorset, N. W. T.	Vienna and Europe Europe Baffinland	Opera Museology Eskimo art
Spicer, Stanley T.	Fredericton	Maritime provinces and New York	Economic history
Thériault, Yves	Montréal	France	Littérature

## *Fellowships from Special Funds*

### *Category 11*

*Fellowships in Engineering, Medicine and Science (see page 47)*

<i>Name and Degree</i>	<i>Position</i>	<i>Sponsoring University</i>	<i>Subject</i>
Anderson, Donald O., M.D.	Assistant Professor Preventive Medicine and Medicine	U.B.C.	Epidemiology
Lavallée, Marc, M.D., Ph.D.	Professeur assistant responsable des cours de biophysique.	Montréal	Biophysique
McLaren, Ian A., Ph.D.	Assistant Professor, Marine Sciences Centre.	McGill	Marine productivity
Normand, Maurice, M.Sc.	Ingénieur physicien responsable de l'accélérateur Van de Graaff.	Laval	Simulation des mécanismes physiologiques de régulation
Palmer, H. Currie, Ph.D.	Research Fellow in Department of Geophysics.	Western	Geophysics
Pylyshyn, Zenon W., Ph.D.	Research Psycholo- gist with the Psycho- logical Research Centre of the Saskat- chewan Department of Public Health	Saskatchewan	Computer Science and psychiatric information.

### *Anonymous Donation of Fellowship*

for advanced study in engineering – awarded to Robert F. Manuel, Edson, Alta., for study and research in reinforced concrete at the University of Alberta.

### *Alcan Asia Limited Scholarship*

for a Japanese student to study in Canada – donated by Alcan Asia Limited, Tokyo, Japan – awarded to David Misao Kaneko, Tokyo, for study in journalism at Carleton University.

## *Special Projects and Grants in Aid*

### Arts

Myra Benson, Vancouver

Travel to London, First International Conference on Children's Theatre. \$520

Raymond Daveluy, Montreal

Travel to Netherlands, Organ Improvisation Competition. \$665

Walter Dinoff, Toronto

Series of auditions. \$850

John Gray, London, England

Travel to Halifax, production of play. Up to \$470

Thomas B. Hendry, Winnipeg

Travel to Montreal, meeting and lectures. \$200

Dora de Pedery Hunt, Toronto

Travel to Netherlands, Ninth Congress and International Exhibition of Modern Medallion Art. \$590

Richard MacDonald, Ottawa

Travel to England, Congress of International Amateur Theatre Association. \$540

Mrs. Dorothy Macpherson, Ottawa

Travel to Milan, International Federation of Films on Art meeting. \$490

James Warren, Toronto

Travel to Paris, Third General Conference of International Council of Societies of Industrial Design. \$558

### Humanities

Harry C. Campbell, Toronto

Travel to Bulgaria, International Federation of Library Associations Council sessions. Up to \$850

Robert M. Gill, Huntingdon, Que.

Slide collection for Commonwealth Institute Lectures. Up to \$50

H. S. Harris, Toronto

Travel to Milan, Centennial Convention of the Vailati Studies. \$775

Ralph D. James, Vancouver

Travel to Trinidad, Conference on Teaching of Mathematics. \$550

Charles D. Kent, London, Ont.

Travel to England, to study new public library architecture and administration. \$570

Alexander F. Laidlaw, Ottawa

Collection of writings of Right Reverend M. M. Coady. \$3,000

Very Reverend G.-H. Lévesque

For library of Canadian books, National University of Rwanda. \$10,000

John Matthews, Kingston, Ont.

Travel to Leeds, England, Conference on Commonwealth Literature. Up to \$500

Fred McFadden, Toronto

Slide collection for Commonwealth Institute Lectures. Up to \$50

Raleigh Parkin, Montreal

Historical research project. \$1,500

Horace E. Read, Halifax

Travel to Tokyo, International Law Association meeting. \$1,000

H. Rex Wilson, Kingston, Ont.

Travel to Rome, International Conference on Second Language Teaching. \$665

George Woodcock, Vancouver

Travel to India, research on Indian life and art. \$750

## Social Sciences

W. A. C. H. Dobson, Toronto

Travel to Singapore, visit to University of Singapore's Department of Chinese. \$500

Miss A. Vibert Douglas, Kingston, Ont.

Travel to Africa, Seminar for African university women at Makerere College, Kampala, Uganda. \$250

William A. Dyson, Ottawa

Research project. \$700

Dr. Eugene Forsey, Ottawa

Research assistance for a history of Canadian trade unionism. \$6,000

George P. deT. Glazebrook, Toronto

For a history of Canadian political thought. \$4,500

Charles Lemelin, Quebec

Travel to France, Conference of International Association of Agricultural Economists. Up to \$650

Arthur Lerner, Montreal

Additional grant to attend International Congress of Collective Economy, in Rome. \$40

Marshall McLuhan, Toronto

Travel to Greece, Delos Conference. \$600

N. L. Nicholson, London, Ont.

Travel to England, International Geographical Congress. \$500

Marcel Paré, Montreal

Travel to Yugoslavia, Fourth Congress of Fédération Internationale des Traducteurs. \$730

Anthony D. Scott, Vancouver

Travel to France, Conference of International Economic Association. Up to \$850

H. L. Smith, Toronto

Travel to Moscow, International Congress of Anthropological and Ethnological Sciences in Moscow. Up to \$900

Marc-Adélaïde Tremblay, Quebec

Travel to Moscow, International Congress of Anthropological and Ethnological Sciences in Moscow. Up to \$900

Robert G. Williamson, Rankin Inlet, N.W.T.

Research on social history of the Eskimo. \$3,000

## Grants to Organizations

### Arts

#### Music

Ars Organi, Montreal  
To commission a new work. \$500

Baroque Trio of Montreal  
Concerts in Saskatchewan. \$2,000

Calgary Philharmonic Society  
For 1963-64 season. \$10,000

Canada Council University Concert Series  
For Young Performing Artists. \$17,500

Canadian Music Council, Toronto  
Travel grant for representation at International  
Society for Music Education meeting in Buda-  
pest. Up to \$713

Cassenti Players, Vancouver  
To commission a new work. \$500

Edmonton Symphony Society  
For 1963-64 season. \$10,000

Festival Singers of Toronto  
To commission a new work, and special re-  
hearsals. \$1,500

Grands Ballets Canadiens, Montreal  
To commission a new work from Pierre Mer-  
cure. \$1,000

Halifax Symphony Society  
For 1963-64 season. \$15,000

Hart House Orchestra, Toronto  
Tenth Anniversary Season. \$1,250

Hart House Orchestra, Toronto  
Ontario Tour. \$2,500

Jeunesses Musicales du Canada  
For 1963-64 season. \$40,000

Jeunesses Musicales du Canada  
Jury expenses 1964 National Music Competi-  
tion. \$2,500

London Symphony Orchestra Association,  
London, Ont. Children's concerts. \$1,500

University of Manitoba, Chamber Music Group  
To commission a new work. \$500

McGill Chamber Orchestra, Montreal  
Concerts at Montreal Museum of Fine Arts.  
\$1,250

Memorial University of Newfoundland  
Resident musician. \$5,000

Montreal Symphony Orchestra  
For 1963-64 season. \$35,000

Montreal Symphony Orchestra  
Performance of Oratorio *Jean-le-Précurseur*.  
\$1,500

Montreal Symphony Orchestra  
Joint project with National Ballet Guild, to  
present *Romeo and Juliet*. \$9,000

National Youth Orchestra  
1964 programme and Eastern Provinces tour.  
Up to \$25,000

New Brunswick Symphony Inc.  
For 1963-64 season. \$15,000

University of New Brunswick  
Resident musician. \$5,000

Orchestra Symphonique de Québec  
For 1963-64 season. \$18,000

Ottawa Philharmonic Orchestra  
For concerts by Montreal Symphony Orchestra.  
\$8,000

Regina Orchestral Society.  
For 1963-64 season. \$3,000

Saskatchewan Junior Concert Society.  
Tour of Alan Mills and Baroque Trio. \$1,200

Saskatoon Symphony Orchestra  
For 1963-64 season. \$3,000

Ten Centuries Concerts, Toronto  
For 1963-64 season. \$1,300

Toronto Mendelssohn Choir  
To commission a new work. \$500

Toronto Mendelssohn Choir  
Performances of Benjamin Britten's *War Re-  
quiem*. \$3,000

Toronto Symphony Orchestra  
For 1963-64 season, and U.S. Tour. \$45,000

Victoria Symphony Society  
For 1963-64 season. \$7,000

Toronto Woodwind Quintet  
Performances at Festival of Two Worlds,  
Spoleto, Italy. \$3,300

Winnipeg Symphony Orchestra  
For 1963-64 season. \$30,000

Vancouver Symphony Society  
For 1963-64 season. \$30,000

### *Festivals*

Dalhousie University, Halifax  
For 1964 Shakespeare Seminar. \$1,000

Stratford Shakespearean Festival  
Visit to England, 1964. \$25,000

Montreal Festivals Society  
For 1963 season. \$20,000

Vancouver International Festival  
For 1964 season. \$40,000

Stratford Shakespearean Festival  
For 1963 season. \$20,000

University of Victoria, Victoria  
For 1964 Shakespearean Festival. \$3,000

### *Theatre, Ballet, Opera*

Ballet Schools Exchange  
Travel grants, exchange Canadian and Soviet  
ballet teachers. \$3,000

Canadian Theatre Centre  
Travel grant for representation at Rencontre  
Internationale pour l'Enseignement de l'Art  
Dramatique in Bucharest. \$585

Canadian Opera Company  
For 1963-64 season. \$75,000

Comédie Canadienne, Montreal  
Presentation of new Canadian play. Up to  
\$4,000

Canadian Opera Company  
Commissioning fee to William Weintraub,  
libretto for *The Luck of Ginger Coffey*. \$1,500

Compagnie Canadienne du Théâtre-Club,  
Montreal  
Tours in Quebec and New Brunswick. \$6,000

Canadian Players Foundation  
For 1963-64 season. \$25,000

Crest Theatre Foundation, Toronto  
For 1963-64 season. \$20,000

Canadian Players Foundation  
Commissioning fee to Len Peterson for play,  
*All About Us*. \$3,000

Dominion Drama Festival  
Travel expenses of regional winners to Festival  
in Charlottetown. \$8,000

Canadian Theatre Centre  
Travel grant for representation at International  
Theatre Institute meeting in Warsaw. \$735

L'Egrégore, Montreal  
For 1963-64 season. Up to \$10,000

Grands Ballets Canadiens, Montreal  
For 1963-64 season. \$40,000



Manitoba Theatre Centre, Winnipeg  
For 1963-64 season, and tour to Alberta, Saskatchewan, Western Ontario. \$35,000

Montreal Museum of Fine Arts, Junior  
Associates  
Poetry readings. \$651

National Ballet Guild of Canada  
For 1963-64 season. \$80,000

National Ballet Guild of Canada  
Fees of John Cranko, choreographer, and  
Jurgen Rose, designer, to stage *Romeo and  
Juliet*. \$6,500

National Ballet School, Toronto  
For auditioning expenses and 1964-65 programme. \$10,000

National Capital Arts Alliance  
Survey for arts centre. Up to \$5,000

National Theatre School of Canada  
For 1963-64 season. \$50,000

Neptune Theatre Foundation, Halifax  
For 1963-64 season, and tour. \$30,000

### *Visual Arts*

Art Institute of Ontario  
For 1963-64 exhibition season. Up to \$4,000

Canadian Film Institute  
Expansion and consolidation of services.  
\$10,000

Art Gallery of Hamilton  
Reference library and jury expenses. \$1,200

International Council of Museum of Modern  
Art of New York, Canadian Section  
Exhibition of Canadian paintings in U.S.A.  
\$7,500

London Public Library and Art Museum,  
London, Ont.  
For 1963-64 season. \$2,000

Rideau Vert, Montreal  
For 1963-64 season. \$17,000

Royal Winnipeg Ballet  
For 1963-64 season. \$40,000

Théâtre de l'Estoc, Quebec  
Fee and expenses, professional director. \$1,000

Théâtre du Nouveau Monde, Montreal  
For 1963-64 season. \$30,000

Théâtre de Quat'Sous, Montreal  
For 1963-64 season. \$3,000

Théâtre Universitaire Canadien  
Tours in Ontario, New Brunswick, U.S.A.  
\$5,000

Vancouver Theatre Centre  
For 1963-64 season. \$14,000

Workshop Productions, Toronto  
For 1963-64 season. \$3,600

Memorial University of Newfoundland  
Sculpture commission, supplementary grant.  
\$400

Montreal International Film Festival  
First Competitive Festival of Canadian films at  
1963 Festival. \$2,500

Montreal International Film Festival  
Jury expenses, Second Competitive Festival of  
Canadian films at 1964 Festival. \$2,500

New Brunswick Museum, Saint John  
Children's art classes. \$800

Vancouver Art Gallery  
For 1963-64 season. \$15,000

Art Gallery of Greater Victoria  
For 1963-64 season. \$5,000

Winnipeg Art Gallery  
For 1963-64 season. \$9,500

Special Purchase Awards  
To galleries for purchase of paintings or other  
works of art. \$8,000

*Architecture*

University of Manitoba  
Sir Basil Spence lectures, 50th Anniversary of  
School of Architecture. \$1,035

*Publications*

Canadian Art  
To assist publication in 1964. \$15,000

Jean Palardy, Montreal  
Supplementary grant, publication of *The Early  
Furniture of French Canada*. \$3,710

The Fiddlehead, Fredericton  
To assist publication in 1964. \$500

Tamarack Review  
To assist publication in 1963-64. \$5,000

Objectif 63  
To assist publication in 1963. \$1,500

Vie des Arts  
To assist publication in 1963-64. \$9,000

*Other*

Canadian National Commission for Unesco  
Fee and travel of artist to give recital at Cana-  
dian Delegation's reception at Unesco General  
Conference. \$1,500

*Humanities*

*Libraries*

University of Alberta  
Specialized collection, Slavonic Studies. \$2,500

Carleton University  
Specialized collection, Slavic Studies. \$2,000

Arctic Institute of North America  
Library Collection. \$2,000

McGill University  
Specialized collection, Mediaeval Art. \$2,500

Brandon College  
Specialized collection, Music. \$3,000

University of Montreal  
Specialized collection, Afro-Asian Studies.  
\$2,500

University of British Columbia  
Specialized collection, Slavonic Studies. \$5,000

Mount Allison University  
Specialized collection, Music. \$3,000

University of Ottawa  
Specialized collection, Mediaeval Studies.  
\$2,500

Queen's University  
Specialized collection, Asiatic Studies. \$2,500

University of Saskatchewan  
Specialized collection, Slavic Studies. \$2,500

University of Toronto  
Specialized collection, Islamic Studies. \$2,500

University of Western Ontario,  
Specialized collection, Russian Studies. \$2,500

Yukon Regional Library  
For 1962-63 operations. \$10,000

### *Conferences*

Canadian Philosophical Association  
Organization joint congress with Inter-American  
Philosophical Association. \$2,500

Humanities Research Council of Canada  
Travel grants for scholars to attend  
meetings of own organizations. \$8,000

Humanities Research Council of Canada  
Twentieth Anniversary Symposium. \$1,500

International Law Association  
Travel to Tokyo, five members Canadian  
Branch, International Law Association meeting.  
Up to \$5,100

National Conference of Canadian Universities  
and Colleges  
Grants for travel in Canada, Executive Council,  
Association of Commonwealth Universities.  
\$7,500

### *Publications*

Arctic Institute of North America  
*Arctic Bibliography*. \$5,000

Association of Canadian Law Teachers  
Publication of papers presented at Annual  
Meeting. \$2,500

Carleton University,  
Institute of Canadian Studies  
Carleton Library Series of paper back  
publications. \$5,000

Clarke, Irwin & Co. Ltd.  
Translation of *Histoire du Canada* (Vol. 2) by  
Gustave Lanctot. \$2,000

Classical Association of Canada  
Publication of *The Phoenix*. \$2,500

Selwyn Dewdney and Franklin Arbuckle  
Publication of *Canada's First Natives*. \$6,000

Editions H M H, Montreal  
Translation of *The Firebrand: William Lyon  
Mackenzie* by William Kilbourn, \$600

Humanities Research Council of Canada  
Accountable grant re aid to publication. \$20,000

Humanities Research Council of Canada  
History of Canadian letters in French language.  
\$2,000

Les Presses de l'Université de Montréal  
Translation of *Labour Policy and Labour Eco-  
nomics in Canada* by Woods and Ostry, \$2,000

Ryerson Press  
Translation and publication of *Histoire de la  
littérature canadienne-française* by Gérard  
Tougas. \$2,000

Adrien Thériot  
Publication of *Livres et Auteurs Canadiens  
1962*. \$1,000

University of Toronto Press  
Publication and block purchase of *Canadian  
Annual Review* for 1963. \$4,868

*Publication of Novels, Poetry, Essays, Criticism*

Le Cercle du Livre de France

- for *La Maîtresse* by Paule Saint-Onge. \$700
- for *Croisière* by Eugène Cloutier. \$800
- for *Inutile et adorable* by Roger Fournier. \$800
- for *Simone en déroute* by Claude Mathieu. \$700
- for *Une suprême discrétion* by Gilles Archambault. \$600
- for *Quelqu'un pour m'écouter* by Réal Benoit. \$400

Contact Press

- Bilingual edition of selected poems by Alain Grandbois. \$210

Les Ecrits du Canada Français

- To publish three volumes in 1964. \$5,000

Les Editions de l'Atelier

- for *Les Gisants* by Rina Lasnier. \$800

Les Editions du Bien Public

- for *Nouveaux Poèmes* by Gérard Godin. \$300

Editions H M H

- for *Mon Babel* by Pierre Trottier. \$800
- for *Essais* by Pierre Vadboncoeur. \$800
- for translation of *The Watch That Ends the Night* by Hugh MacLennan. \$1,500
- for translation of *Barometer Rising* by Hugh MacLennan. \$1,000

Les Editions de l'Hexagone

- for *Ton nom d'avoine* by Luc Perrier. \$300
- for *Factures acquittées* by Gertrude Le-Moyne. \$200

*Other*

Canadian Historical Association

- Indexing *The Christian Guardian*. \$5,000

Canadian Writers' Foundation

- Benevolent trust for benefit of distinguished Canadian writers. \$8,000

Commonwealth Institute

- Two Canadian teachers to lecture in U.K. \$4,100

Les Editions de l'Homme

- for *Ceux de Chemin Taché* by Adrien Thério. \$500
- for *Maudits Français* by Nathalie Fontaine. \$700

Les Editions du Jour

- for *La Faillite de l'Occident* by Jean Pellerin. \$800
- for *Ode au Saint-Laurent* by Gatien Lapointe. \$400
- for *Lorenzo* by Jean Basile. \$700

Les Editions du Levrier

- for *Blanc et Noir* by Rev. Hyacinthe Robillard, O.P. \$400

Librairie Beauchemin

- for *Le Gaffeur* by Minou Petrowski. \$700
- for *Pays au destin nu* by Pierre Léger. \$500
- for *Parvis sans entrave* by Isabelle Legris. \$500
- for *Le lendemain n'est pas sans amour* by Andrée Maillet-Hobden. \$700

Palm Publishers

- for translation of *Né à Québec* by Alain Grandbois. \$1,000

Readers' Club of Canada Limited

- for translation of *I Nuligak*. \$900

Ryerson Press

- for translation of *Ashini* by Yves Thériault. \$350

Purchase of French Publications

- for distribution abroad. \$1,450

Humanities Research Council of Canada

- Inventory of New Zealand materials in Canadian universities. \$3,000

Joint Committee of Canadian Book Publishers' Council and l'Association des Editeurs Canadiens

- Exhibition of Canadian books at Frankfurt Book Fair, October 1963, and International Book Fair, Berlin, November 1963. \$4,600

Joint Committee of Canadian Book Publishers' Council and l'Association des Editeurs Canadiens

Exhibition of Canadian books at Frankfurt Book Fair, 1964, and International Book Fair, Berlin, 1964. \$4,600

Lexicographical Centre for Canadian English  
Professor Walter Avis to work on Dictionary of Canadianisms. \$5,000

La Maison des Etudiants Canadiens, Paris  
Cultural activities programme 1963-64. \$4,000

Royal Canadian Institute  
Mathematics programme, summer 1964. \$3,500

Royal Society of Canada  
Assistance to work in humanities and social sciences. \$10,000

## Social Sciences

### *Special Studies*

Memorial University of Newfoundland  
Continuation special research into social and economic problems of Newfoundland. \$20,000

Social Science Research Council of Canada  
For *Atlantic Provinces Studies*. \$16,450

University of Montreal, Department of Sociology and Anthropology  
Continuation research project concerning socio-cultural characteristics of French Canadian communities. \$7,800

### *Conferences*

University of Alberta  
Conference of Indigenous Languages of North America. \$1,750

University of Ottawa  
Second International Symposium on Comparative Law, September 1964. \$3,000

Social Science Research Council of Canada  
Travel grants for scholars to attend meetings of own organizations. \$8,000

### *Publications*

Canadian Association of Geographers  
Publication of *The Canadian Geographer*. \$2,000

International Law Association, Canadian Branch  
Publication of *Canadian Yearbook of International Law*. \$5,000

University of Ottawa  
Translation and publication of report of First International Symposium on Comparative Law, October 1963. \$1,300

Royal Canadian Geographical Society  
Publication of *Canadian Geographical Journal*. \$5,000

Ryerson Press  
Translation of *Essai sur la Constitution du Canada* by Judge Bernard Bissonnette. \$750

Social Science Research Council of Canada  
Accountable grant re aid to publication. \$20,000

### *Other*

Canadian Universities Foundation  
To commence production of annual list of students in graduate schools of Canadian universities in arts, humanities, and social sciences. Up to \$5,000

## Exchange of Scholars

### University of Alberta

Dr. Harry Hoijer, Univ. of California, for special course in American Indian Linguistics. \$750

### University of British Columbia

Dr. R. T. Sussex, Univ. of Canterbury, N.Z., to Dept. of Romance Languages. \$100

### Canadian Association of University Business Officers

J. R. Stewart, Univ. of London, to lecture on university architecture and halls of residence. Up to \$750

### Canadian Institute of International Affairs

Terence Armstrong and Andrew Boyd, of England, and Father Benjamin Nunez, Costa Rica, to lecture to branches. \$2,300

Prof. Jean de Lipkowski, France, to lecture to branches. Up to \$500

### Canadian Library Association

Dr. Bengt Hjelmqvist, Sweden, for conference in Winnipeg. \$500

### Canadian Mathematical Congress

Speakers for sixth congress and ninth seminar. \$2,000

### Carleton University

Exchange of scholars with a Soviet university. \$1,750

### Professor Jean Castel, Osgoode Hall Law School,

Participation in Faculté Internationale pour l'Enseignement du Droit Comparé, Univ. of Avila. \$500

### Classical Association of Canada

Professor G. M. A. Grube's lectures at Maritime universities. Up to \$300

Professor G. M. A. Grube's lectures at Western universities. Up to \$500

### Conseil Supérieur du Livre

Louis Pauwels, France, for Canadian Library Week and 6th Salon du Livre de Montreal. \$350

### Professor Fernand Dumont, Laval University

Lectures at Ecole des Hautes Etudes, Paris. Up to \$500

### Professor J. E. J. Edwards, Dalhousie University,

Lectures at universities in United Kingdom (Commonwealth University Interchange Scheme). \$590 (Declined)

### Professor H. Northrop Frye, Victoria College

Lectures at universities in United Kingdom (Commonwealth University Interchange Scheme). \$590 (Declined)

### Laval University

Professor Roger Bastide, Ecole Pratique des Hautes Etudes, Paris, to Department of Sociology and Anthropology. \$1,250

Raoul Hartweg, Director, Musée de l'Homme, Paris, to Faculty of Social Sciences. \$2,000

Professor Roger Perrot, Univ. of Paris, to Faculty of Law. \$1,000

Professor André Ponsard, Univ. of Dijon, and Professor Pierre Raynaud, Univ. of Paris, to Faculty of Law. \$3,000

Professor Georges Straka, Univ. of Strasbourg, to Faculty of Letters. \$1,500

Dr. J. H. Terlingen, Univ. of Nijmegen, to Faculty of Letters. \$1,000

Professor Jean Tricart, Univ. of Strasbourg, to Institute of Geography. \$1,500

Professor Jean Weiller, Univ. of Paris, to Faculty of Social Sciences. \$1,000

### McGill University

Dr. Raymond T. Smith, West Indies, re Caribbean Studies Programme. \$6,000

### McMaster University

Lecturers for 1964 Shakespeare Seminar. \$3,400

### Moncton University

Miss Jacqueline Boulouffe, of Belgium, and a professor of the Ecole Normale de St-Cloud, to the Summer School of French. \$1,500

### University of Montreal

Professor Georges Levasseur, Univ. of Paris, to Faculty of Law. \$750

Professor Jean Leymarie, Univ. of Geneva and Musée de Grenoble, to Faculty of Letters. \$3,000

Paul Ricœur, of the Sorbonne, to Faculty of Philosophy. \$1,000

Professor Jan Szczepanski, Univ. of Lodz, Poland, to Department of Sociology. Up to \$2,000

R. P. Jean Tonneau, O.P., of France, to Institute of Mediaeval Studies. \$2,000

#### Mount Allison University

Mr. Jean Dubois, of France, to Summer School of French. \$500

#### University of Ottawa

Professor Georges Castellan, Univ. of Poitiers, to Faculties of Social Sciences and Law. \$1,275

Professor Maurice Niveau, Univ. of Poitiers, to Faculty of Law. \$702

Mr. Pierre Rondot, Director, Centre des Hautes Etudes Administratives sur l'Afrique et l'Asie Moderne, to Faculty of Social Sciences. \$600

#### University of Saskatchewan

Professor Gwyn Jones, Univ. College of Wales, to Department of English. \$150

Dr. Robert T. McKenzie, of London School of Economics, to Department of Economics and Political Science. \$150

Dr. Hugh D. Duncan, of Rice University, to Department of Sociology. \$300

Professor H. H. Wilson, of Princeton University, to Regina Campus, Department of Political Science. \$6,000

#### Professor A. D. Scott, University of British Columbia

*Lectures at universities in United Kingdom (Commonwealth University Interchange Scheme).* \$750

University of Toronto, School of Architecture  
Sir John Summerson, Curator, Soane Museum, to visit Canadian schools of architecture. \$500

#### University of Western Ontario

Professor A. N. Jeffares, of Leeds Univ., to Department of English. Up to \$750

#### Sir George Williams University

Lecturers for Special Summer Institute in Sociology 1964. Up to \$500

## *Special Purchase Awards to Art Galleries*

### *Works Purchased*

#### The Art Gallery of Greater Victoria

Harold Town – Tintoretto Drawing  
Harold Town – Green Laminate  
John Fox – Woman in Interior  
Bruno Bobak – Hampstead Heath  
Goodridge Roberts – Landscape  
Arthur Lismer – Hillside, 1918 (sketch)

#### Edmonton Art Gallery

Jean McEwen – Initials of Yellow  
Yosef Drenters – The Lovers  
Jack Humphrey – Night Fire  
John Ivor Smith – Smiling Head #3  
Jack Reppen – Temple Doorway  
Monique Charbonneau – Sforza  
Monique Charbonneau – Mer Soleil  
Shirley Wales – Bridges and Demolition  
Shirley Wales – Cascade  
Yves Gaucher – Sgana  
Yves Gaucher – Asagao  
Richard Lacroix – Les Bois Brûlés  
Richard Lacroix – Alfatière

#### Beaverbrook Art Gallery, Fredericton

Jack L. Shadbolt – Study of a Prairie Sky  
Gordon Smith – Pacific Landscape  
Joe Plaskett – Dans la Glace  
W. L. Stevenson – Foothills Farm  
Ernest Lindner – The White Rose  
(watercolor)  
Ernest Lindner – Forest Castle  
(watercolor)  
Otto Rogers – Sun Filled Room  
Otto Rogers – Vision of a Poet (water-  
color)  
Otto Rogers – Tree Study (ink drawing)  
George Swinton – Manitou Towa  
A. J. Casson – Grey Day, Lake Kushog  
Frank Palmer – Shore



## *Canadian National Commission for Unesco*

### *Grants for Programme Promotion and Development 1963-64*

The Canadian Education Association  
Canadian representation at the Unesco  
International Bureau of Education XXVIth  
International Conference on Public Education.  
\$1,200

Canadian Friends Service Committee  
Towards the costs of a Study and Training  
Seminar on Unesco to be held in 1964. \$2,000

Canadian Union of Students  
Towards the costs of publication of a Director  
of Young Adult Organizations. \$500

Canadian University Service Overseas  
Towards the costs of a Canadian tour of Mr.  
David Carmichael, Secretary of the Overseas  
Appointments Bureau, Institute of Christian  
Education, London, England. \$350

Friends World College  
To ensure Canadian participation in the six-  
week World College. \$400

Student United Nations Association in Canada  
To ensure Canadian representation at the  
Annual Conference of the International Student  
Movement for the United Nations. \$300

The Theatre Foundation of Ottawa  
Financial assistance in connection with the  
Canadian performance of Shanta Rao and her  
Indian dance company. \$300

United Nations Association in Canada  
Towards the costs of the Interprovincial  
Seminar on the United Nations. \$2,000

United Nations Association in Canada  
To assist with a programme of Community  
Conferences on Unesco to be held across  
Canada. \$1,000

World University Service of Canada  
Towards the costs of the 1963 WUS Inter-  
national Seminar in Pakistan. \$5,000

## *Publications Issued by the Canadian National Commission*

*Secretary's Report for 1962-63*; Bilingual – contains a detailed review of the Commission's programmes and activities.

*Report on the Twelfth Session of the General Conference of Unesco (1962)*, by Mr. Marcel Faribault; Bilingual.

*Dialogue 1963*; English and French – contains the main addresses delivered at the Commission's Third National Conference held in Ottawa on March 26-29, 1963, on the theme *Canada and the United Nations Development Decade*.

*Reports of the 1963 Conference Panel Groups*; Bilingual – supplement to *Dialogue 1963* and contains detailed reports of the panel groups which formed a part of the Third National Conference.

*Constitution* (amended March, 1963); Bilingual.

*Catalogue of Publications*; English and French – contains list of Unesco publications available on request from the Commission.

*Bulletin* (4 editions); Bilingual – Newsletter which provides information about the Commission's activities.

*News of Unesco Publications* (4 editions); English and French – contains information about Unesco publications as they are issued and which are available from the Queen's Printer.

*Unesco Publications Review*; Bilingual – contains reviews by Canadians of Unesco publications of special interest.

## *Donations Received by The Canada Council*

*Alcan Asia Limited*, Tokyo, Japan

For an Alcan Asia Limited Fellowship. \$3,500

*Madame R. R. Costello*, Montreal, Quebec

For assistance to publication of *The Early Furniture of French Canada*, by Jean Palardy.  
\$903

*Mr. C. W. Palmer*, Montreal, Quebec

For assistance to publication of *The Early Furniture of French Canada*, by Jean Palardy.  
\$903

*Mrs. Howard W. Pillow*, St. Andrew's, N.B.

For assistance to publication of *The Early Furniture of French Canada*, by Jean Palardy.  
\$700

*The Gastown Players*, Vancouver, B.C.

For the work of the Council. \$25

*Minnesota Mining and Manufacturing of*

*Canada Limited*, London, Ontario  
For transmission to the Canadian Philosophical Association for its publication *Dialogue*. \$1,000

*The Molson Foundation*

For two prizes of \$15,000 each to be given annually for outstanding achievement in the fields of the arts, humanities and/or social sciences by Canadian citizens. \$600,000

*Time International of Canada Ltd.*, Toronto  
Ontario

For the Council's work in the field of publications. \$1,000

# List of Securities

## The Endowment Fund

Holdings as at March 31, 1964

### Canada Bonds

Par Value

\$ 500,000

Treasury Bills

\$1,925,000	Canada	3¼ %	June	1, 1976
675,000	Canada	3¼ %	Oct.	1, 1979
380,000	Canada	5 %	June	1, 1988

### Provincial and Provincial Guaranteed Bonds

Par Value

\$ 100,000	Alberta Municipal Finance	5¼ %	April	16, 1984
130,000	Alberta Municipal Finance	5¼ %	May	15, 1985
400,000	Alberta Municipal Finance	5½ %	Nov.	1, 1986
130,000	B.C. Electric	3¾ %	June	1, 1980
490,000	B.C. Electric	6½ %	April	1, 1990
100,000	Pacific Great Eastern Railway	4¾ %	Dec.	15, 1987
50,000	Pacific Great Eastern Railway	5 %	Dec.	2, 1982
130,000	B.C. Power	5 %	Sept.	15, 1992
293,000	Manitoba Hydro	5½ %	Oct.	1, 1982
50,000	University of Manitoba	5¾ %	Nov.	1, 1983
25,000	New Brunswick	5 %	Feb.	2, 1979
100,000	New Brunswick	5¼ %	June	15, 1988
100,000	New Brunswick	5½ %	Jan.	15, 1989
300,000	New Brunswick	5¾ %	Aug.	31, 1992
500,000	New Brunswick Power	5½ %	Nov.	1, 1993
130,000	Newfoundland	5¾ %	Nov.	1, 1986
100,000	Newfoundland	5¾ %	Jan.	15, 1987
357,000	Nova Scotia	5½ %	March	1, 1984
200,000	Ontario Hydro	4 %	Jan.	15, 1976
740,000	Ontario Hydro	5 %	June	15, 1983
1,010,000	Ontario	5¼ %	Dec.	1, 1983
1,445,000	Ontario Hydro	5¼ %	Feb.	1, 1984
875,000	Ontario	5¼ %	April	15, 1984
100,000	Prince Edward Island	4¼ %	Nov.	15, 1977
250,000	Quebec Hydro	4 %	May	1, 1973
50,000	Quebec Hydro	6 %	May	1, 1973
100,000	Quebec	4¾ %	Jan.	15, 1977
125,000	Quebec	5¼ %	Apr.	2, 1984
240,000	Quebec	5¾ %	Feb.	1, 1986
135,000	Quebec	6 %	Aug.	1, 1982
2,765,000	Quebec Hydro	5¼ %	June	1, 1986
1,575,000	Quebec Hydro	5½ %	March	1, 1984

Par Value				
75,000	Shawinigan Water	3½ %	Jan.	1, 1970
255,000	Quebec Power	6¼ %	Sept.	1, 1982
75,000	Royal Edward Hospital	6 %	March	15, 1975-79
200,000	Saskatchewan	5½ %	Nov.	15, 1982
485,000	Saskatchewan	5½ %	Jan.	15, 1994

### *Municipal Bonds*

Par Value				
\$ 50,000	Corner Brook	5¾ %	Dec.	1, 1977
50,000	Sydney	5 %	Feb.	1, 1974-78
50,000	Alma	5 %	Oct.	1, 1968
100,000	Anjou	6 %	July	1, 1971
100,000	Beaconsfield	5¾ %	June	1, 1978
100,000	Cap de la Madeleine	5¾ %	Sept.	1, 1983
100,000	Dorval	6 %	July	1, 1975
100,000	Greenfield Park	6 %	Nov.	1, 1972
100,000	Hauterive	5¾ %	Nov.	1, 1983
50,000	Hull	6 %	March	1, 1980
150,000	Jacques Cartier	6 %	March	1, 1971
50,000	Jonquière	5½ %	June	1, 1969
200,000	Montreal	6 %	Dec.	15, 1979
300,000	Montreal	5½ %	Dec.	1, 1981
350,000	Montreal	5¼ %	June	1, 1984
750,000	Montreal	5¼ %	June	1, 1985
307,000	Montreal	5¾ %	Nov.	15, 1983
175,000	Montreal	5¼ %	June	1, 1987
555,000	Montreal	5¾ %	Nov.	15, 1988
2,735,000	Montreal	5¾ %	March	1, 2004
100,000	Montreal West	6 %	Nov.	1, 1970-79
70,000	Montreal North	6 %	Nov.	1, 1977
152,000	Outremont	5¼ %	Feb.	1, 1977-83
100,000	Verdun	4½ %	Nov.	1, 1977
165,000	Deep River	4¾ %	July	2, 1967-78
230,000	Deep River	5¾ %	April	1, 1972-81
1,020,000	Toronto Metro	5½ %	Nov.	15, 1982
1,360,000	Toronto Metro	5 %	June	15, 1983
315,000	Toronto Metro	5¼ %	Oct.	1, 1983
325,000	Toronto Metro	5½ %	Feb.	1, 1984
400,000	Winnipeg Metro	5½ %	Dec.	2, 1988
50,000	Coquitlam	4 %	March	15, 1970-76
150,000	Revelstoke	6¾ %	April	1, 1971-75

## Corporate Bonds and Debentures

## Par Value

\$ 215,000	Acton Limestone	6½ %	May	15, 1982
100,000	# Bramalea Ltd.	6½ %	July	1, 1973
321,000	Brockville Chemicals	6¾ %	Jan.	15, 1980
100,000	Canadian British Aluminium	6¼ %	Dec.	15, 1977
325,000	Canadian Breweries	5½ %	April	1, 1989
50,000	Canadian Delhi	5½ %	May	1, 1973
193,000	Canadian Hydrocarbons	6½ %	Aug.	15, 1981
50,000	Canadian Shopping Centres	6½ %	Oct.	1, 1982
198,000	Chinook Shopping Centres	6½ %	Nov.	2, 1984
100,000	Clairtone Sound Corp.	6¾ %	Sept.	1, 1974
50,000	Crédit Foncier Franco-Canadien	5½ %	Dec.	1, 1974
200,000	Delta Acceptance	6¾ %	March	15, 1977
86,000	Doctors Hospital	7 %	May	15, 1981
25,000	Dominion Electrohome	6 %	July	1, 1978
125,000	Dominion Tar	5¾ %	April	1, 1984
100,000	Exquisite Form	6¼ %	Dec.	1, 1982
50,000	Forano Ltd.	6½ %	April	1, 1974
50,000	Fournier Bus	7 %	May	1, 1972-73
150,000	Gas Trunk Line of B.C.	6 %	Oct.	1, 1981
200,000	General Mortgage Service	6¾ %	Oct.	15, 1972
100,000	Hamel Transport	7 %	Feb.	1, 1972-74
100,000	Hilton Dorval Ltd.	6½ %	July	1, 1982
503,000	Home Oil	6½ %	Nov.	1, 1977
200,000	Home Oil	6¼ %	April	1, 1983
150,000	Hudson Bay Oil & Gas	5½ %	June	15, 1983
150,000	Hudson Bay Acceptance	6 %	Sept.	1, 1980
50,000	Industrial Acceptance Corp.	6¾ %	Feb.	1, 1980
150,000	Inland Natural Gas	6¼ %	May	1, 1983
93,000	Irving Oil	6½ %	March	1, 1981
100,000	Leeds Development	6¾ %	Oct.	1, 1988
236,000	M.E.P.C. Properties	6¾ %	Aug.	1, 1982
250,000	Metropolitan Stores	6½ %	Feb.	1, 1984
150,000	Miron Ltd.	6¼ %	June	15, 1986
100,000	Nurses Training School	6½ %	June	1, 1969-86
189,000	Peace River Oil	6 %	June	15, 1981
100,000	Peace River Oil Pipeline	6 %	Nov.	15, 1983
40,000	Piuzé Transport	7 %	Oct.	1, 1969-70
100,000	Place Laurier	6¾ %	Dec.	1, 1967-81
75,000	Price Brothers	5¾ %	Dec.	1, 1982
100,000	Quebec Telephone	6 %	Nov.	1, 1977
100,000	Quebec Natural Gas	5¾ %	April	1, 1985
100,000	Revenue Properties	6½ %	Nov.	15, 1973
200,000	RoyNat Ltd.	6 %	Jan.	15, 1979
130,000	St. Hyacinthe Shopping Centre	7 %	Jan.	3, 1967-76
92,000	Sangamo Ltd.	6 %	Dec.	15, 1982
100,000	Sicard Ltd.	6½ %	Oct.	1, 1982
250,000	Simpsons-Sears Acceptance	6¾ %	Feb.	1, 1980
84,000	Sobey Leased Properties	7 %	March	1, 1985
100,000	Soucy, F. F. Ltd.	6½ %	Dec.	1, 1975
100,000	South Nelson Forest Products	6¾ %	Feb.	1, 1984

# U.S. pay

Par Value

200,000	St. Lawrence Corp.	6¾ %	June	15, 1980
145,000	Steinberg Shopping Centres	7%	Feb.	15, 1985
300,000	Traders Finance	6%	Oct.	15, 1982
100,000	Union Acceptance	7¼ %	Feb.	15, 1980
50,000	United Towns Electric	7%	May	1, 1985
100,000	Union Gas	5¾ %	Aug.	15, 1983
50,000	Wandlyn Motels	7%	Oct.	1, 1983
100,000	Western Pacific Products	6½ %	Dec.	31, 1981
100,000	Trans-Canada Pipe Lines (convertible notes)	5½ %	Jan.	1, 1987

Common Stocks

<i>Oil and Gas</i>		<i>Iron and Steel</i>	
7,300 shares	Alberta Gas Trunk Line	8,350 "	Algoma Steel
7,000 "	Calgary & Edmonton	8,500 "	Dominion Foundries & Steel
11,000 "	Central del Rio	10,400 "	Page Hersey Tubes
7,800 "	Hudson Bay Oil & Gas	13,975 "	Steel Company of Canada
7,870 "	Imperial Oil		
5,650 "	Texaco Canada Ltd.		
10,000 "	Great Plains Developments		
<i>Mines and Metals</i>		<i>Banks</i>	
		1,500 "	Bank of Montreal
		1,500 "	Canadian Imperial Bank of Commerce
8,500 "	Aluminum Ltd.	1,500 "	Banque Canadienne Nationale
7,400 "	Geco Mines Ltd.	1,600 "	Royal Bank of Canada
7,000 "	Hollinger Mines		
5,000 "	International Nickel Co.		
5,000 "	McIntyre Porcupine		
8,000 "	Noranda Mines	450 "	<i>Miscellaneous</i>
10,000 "	Rio Algom Mines	7,000 "	Canada Packers "B"
		3,500 "	Canada Steamship Lines
		2,600 "	Chinook Shopping Centre
		10,000 "	Distillers Corp. - Seagrams
		13,800 "	Dominion Glass
13,260 "	<i>Paper and Lumber</i>	10,000 "	Hudson Bay Co.
17,000 "	International Paper Co.	10,000 "	Industrial Acceptance Corp.
15,000 "	MacLaren Power & Paper "A"	15,000 "	M.E.P.C. Properties
	MacMillan, Bloedel & Powell	15,000 "	Moore Corporation
	River	3,000 "	Soucy Inc., F. F.
3,600 "	Price Bros.	4,300 "	Hiram Walker - Gooderham & Worts

*The University Capital Grants Fund*  
Holdings as at March 31, 1964

*Canada Bonds*

Par Value

\$ 250,000

\$ 4,875,000 Canada  
4,305,000 Canada  
7,040,000 C.N.R.  
3,725,000 Canada  
2,000,000 Canada  
1,950,000 Canada

Treasury Bills

3¼ % Oct. 1, 1964  
3¼ % Dec. 15, 1964  
5½ % Dec. 15, 1964/71  
3½ % Feb. 1, 1965  
3¾ % Sept. 1, 1965  
3½ % Feb. 1, 1966



## *Members*

*Chairman:* COLONEL DOUGLAS B. WELDON

*Vice-Chairman:* MR. GÉRARD FILION

REV. JEAN ADRIEN ARSENAULT

MRS W. J. DORRANCE

MR MARCEL FARIBAULT

DR G. EDWARD HALL

DR HENRY D. HICKS

MR D. PARK JAMIESON

DR RAOUL JOBIN

MR STUART KEATE

RIGHT REV. MONSIGNOR BASIL KUSHNIR

PROFESSOR LUC LACOURCIÈRE

MR F. LYNCH-STANTON

DR C. J. MACKENZIE

REV. RABBI DAVID MONSON

MR TREVOR F. MOORE

DR J. W. T. SPINKS

MR SAMUEL STEINBERG

MME VICTOR TRÉPANIÉ

BRIGADIER J. M. S. WARDELL

MR GERALD M. WINTER

## *Investment Committee*

MR GRAHAM TOWERS, *Chairman*

MR MARCEL FARIBAULT

MR G. ARNOLD HART

MR J. G. HUNGERFORD

COLONEL DOUGLAS B. WELDON

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*Associate Director:* EUGÈNE BUSSIÈRE

*Assistant Director (Arts):* PETER M. DWYER

*Secretary-Treasurer:* LILLIAN BREEN

*Supervisor of Scholarship Programme:* HENRI CHARBONNEAU

*Chief of Information Services:* LANGEVIN COTÉ

*Secretary, Canadian National Commission*

*for Unesco:* LEWIS PERINBAM

## *Address*

THE CANADA COUNCIL

One Forty Wellington Street, Ottawa

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