



Photo: Kevin O'Hara



Highlights and Other Reports

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On the facing page:

Top. Djanet Sears, winner of the Governor General's Literary Award for Drama for her play *Harlem Duet*, receives her scroll from His Excellency the Right Honourable Roméo LeBlanc.

Centre. Cha-Locos performs the music of the Afro-Peruvian and Afro-Venezuelan cultures. The group has performed at a number of festivals, and released several recordings. It was featured in the Toronto venue of the Canada Council for the Arts Showcase of Culturally

Diverse and First Peoples Music Artists in November 1998.

Bottom. Chinook Winds' performance "Cultures around the Fire – from the Mayan to the Inuit" at the First Peoples Arts Conference.

Endowments and Prizes



Chairman Jean-Louis Roux (left) presenting the 1998 Virginia Parker Prize to New Brunswick pianist Richard Raymond. The \$25,000 prize is awarded annually to young performers of classical music who demonstrate outstanding talent and musicianship.

The Canada Council for the Arts manages and awards over 100 prizes, awards and fellowships each year through its Endowments and Prizes Section. Many were created by bequests and donations from individuals and corporations across Canada.

1998-1999 Highlights :

Cellist Yo-Yo Ma was awarded the triennial Glenn Gould Prize.

The J.W. McConnell Family Foundation donated two fine cellos to the Council's Musical Instrument Bank.

The Council established the Governor General's Awards in Visual and Media Arts under the patronage of His Excellency the Right Honourable Roméo LeBlanc, Governor General of Canada.

The Council announced that it is seeking a permanent donor for two magnificent Stradivari violins on loan to the Council until September 1999.

The Canada Council for the Arts Molson Prizes were awarded to Jeanne Lamon (Tafelmusik) and Michael J. Trebilcock (University of Toronto).

The Killam Prizes were awarded to Dr. Albert J. Aguayo (Centre for Research in Neuroscience at McGill University), Dr. Maurice A. Bergougnou (University of Western Ontario) and Dr. Walter Hardy (University of British Columbia).

The Governor General's Literary Awards were presented to 14 outstanding Canadian writers, illustrators and translators at Rideau Hall by the Governor General of Canada.

M. Joan Chalmers donated \$100,000 to increase the amounts available for awards through the Jean A. Chalmers Fund for the Crafts.

First Peoples Arts Conference – To See Proudly

Advancing Indigenous Arts Beyond the Millennium

One of the Council's greatest achievements this year was the organization of a historic gathering of Aboriginal artists from every part of Canada and from around the world for the first-ever Aboriginal Arts Conference, To See Proudly - Advancing Indigenous Arts Beyond the Millennium.

In September 1998, over 200 delegates came together at the Canadian Museum of Civilization in Hull, Quebec, to spend the next four days celebrating, sharing, questioning and debating Aboriginal arts.

The dream of a national conference had been nurtured by the First Peoples Advisory Committee for almost a decade, and when new funding became available to the Canada Council in 1997, it was time to put ideas into action. The First Peoples Advisory Committee and the First Peoples Secretariat worked tirelessly to bring the conference to fruition.

In recent years, the Council had stepped up its support for Aboriginal artists, increasing the number of Aboriginal artists and arts organizations applying and receiving grants for their work. The Council now has Aboriginal programs in every discipline, and Aboriginal officers in dance, music, theatre and writing and publishing. The conference was a culmination of the significant steps taken by the Council this decade to put action behind its commitment to Aboriginal arts, creating awareness of the work that has been done and looking at directions for the future.



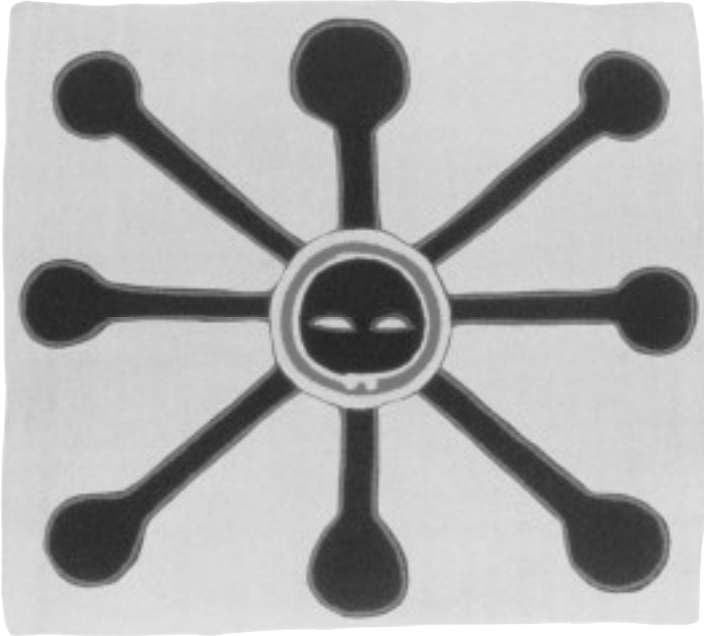
Photo: Jeffrey Thomas



Photo: Jeffrey Thomas

Above. World-renowned architect Douglas Cardinal gave the keynote address to open the conference.

Popular movie actor Adam Beach hosted the emerging artists showcase – Bring on the Millennium.



Jessie Oonark's *The Moon* was used to symbolize the Conference. The art work is part of the holdings of the Canada Council Art Bank. Its use was made possible by the Public Trustee for the Northwest Territories, estate of Jessie Oonark.

On 24 September, the conference began with a series of readings that underscored the ongoing power of the storytelling traditions of Aboriginal peoples, followed by the opening ceremonies, whose keynote speaker was Douglas Cardinal, the Métis designer of the Canadian Museum of Civilization. That evening, the Emerging Artists Showcase, emceed by Saulteaux actor and *Smoke Signals* star Adam Beach, featured exciting new artists from Aboriginal nations throughout the country.

Topics at the panels and plenary sessions ranged from an overview of disciplinary arts practices, to conflicts in the arts landscape, art as community cultural development and models for indigenous arts policy.

Evenings were devoted to celebrating Aboriginal arts. *Telling It Like It Is*, the theatre

showcase on the evening of Day Two, featured performances by Cree performer/writer Margo Kane and the Kehewin Native Performance and Resource Network, as well as the official opening of *Visual Impact: Aboriginal works in the Canada Council Art Bank*. Both events took place at the National Arts Centre in Ottawa.

Day Three ended with a traditional feast and readings by authors Maria Campbell and Bernard Assiniwi, followed by a celebration of Aboriginal performing arts that featured the Jani Lauzon Band, Chinook Winds, and Jerry Alfred and The Medicine Beat.

A final report on the findings and recommendations of the conference will be published by the Council and sent to all delegates, along with a CD-ROM documenting the event. Since the conference, a video on How to Apply to the Canada Council has been completed in Inuktitut and will be distributed to Inuit arts organizations, media outlets and other stakeholders. Ongoing Aboriginal programs have been revised to better meet the needs of their targeted communities.

The need for the Canada Council to reach out to the Aboriginal community and make itself better known and understood was a key message that came out of the conference. For many artists, this conference was the first point of access to the Council, and all agreed that a commitment to maintaining an ongoing dialogue is essential.

Showcase of Culturally Diverse and First Peoples Music Artists

In 1990, recognizing the need to ensure that its activities reflected Canadian realities, the Canada Council for the Arts identified cultural diversity as one of its priorities for the next decade. Five years later, with the publication of its strategic plan, the Council reiterated its commitment to assisting artists of culturally diverse backgrounds and from Aboriginal communities achieve recognition and excellence. And in 1998, thanks to new funds granted by Parliament, the Council was able to realize a long-nurtured dream of introducing the musical treasures it had discovered throughout the country to as many Canadians as possible.

Demographic changes in Canadian society have brought to the front many talented musicians performing classical and popular music of non-Western traditions. What was once defined as ethnic music has now been redefined as world music, and with this redefinition a vastly expanded audience has developed. A corresponding growth has occurred within the Aboriginal music community, encouraged

by the creation of a Juno award for Aboriginal music artists.

Despite this explosion of musical creativity, there remains a gap between culturally diverse and Aboriginal artists and their potential audience. In fact, although many of these artists receive Council grants for the creation and production of their work, very few of them tour outside their home markets. By addressing the vital link between creators, performers and presenters, the Council's three one-day showcases played an important role in developing increased audiences and markets for culturally diverse and Aboriginal artists.

The showcases took place at the du Maurier Theatre Centre in Toronto on Saturday, 14 November, La Maison de la culture Frontenac in Montreal on Sunday, 15 November and the Centennial Theatre Centre in Vancouver on Sunday, 22 November 1998 in front of full houses in all three venues along with a few hundred viewers joining us via the Web.

The artists who performed at the showcases were professional culturally diverse and Aboriginal music artists working in contemporary, traditional, classical, folk, jazz, spoken word and musique actuelle. These 48 artists were selected by a national peer assessment committee from a competition of more than 250 applicants.

Featured Canadian artists came from varied cultures including those of Brazil, Burkina Faso, China and the Dominican Republic and Madagascar. As well, there were Inuit, Algonquin/Objibway/Cree and Métis music artists from Tuktoyaktuk, Iqaluit, Sudbury and Edmonton.

The impact of the meeting of 48 artists and 60 to 70 presenters has led to a vast increase in the number of culturally diverse and Aboriginal artists performing to Canadian audiences. Not only are these artists being introduced to Canadian audiences from Dawson, B.C. to Halifax, but in some instances to audiences as far away as Bremen, Germany. The



Photo: David Cooper



Performers from the Music Showcases. *Upper left:* Montreal-based Liu Fang performs on the pipa and the zheng, ancient traditional instruments of China. *Upper right:* Jerry Alfred and the Medicine Beat. Jerry Alfred is a Northern Tutchone speaker from Pelly Crossing, near Whitehorse. His first recording, *Etsihon*, won the 1995 Juno Award for Aboriginal Music. *Lower left:* Uzume Taiko Ensemble, Canada's first professional taiko group, tours widely across Canada and Europe performing music based on the Japanese drumming tradition. *Lower right:* Joaquin Diaz performs the "merengue tradicional," the folk music of the Dominican Republic.

showcase also had a dramatic influence on the increase in the number of requests for tour support from the Canada Council. Among the 25 tours recently recommended for funding there were 11 by

culturally diverse and Aboriginal artists or 44% of successful applicants.

The showcases, a collaboration between the Canada Council, presenters, agents and

managers and artists, have allowed audiences to experience the full and diverse wealth of contemporary Canadian music.

The Canada Council Art Bank

The Art Bank surpassed its revenue objective of \$1,100,000 in 1998/99 with an income of \$1,138,000.

Marketing initiatives included advertising in Access Ottawa, participating in the Ottawa Business Show in April 1998 and the 14th Annual International Business World Exhibition in Montreal in September 1998.

During 1998-1999, of the 257 signed contracts, there were thirteen new clients, of which five were corporate rentals.

The focus this past year was on finding less expensive quarters, and the Art Bank will be relocating its warehouse as of August 1999,

lessening rental costs from over \$1 million to approximately \$460,000 per year, and bringing the Art Bank to a break-even position in fiscal year 2000-2001.

Earlier this year, Council Director Shirley L. Thomson paid tribute to the work of Luke Rombout, who was instrumental in reenergizing the Art Bank program and giving it new direction. "His leadership, wisdom and perseverance in turning around the Art Bank and setting it on the right track essentially saved this innovative and important publicly funded initiative from being shut down. We all owe Luke Rombout our gratitude for his unswerving determination to sustain this imaginative public institution."

Public Lending Right Commission

The Public Lending Right (PLR) Commission makes payments to Canadian authors for the availability of their books catalogued in Canadian public and university libraries, according to the PLR program's eligibility criteria.

In 1998-99, the PLR Commission celebrated its 13th year of operation, with continued growth in the number of authors and titles receiving payment. A total of 11,602 authors, an increase of 3.9% over 1997-1998, received PLR

payments totalling \$8,059,252 for their 42,785 titles found in the sampled libraries. As a result of this growth, the hit rate (the amount paid each time an eligible title is found in one of the sampled libraries) fell to \$37.80, from \$39 last year, a decrease of 3%, and the payment ceiling, the maximum any one author could earn was \$3,780, down from \$3,900 in 1997-1998.

There were three points of focus in the work of the Commission over the past year:

• PLR sampling methods

Most provinces are developing province-wide catalogues of their holdings in public and/or university libraries and often both. The Commission is undertaking a survey to find out how many of these amalgamated systems exist, and if and how the Commission could modify its own sampling procedures to take this data into consideration.

• **PLR legislation**

It has been the PLR Commission's intent for some time to seek a more stable footing for the public lending right program. Legislation issues will be featured in the upcoming international PLR conference, and further inspiration and encouragement may develop from a

closer look at our counterparts in other countries who enjoy legislative protection for their programs.

• **3rd International Lending Right Conference**

Commission energies have been devoted throughout the year to planning the 3rd International PLR conference

to be held at the National Library of Canada from 1-4 October 1999. Representatives from 25 different countries have been invited to attend, 14 of which already have full-fledged PLR programs.

Canadian Commission for UNESCO

The Canadian Commission for UNESCO has been housed within the Canada Council since the Commission was established in 1957. Helping to further cooperation in the fields of education, the sciences, culture, and communication was seen as crucial as ensuring military and economic security. Given current historic developments, UNESCO's vision of peace, built upon cooperation among all peoples at the intellectual level, is needed now as much as it has ever been.

Activities

The Canadian Commission's many activities over the course of the year illustrate its role in advising the government of Canada in its relations with UNESCO and acting as a coordinator for the many groups and individuals interested in UNESCO's work and programs. These activities include, among many others, the following:

- organization of a North American preparatory meeting for the World Conference on Higher

Education (Paris, October 1998), and representation on the Canadian delegation at the Conference

- organization of a North American regional preparatory meeting for the upcoming World Science Conference (Budapest, June 26-July 1 1999)
- follow-up to the Intergovernmental Conference on Cultural Policies for Development, (Stockholm, March-April 1998);

Strategic Plan

The process of re-examining the Commission's mandate has now been in motion for over a year. After absorbing 50% cuts in both budget and personnel in the mid-1990s, there was a feeling among Commission members that the organization needed to reassess its basic direction and mandate. A new Strategic Plan for the Commission was developed by a Task Force and the Executive Committee. The Strategic Plan recommends, among other

things, formalizing relations with the Commission's various partners through administrative agreements, refining the Commission's structure to make it more flexible and better able to respond to a rapidly changing environment, and increasing the Commission's advocacy role.

Culture of Peace

Tying all these elements together is the overarching idea of a "Culture of Peace." Peace cannot rest simply on political and economic accords between governments, but also depends on respect for human rights and the vigorous promotion of tolerance and mutual respect. This is not a concept unique to UNESCO. Indeed, Canada's own Foreign Minister, Lloyd Axworthy, recently stated that "human rights and fundamental freedoms, the right to live in dignity, with adequate food, shelter, health and education services, and under the rule of law and good governance,

are as important to global peace as disarmament measures. We are now realizing that security cannot be limited to the state's domain, but must incorporate civil society." Such is the work of the United Nations, UNESCO and the members of the Canadian Commission.

In preparation for the year 2000, which will be the International Year for a Culture of Peace, the Canadian Commission for UNESCO is developing a kit which highlights UNESCO human-rights instruments against the backdrop of the 50th Anniversary of the Universal Declaration of Human Rights. In January and March 1999 the Commission held the first in an ongoing series of consultations with educators and others helping to promote the notion of a culture of peace in Canada. These consultations and follow-up activities are set to continue into the Year 2000.