

Annual Report



04-05



Canada Council
for the Arts



Cover: Gillian Smith, in *Dragging the Volga*,
Trip Dance Company. Photo: Paul Martens.



Canada Council
for the Arts

Conseil des Arts
du Canada

www.canadacouncil.ca

48th Annual Report

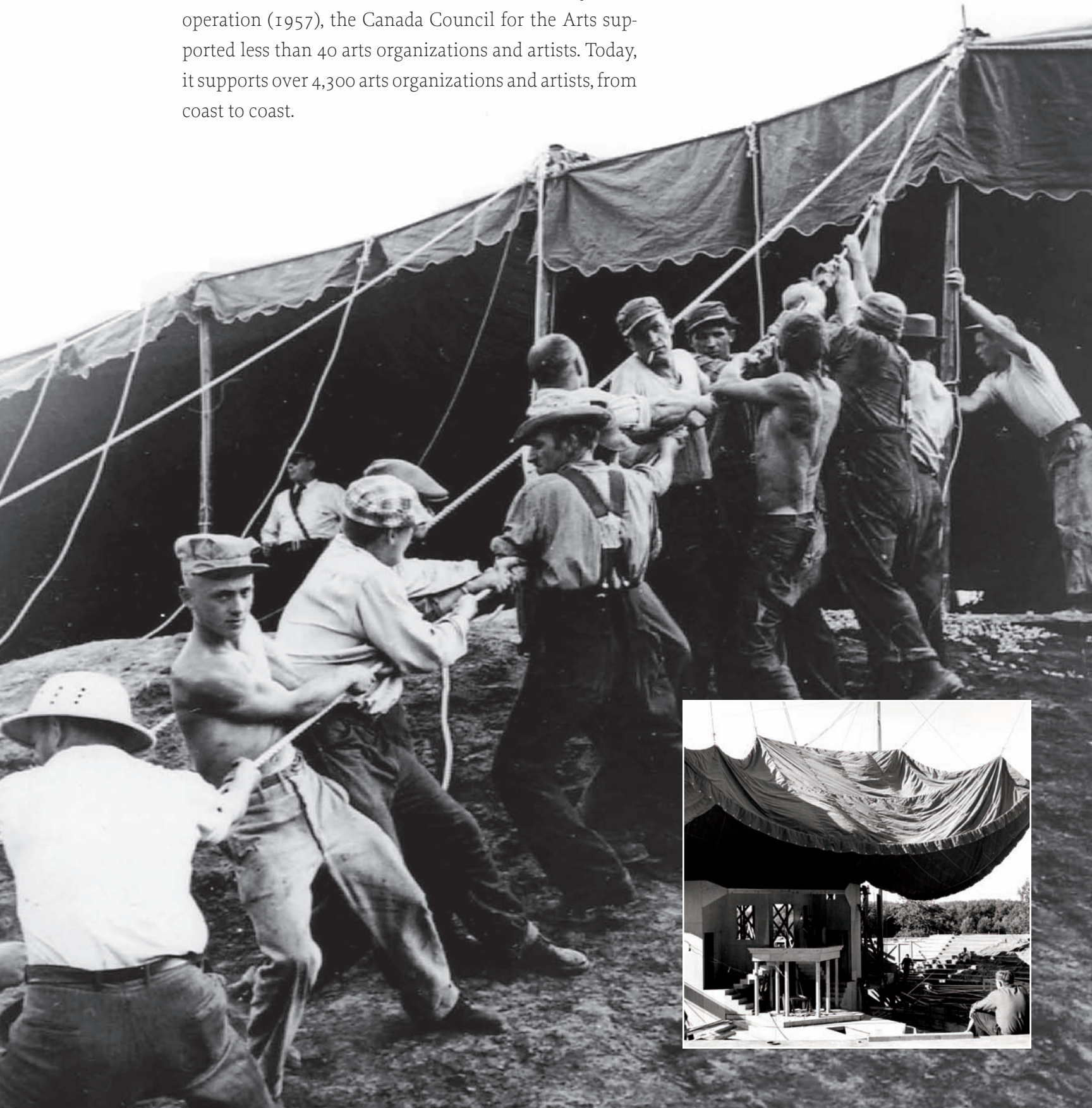
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Canada

The foundations of Canada's cultural life were built in the 1950s. In its first year of operation (1957), the Canada Council for the Arts supported less than 40 arts organizations and artists. Today, it supports over 4,300 arts organizations and artists, from coast to coast.



The building of the Stratford Festival of Canada in 1953.
Images courtesy of the Stratford Festival of Canada Archives. Photos: Peter Smith

Canada Council for the Arts

The Canada Council for the Arts is a national arm's-length agency created by an Act of Parliament in 1957. Its role is "to foster and promote the study and enjoyment of, and the production of works in, the arts." The Council offers a broad range of grants and services to professional Canadian artists and arts organizations in music, theatre, writing and publishing, visual arts, dance, media arts, and interdisciplinary and performance art. It also seeks to raise public awareness of the arts through its communications, research and arts promotion activities.

The Council awards prizes to over 100 artists every year. It administers the Killam Program of scholarly awards, the Governor General's Literary Awards and the Governor General's Awards in Visual and Media Arts. The Canadian Commission for UNESCO and the Public Lending Right Commission operate under its aegis. The Canada Council Art Bank contains 17,500 works of contemporary Canadian art which are rented to the public and private sectors.

The Canada Council is overseen by an 11-member Board. The Chair, Director and Board members are appointed by the government. The Council relies heavily on the advice of artists and arts professionals from all parts of Canada; some 750 serve annually as peer assessors, or jurors. The Council also works in close co-operation with federal and provincial cultural agencies and departments.

The Canada Council for the Arts reports to Parliament through the Minister of Canadian Heritage. Its annual parliamentary appropriation is supplemented by endowment income, donations and bequests. Its accounts are audited by the Auditor General of Canada and included in the Annual Report.

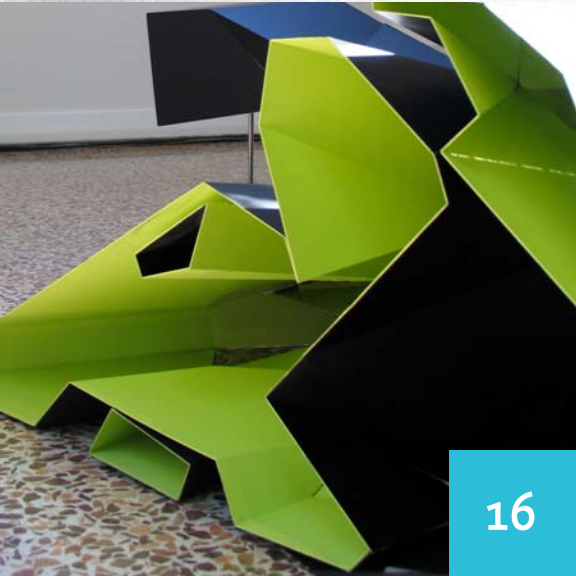
In 2004-05, the Council awarded some 6,100 grants to artists and arts organizations and made payments to 14,441 authors through the Public Lending Right Commission. Grants, payments and awards totalled \$132.3 million.



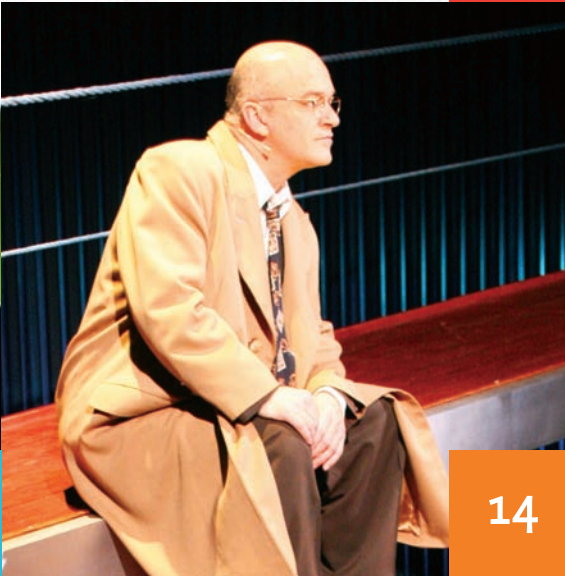
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The 2004-05 Annual Report of the Canada Council for the Arts and supplementary information on grants, services and awards are available at www.canadacouncil.ca

Report of the Chair



When I was appointed Chair of the Canada Council for the Arts in the fall of 2004, I said how honoured I was to have such a key role in an organization that has played such an important part in my own life as an artist. In my training at the National Ballet School, and in my career as a dancer with the National Ballet of Canada, I was well aware of the crucial influence the Council has in the health and long-term well-being of organizations as well as in the careers of countless artists.

My experience as a working artist — and one associated with a major arts organization — also made me wonder about how money was distributed. Seeing first-hand how a ballet company has to scrimp, cajole, beg and borrow in order to keep a production going or a show on the road, I was naturally anxious that more money be made available to train dancers, commission works, mount shows and take them across the country and around the world. I was also well aware that the average income of a dance professional in Canada was extremely low — in 2001 it was estimated to be \$14,587. The needs were obvious. The solutions seemed equally obvious.

My new role as Chair has given me an additional perspective. The Canada Council has the responsibility of supporting professional arts in every region of the country, in disciplines both traditional and emerging, from the classical to the cutting-edge. It must respond to the very real explosion in the arts in the last decade, as well as to the changing needs of a rapidly changing population. It must do all of this with a budget that hasn't kept up with the demand.

The board of the Canada Council — and I thank my colleagues on the board for the tremendous support and encouragement they have given to me in my first months as Chair — and many arts professionals are of the view that the Council is woefully under-funded. There is not enough money to do the things that need

to be done to give Canadians the artistic choices they want. Arts organizations are over-stretched and under-resourced. Artists survive on income that is less than three-quarters the national average.

The renewal of funding under the Tomorrow Starts Today initiative is a good start in addressing the long-term needs of the arts in Canada. The Canada Council looks forward to working together with the arts community and the government to ensure that the arts are an integral — and stable — part of the country's fabric. To put us firmly in the ranks of those countries that know the arts are not a diversion from life, but rather an essential part of life. As necessary to communities as pavement and pipes.



Canada Council Chair Karen Kain, with Marie Clements, 2004 Canada-Japan Literary Award-winner and Minister Masaya Fujiwara, at the awards ceremony, Embassy of Japan, December 2004. Photo: Patrick Doyle/CP Images.

“The arts captivate and enrich us.
And the value they bring to our lives spreads
outwards in wide and positive circles.”

The arts matter. They are important to our communities, from medium-sized towns to big cities. They are important to our children's development. They tell us who we are and where we've come from. They recount the stories that are part of our shared heritage and part of the new Canada. They define what we stand for, and help us figure out where we want to go. They express our unique identity dramatically, and distinctively, to the world.

But beyond that, they are important for what they bring to us as individuals. Not as consumers, or cogs in the economic wheel, but as thinking, feeling, human beings. Passion for the arts is a reciprocal thing. We all know about the passionate artist. But there is also the passionate participant — each and every member of all those audiences, each and every reader, each and every viewer of a work of art. The arts captivate and enrich us. And the value they bring to our lives spreads outwards in wide and positive circles.

I bring to my role of Chair the perspective and concern of an artist — and many artists have told me that my appointment has filled them with hope. But I also bring to my role as Chair the perspective of a passionate lover of the arts. As I know all Canadians are in their hearts.

Tomorrow does start today.

A handwritten signature in black ink, appearing to read 'K. Kain', with a stylized flourish at the end.

Karen Kain, C.C.
Chair

Report of the Director



“Canada is cool,” said Britain’s authoritative *The Economist* not long ago. And with reason. Canada is increasingly seen abroad as vibrant, cosmopolitan and forward-looking, with an arts scene that is cutting-edge and innovative. Whether it’s Chris Landreth’s Oscar-winning animated film *Ryan*, Édouard Lock’s innovative dance creation *Amelia*, the singing of Measha Brueggergosman, the art of Rebecca Belmore at the Venice Biennale, or the writing of Yann Martel or Wajdi Mouawad, Canadian artists have caught the world’s imagination.

It has taken close to 50 years to get the Canadian arts scene to the point where its artists habitually rank among the world’s best. Through enlightened public support for the arts, Canada has been able to develop an arts landscape that stands among the best. But there are significant signs of stress in the arts infrastructure. Many arts organizations, large and small, are finding it difficult to sustain themselves. The proportion of revenue of major arts organizations that comes from the Council has decreased dramatically — from 23 to 7 per cent. A diminishing percentage of artists is able to count on support from the Council and other funding bodies. The necessity of developing new audiences among the young remains a tremendous challenge throughout the arts community — especially in the face of low-cost entertainment and an abundance of technological diversions.

In 2004-05, the Canada Council applied its resources and its imagination to many of these issues. It continued to make excellence a priority in its funding decisions. It supported sound management, innovation, audience development and community outreach in arts organizations. It modernized its approach to individual grants in the visual arts. It maintained a key focus on youth, as well as on the burgeoning culturally-diverse and Aboriginal arts communities. It promoted arts and learning as something of intrinsic value, and

of lasting social and economic benefit. It worked to establish partnerships and networks to pursue common cultural goals.

The Council welcomed (along with 1,000-plus municipalities represented by the Federation of Canadian Municipalities) the renewal of arts and culture funding for the next five years under the Tomorrow Starts Today initiative. At the same time, however, it emphasized that maintaining long-term stability and sustaining excellence are challenges that need to be addressed.

During the last two years, the Council has been engaged in broad consultations and dialogue about the future of the arts in this country, and the role of the Canada Council in that complicated ecology. These discussions have been stimulating, far-reaching and reflective of the dynamic nature of the arts in Canada.



Canada Council Director John Hobday, with Miriam Toews, 2004 Governor General's Literary Award-winner (fiction) and Gilles Ouellette, President and CEO, Private Client Group and Deputy Chairman, BMO Nesbitt Burns, at Rideau Hall, November, 2004. Photo: Lipman Still Pictures.

In the last few months, the Council's board and staff have put the final touches on a corporate plan for the three-year period 2005-08. Under the broad objective of sustaining excellence, its major goals are to focus on creation, production and dissemination; expand the arts-funding infrastructure; and foster greater knowledge and appreciation of the arts.

To sustain excellence is key to the Council's over-all objectives. This means helping arts organizations and artists reach a high level of artistry — and making the arts stronger and more resilient. Integral to this are nurturing creativity, making the arts more accessible, and working in partnership with others in the arts community. All of this, of course, translates into stable and long-term funding.

Some 50 years after the Canada Council's creation, the arts in Canada are at a crossroads. The challenges ahead — unlike anything remotely considered at mid-century — require boldness and imagination, similar to the transforming vision that led to the creation of the Canada Council in 1957.

During all its deliberations, the Council is constantly mindful that it is working on behalf of some of the most exciting artists in the world. It is also aware that Canadians increasingly want to see, and applaud, these artists. The growing achievements of Canadian artists, here and abroad, are both motivation and reward.

My deep appreciation goes to the Council's Chair, Karen Kain, and its board members, past and present, for their inspiring dedication. My sincere and heart-felt thanks goes as well to all the staff at the Canada Council, who work with such devotion and commitment on behalf of artists, and for the benefit of all Canadians.



John Hobday, C.M.
Director

The Canada Council's Destination Statement

The Canada Council works toward a future in which the arts are central to our personal and shared lives as Canadians, where:

The Arts	Artists	Arts organizations
<ul style="list-style-type: none"> • are a vibrant source of community and national values and pride • reflect the diversity of Canada • represent Canada to the world as a dynamic, creative, innovative and cosmopolitan country. 	<ul style="list-style-type: none"> • realize their full creative potential and produce outstanding works of art • are valued by their fellow citizens as key contributors to the creative and intellectual life of Canada 	<ul style="list-style-type: none"> • are vigorous and resilient both artistically and organizationally • ably serve their art form or practice, their audience and their communities



The Year in Review

In 2004-05, the Canada Council awarded some 6,100 grants to artists and arts organizations. It made public-lending-right payments to over 14,400 authors, and awarded prizes to over 100 artists and scholars. Grants, payments and awards totalled \$132.3 million.

Clockwise, from upper left: *White Thread*, by Rebecca Belmore, inkjet on watercolour paper, 2003 (photo: Donna H. Hagerman); Miriam Toews and Roméo Dallaire, 2004 Governor General's Literary Award-winners, respectively, in fiction and non-fiction (photo: Chris Mikula, reprinted with permission of *The Ottawa Citizen*); *The Suicide*, by Nikolai Eardman, Boca del Lupo theatre company and Banquito Teatro (promotional photo: Bill Thomas); David Cox, *FIRE...where there's smoke*, Judith Marcuse Projects (photo: David Cooper); *Spa*, 1999, by Lynne Cohen, winner of 2005 Governor General's Award in Visual and Media Arts, dye coupler print, 80,6 x 102,1 cm, National Gallery of Canada.

Council-supported films go to the Oscars™*

Two Canada Council-supported films, *Ryan* and *Hardwood*, earned Oscar nominations earlier this year for filmmakers Chris Landreth and Hubert Davis. *Ryan* went on to win the Oscar for best animated short film. The film tells the affecting story of Ryan Larkin, a visionary animator who was himself nominated for Oscars in 1969 and 1972, and who now panhandles on the streets of Montreal. The film combines documentary with animation, in a style that Landreth calls “psychological realism.”

“It is a great honour to be recognized for this film – it was a labour of love for almost four years,” Landreth said at the Oscar ceremony. “Ryan Larkin is a ... genius, and I wanted to be able to tell his story in an original and visually expressive way.” At the televised ceremony, Landreth acknowledged the support of the Council, which provided \$60,000 in funding in 2001. *Ryan* has won more than 40 prizes, at film festivals in Cannes, Annecy, Spain and Hiroshima; it has appeared at over 100 film festivals around the world.

Below: stills from *Ryan*, by Chris Landreth, produced by Copper Heart Entertainment and the National Film Board of Canada. Photos © Copper Heart and NFB; all rights reserved.



Above: Mel Davis in *Hardwood*, directed by Hubert Davis, produced by Peter Starr (NFB) and Erin Faith Young (Hardwood Pictures Inc.) Photos: Nicole Gurney ©2004 Hardwood Pictures Inc., all rights reserved.

Hubert Davis received \$16,000 from the Canada Council in 2002 for his documentary entitled *Hardwood*, which chronicles the life of his father, Harlem Globetrotter Mel Davis. *Hardwood* was nominated in the short documentary film category. Both *Ryan* and *Hardwood* were co-produced by the National Film Board of Canada. Copper Heart Entertainment also co-produced *Ryan*.

The Council's Media Arts program provides support to a wide range of film and video genres, including animation, documentary, experimental and art-related films. While the NFB and Telefilm Canada are better known for their support of the film sector, the Canada Council often supports the research, creation and production of films in their earliest stages. Such was the case with another film that was internationally recognized, *Atanarjuat*, by Zacharias Kunuk, which won the Caméra d'or for best first feature-length film at the Cannes Festival in 2001.

A tale of operatic success

Filumena

Filumena is a story of passion and murder set in frontier Alberta. This new opera, which was jointly created by Calgary Opera and the Banff Centre and premiered in Calgary in 2003, is based on the fascinating and tragically true story of Filumena Lassandro, the last woman to be hanged in Alberta. Set in the early 1900s, the story recounts how a young immigrant woman becomes involved in a bootlegging scheme, which goes awry. A constable is murdered, and Filumena is hanged for being at the scene of the crime.

Filumena boasts music by Juno-nominee John Estacio and libretto by acclaimed Canadian playwright John Murrell (winner of the Canada Council's Walter Carsen Prize for Excellence in the Performing Arts in 2001). The team of Murrell and Estacio has produced an intelligent text coupled with an innovative and accessible musical score. The Banff Centre production presented at the National Arts Centre in Ottawa in the spring of 2005 received rave reviews. *Filumena* will be re-mounted by the Edmonton Opera in late 2005, at which time it will become the most-performed mainstage Canadian opera in the country's history.

Some 20 opera and music theatre companies are funded by the Canada Council. In an artistic discipline that poses many challenges, Calgary Opera is recognized as a leader in the production of new Canadian opera. Calgary Opera's sound management and strategic focus on audience development and outreach have given it the ability to extend its programming beyond traditional operatic works and explore specifically-Canadian subjects and themes. The Canada Council,

through the Opera / Music Theatre program and its investment in the Canadian Opera Creation Program through Opera.ca, has been key in supporting the momentum of new opera creation across the country.

The Canada Council supported the Ottawa production of *Filumena*, as part of Alberta Scene at the National Arts Centre, a two-week long showcase of the best of the arts from Alberta, helping mark the 100th anniversary of the province's entry into Confederation.

Filumena, Banff Centre and Calgary Opera, 2003. Photo: Don Lee / Banff Centre.



Spotlight

on dance

For a long time, dance artists have understood that dance not only has a creative power, but also a healing power. This aspect of dance is most eloquently expressed through projects of dance animation in the community. This past year, Douglas D. Durand, with the assistance of consultant Deborah Meyers, completed a work illustrating the range of practice in dance animation. The Canada Council-commissioned work will be published shortly.

Each personal story in the publication underlines the need for artistic experience in our daily lives and the influence that this has on the men, women and children who take part. As Candice Larscheid, a participant in projects of integrated dance, says, “As a person with a disability, the opportunity to express this unfinished, complicated lifestyle through my art, my dance, [is] a healing experience.”

Joe Laughlin, artistic director of the intergenerational dance residency Move It!, aptly sums up the urgent need for art in our lives: “Our society is at a place where people want to participate in creation because that’s what we do as humans.” The collection eloquently portrays the diverse approaches to dance animation in Canada, the power it has to bring people together, the countless collaborative possibilities explored by dance because of its inclusive, participatory nature, and its ability to nourish and preserve the diverse cultures that make up Canadian society.

On the performance side, Canadian dance artists continue to find new audiences. The Alberta company Decidedly Jazz Danceworks made its first cross-Canada tour thanks in part to the

organizational development program of the Council’s Flying Squad. Young Montrealer Dave St-Pierre was hailed as discovery of the year by the German dance magazine *Ballettanz*. And in publishing, Zab Maboungou, artistic director of Montreal’s Cercle d’expression Nyata Nyata, launched *Heya Danse! Poétique, didactique et historique de la danse africaine*, a major work on the foundations of African dance, published by Éditions du CIDIHCA.

David Cox, *FIRE...where there's smoke*, Judith Marcuse Projects.
Photo: David Cooper.



The curtain rises on **new** theatres

For many companies, the construction of a theatre is a major accomplishment, for it symbolizes the strong sense of belonging that an organization has within its community, and its cultural relevance. This year, the Council is delighted to see four of the companies it supports taking up residence in new premises.

In New Brunswick, the Théâtre populaire d'Acadie has contributed to the construction of a new performance hall, the Centre culturel de Caraquet, that is adapted to the needs of the arts community. In Moncton, the Théâtre de l'Escaouette has inaugurated its new performance hall thanks to support from the Caisses populaires acadiennes. In Toronto, Soulpepper Theatre will be moving into the Young Centre in the Distillery Historic District. With a threefold vocation combining performing arts, education and community outreach, the Centre is a unique joint venture between Soulpepper and George Brown College. It was designed by Thomas Payne of the internationally-renowned firm of Kuwabara Payne McKenna Blumberg Architects, of Toronto (winners of a 2004 Governor General's Award in Architecture). And in Calgary, Theatre Junction is currently renovating the oldest theatre in Western Canada (The Grand) and will launch its new season in November. The company, whose primary mission is to produce new Canadian plays, has staged several works by Governor General's Award-winners. It promises to be a mainstay in the cultural district of the Alberta city.

While some theatre artists have become more firmly established in their communities, others have embarked on tours that have won the acclaim of new audiences. Calgary's Old Trout Puppet Workshop toured Canada, from Jonquière to Victoria, with its critically-acclaimed and imaginative shows. The plays *Littoral* and *Incendies*, by the talented Montreal author and director Wajdi Mouawad, were introduced to delighted European audiences. Talented Canadian playwrights and theatre companies continue to put down roots both at home and abroad.



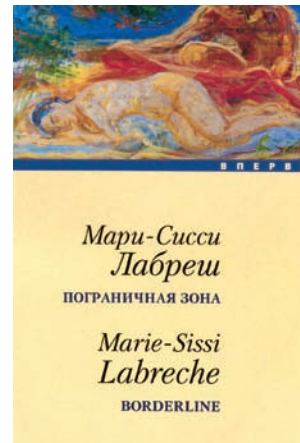
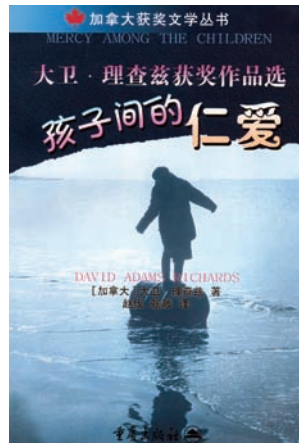
René Cormier in *Novecento: Pianiste*, by Alessandro Baricco, Théâtre Populaire d'Acadie.
Photo: Yvon Cormier.

Translating literary excellence

The Department of Canadian Heritage announced recently that it will contribute an additional \$500,000 in 2005-06 for the translation of works by Canadian authors through the Book Publishing Industry Development Program. This means that the Canada Council for the Arts will receive twice as much in

cellent reputation on the international literary scene.

This year, 124 international translation grants totaling \$435,000 were awarded for translations into 32 languages. Applications to the program increased by 10 per cent over the pre-



Covers of Canadian books in translation (from left): Margaret Atwood's *The Blind Assassin* in Bengali, David Adams Richards' *Mercy Among the Children* in Chinese, Yann Martel's *Life of Pi* in German and Marie-Sissi Labrèche's *Borderline* in Russian.

funding for the translation of Canadian literary works. As well, the Council will increase its investment in the promotion of works translated into French, English or an Aboriginal language, and published in Canada, to enhance their visibility among Canadian readers.

The Council's translation programs have contributed considerably to the international success of Canadian writers, helping pursue the ideal of dialogue between cultures. Today, Canadians are more familiar than ever with their own literature, and foreign publishers are constantly keeping an eye out for new works by Canadian authors. Established, well-known authors continue to find readers, but new, emerging voices are also capturing more attention from foreign publishers. Canadian literature, in short, is improving upon an already ex-

cellent reputation on the international literary scene. This year's translation list ran the gamut of fiction, nonfiction, drama, poetry and children's literature. Among the more popular choices: *Oryx and Crake* by Margaret Atwood, *Life of Pi* by Yann Martel, *A Sunday at the Pool in Kigali* by Gil Courtemanche, *Unless* by Carol Shields, *The Way the Crow Flies* by Ann-Marie MacDonald, *Music-Hall* by Gaétan Soucy, *Mercy Among the Children* by David Adams Richards, *Fences and Windows* by Naomi Klein, *Empire Lite* by Michael Ignatieff, *Paris 1919* by Margaret MacMillan, *Genèse des nations et cultures du Nouveau Monde* by Gérard Bouchard and *Mary Ann Alice* by Brian Doyle. Among the up-and-coming authors in demand are Shauna Singh Baldwin, Thomas Wharton and Marie-Sissi Labrèche. Translation not only gives a book a new language, it gives it a new life.

Continuity and change in the visual arts

Backed by its long tradition of support to creation, research and production, the Canada Council's program of grants to visual artists took on a fresh, more vigorous approach during the last fiscal year, despite limited financial resources. After five years of consultations and discussions between the Council and the arts community, a new, more flexible program has emerged, one that will have a lasting impact on the visual arts as a whole.

the work of visual artists and the advancement of the practice. The program formula is simple, with three components: travel, project and long-term grants. The long-term grant, which will provide annual support of \$40,000 for two years, acknowledges the support that artists make to the discipline and to research in the arts.

For almost 50 years now, the Council has adapted to changes in the visual arts world so that it can best promote the talents of Canadian artists. The effects of its support are tangible. This year, on the international scene, several artists have occupied the studio residences of the Council with singular style. These include Germaine Koh (in Berlin), Mathieu Beauséjour and Andrew Forster (in London), and Ron Terada and Edward Poitras (in New York).

Elsewhere, the architectural firm of Saucier + Perrotte represented Canada at the 9th International Architecture Exhibition of the Venice Biennale, with an exhibition that was enthusiastically hailed by the public. And, in its first season, the new Prix de Rome for Emerging Practitioners was awarded to Taymoore Balbaa, a promising young graduate who will intern with the prestigious Spanish architectural firm of Fernando Martin Menis. The Canadian visual arts market was also well represented, through Council support to gallery owners, at art fairs in New York, Chicago, Miami, Palm Beach and Berlin.



Germaine Koh (right) and Jade Rude, *HIGH NOON*, site-specific performance, or "ritualized meeting in the central business district of Toronto," corner of University Avenue and Front Street, Toronto, 13 May 2004, noon, 20 minutes.
Photo: Tracy Cocks

The program now addresses a complete range of activities and provides assistance of a kind that artists most need at different times during their careers. The changes reflect a common desire of the Council and the community to see a more substantial contribution to



View of "Found Objects," the exhibition by Saucier + Perrotte Architectes, Canadian Pavilion, 2004 Venice Biennale of architecture.
The work shown was part of a submission for the Canadian Museum for Human Rights.
Photo: Guillaume Sasseville.

Promoting Canadian dance to the world

In 2003, the Council's Audience and Market Development Office published *The Canadian Directory of Dance on Tour*, which was showered with praise by promoters, presenters and other arts professionals, and caught the attention of the British publication *International Arts Manager Magazine*. This past year, *Dance on Tour* continued to attract notice in international markets.

First, the new Canadian Embassy in Berlin featured the content of *Dance on Tour* in its new multi-media salon, one of Canada's most important new media centres abroad. Armed with its directory, the Council also participated in British Dance Edition in Cambridge, U.K. and the Düsseldorf Dance Fair (International Tanzmesse NRW) in Germany. Accompanied by key agents from several companies featured in the directory, the Council coordinated an

information booth to profile various Canadian companies available to tour within the European market. Showcases of Canadian companies were presented, including the audacious *Amour, acide et noix* by Daniel Lèveillé danse.

In Düsseldorf, the Council also organized *Reel Dance Canada*, a screening of Canadian dance on film in partnership with the Tanzmesse, the Toronto-based Moving Pictures Festival of Dance on Film and Video and Kathleen Smith, curator and artistic director of the Festival and of *Reel Dance*. Eleven dance films were screened, including *The Riders* by Sandi Somers (Calgary), *Pretty Big Dig* by Anne Troake (St. John's) and *Amelia* by Édouard Lock (Montreal).

International Arts Manager Magazine (IAM) produced a special edition with an insert featuring new dance compa-

nies profiled in the directory. IAM and the Council coordinated a joint launch of the supplement at the Arts Presenters Conference in New York; the event attracted some 4,000 arts professionals from over 20 countries.

As well, the Council's frequently-consulted *Dance on Tour* web site has expanded its listing to a total of 75 Canadian dance companies, updated its information and added a calendar of events.



Cori Caulfield and Crystal Pite,
Uncollected Work, Kidd Pivot.
Photo: Agnès Noltenius.

Inter-Arts

Exploring the new

Inter-artists are a resilient breed of artist who question conventional thinking and push the limits of our imaginations by inviting audiences to discover excellence in performance art, interdisciplinary work, new artistic practices and multidisciplinary festivals.

In 2004-05, more than 150 artists and arts organizations received funding from the Council's Inter-Arts Office. These included circus artists Leaky Heaven Circus (Vancouver) and Cirque Eloize (Montreal), new media artists Kondition Pluriel (Montreal), the urban arts duo of Wayde Compton and Jason de Couto (Vancouver), opera innovators David Wall and John Greyson (Toronto), performance artist Irene Loughlin (Vancouver), Aboriginal master mask-maker and interdisciplinary artist Victor Reece (Pender Island, BC), community organizations Red Tree

Collective (Toronto) and Common Weal Community Arts (Regina), as well as the socially-engaged ATSA (Montreal).

Festivals and series presenters also continued to create entry points for audiences to experience inter-arts work. Notable are the edgy performance art of Mountain Standard Time Festival in Calgary, the contemporary and inter-cultural Festival du Monde Arabe de Montréal, and the media art of Productions Recto-Verso's Mois Multi in Quebec City.

The web site for the program *Off the Radar: Initiatives in Critical Thinking* was launched in 2004-05. It features 32 critical essays about trends in inter-arts practices. Features range from dialogue about the nature of interdisciplinary work by Aboriginal artists (Vancouver) and workshops about women and girls

marginalized by the justice system (Winnipeg), to exchanges on street theatre (Shawinigan) and discussions about the body's relation to technology (Halifax).

Artist Catherine Sylvain (right), in *Petites détresses humaines et autres maux*, Festival de théâtre de rue de Shawinigan, Edition "États d'habiter", July 2004. Photo: JJRD.



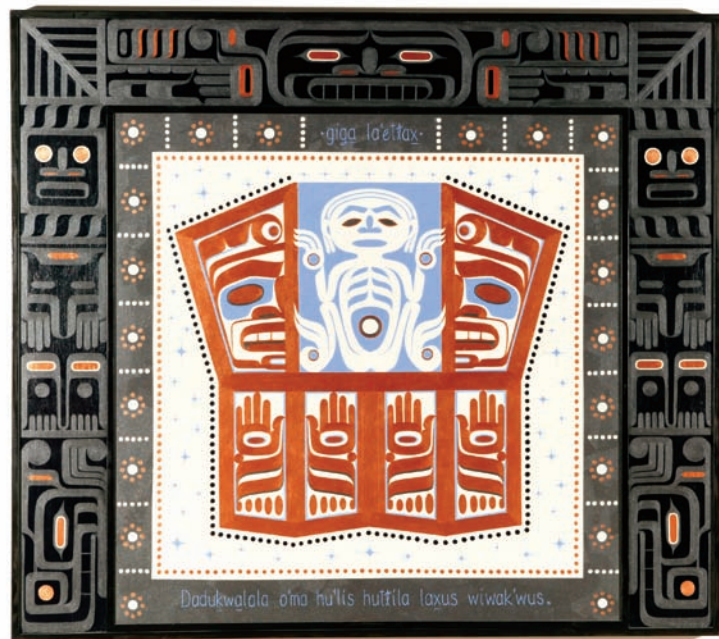
Traditional Aboriginal art forms get their due

In mid-2004, the Canada Council for the Arts launched a new program designed to help Aboriginal artists preserve and promote traditional Aboriginal visual art forms. These include basketry, appliqué, beadwork, weaving, traditional Aboriginal pottery/clay techniques and wood-, stone- and bone-carving. The Aboriginal Traditional Visual Art Forms program funds creation and production of traditional Aboriginal visual art forms, as well as research, preservation and dissemination.

The program was created because of a concern that traditional visual art forms are no longer passed down from generation to generation and risk disappearing completely if attention is not paid to preservation and evolution. The program will assist Aboriginal artists and arts organizations preserve traditional knowledge and allow them to pursue work into new and unique forms. Traditional Aboriginal visual artists were previously eligible for other Canada Council visual arts programs, but were often at a disadvantage because priority was often given to more contemporary art forms. The Council is providing \$300,000 a year over two years to support this pilot program.

In other news from the Aboriginal arts scene, Vancouver artist Rebecca Belmore was chosen to represent Canada at the 2005 Venice Biennale of Visual Art, the world's oldest and most prestigious venue for contemporary art. Belmore, an Anishinabekwe artist, addresses history, place and identity in her work, which includes sculpture, installation, video and performance. The Kamloops Art Gallery and UBC's Morris and Helen Belkin Gallery are mounting the exhibit. Canadian participation is coordinated

by the Canada Council, the Canadian Embassy in Rome and the National Gallery of Canada.



A Return to the Winter House (Panel 2), 2001, acrylic on wood, by Marianne Nicolson, Canada Council Art Bank. Photo: Richard Desmarais.

Helping culturally-diverse organizations build roots

In 2004, the Council commissioned an evaluation of its innovative, three-year (2001-04) Capacity-Building Program to Support Culturally-Diverse Artistic Practices, a joint initiative with the Department of Canadian Heritage. The study of small, medium-sized and community-based arts organizations sought to determine the extent to which the multi-year program grants had contributed to organizational resiliency and sustainability. The organizations were also asked to assess their own strengths in areas such as leadership, vision, management, planning, infrastructure and development.

Coincidental to this, case studies were done on nine culturally-diverse and Aboriginal arts organizations. *Stories from the Field* looked at best practices (structure, financing, planning, outreach, etc.) in the following organizations: BANNNS – the Black Artists Network of Nova Scotia, the theatre and dance company Battery Opera of Vancouver, the theatre company Boca del Lupo of Vancouver, CIDIHCA publishers of Montreal, Gabriel Dumont Institute publishers of Saskatoon, the theatre, dance and music company Red Sky Performance of Toronto, the Reel Asian Festival of media arts of Toronto,

the Society of Yukon Artists of Native Ancestry (SYANA) and the multi-disciplinary arts festival Terres en Vues of Montreal.

Many lessons on organizational health and creative management are contained in the two studies, which were done in partnership with Canadian Heritage. Results will be shared with the wider community and will inform a decision on the renewal of the Capacity-Building initiative.



The Suicide, by Nikolai Eardman, Boca del Lupo theatre company and Banquito Teatro. Promotional photo: Bill Thomas.

Sponsors help sustain the

Arts

Dorothy J. Killam 罽
Foundation 罽 Victor
罽 BMO Financial Group
Bell Canada 罽 Jean A.
Chalmers 罽 The Sylva
罽 Bernard Diamant
Diamant 罽 Lela Wilson
罽 The Government of
Foundation 罽 Joseph S.
罽 J.B.C. Watkins 罽 The
罽 Joan Yvonne Lowndes
Saidye Bronfman Family

Canadian corporations have long numbered among Canada's most prominent supporters of the arts, and of the Canada Council. The Molson Prizes, for example, were the first prizes created at the Council, in 1964, through a donation from the Molson Foundation. Today, Bell Canada, Scotiabank and BMO Financial Group are front and centre in recognizing — and rewarding — Canada's artists.

Bell Canada has funded the Bell Canada Award in Video Art since 1991. Scotiabank has covered costs of an awards dinner and advertising for the Killam Prizes since 1997. And BMO Financial Group has sponsored the promotional component of the Governor General's Literary Awards since 1988.

For the Canada Council, the assistance of sponsors and philanthropists in sup-

porting artistic activity is precious. The Council recognizes that philanthropy is essential to sustain the arts. The size of donations varies, but the impact on the artists is great. The generosity of corporations, foundations and individuals allows the Council to loan instruments and award prizes every year to over 100 Canadian artists and scholars. In addition to recognizing artistic and scholarly excellence, these awards in turn permit further artistic or academic research and exploration, which, on a larger scale, reward all Canadians.

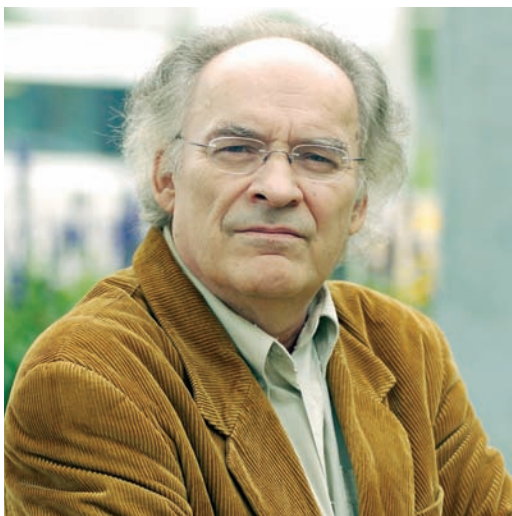
When the Walter Carsen Prize for Excellence in the Performing Arts was created in 2001, Walter Carsen said: "It would be nice to hear that this award also serves as a catalyst for others to provide similar forms of support."

The Virginia Parker
Martyn Lynch-Staunton
罽 Kathleen Coburn 罽
Chalmers and M. Joan
Gelber Music Foundation
and friends of Bernard
and Maxwell Henderson
Japan 罽 The Molson
Stauffer 罽 ScotiaBank
friends of Ronald J. Thom
罽 The Samuel and
Foundation 罽 Jean-Marie

Beaudet 罽 Petro-Canada 罽 Walter Carsen 罽 The donors of fine stringed instruments to the Council's Musical Instrument Bank: the Barwick family, Leon Weinstein, the Ontario Heritage Foundation, R.D. Bell, the J.W. McConnell Foundation, Andrew Shaw, an anonymous and generous American donor, Pearl Palmason, and William D. Turner and the group of donors of the Brott-Turner-Tecchler cello. 罽 Dorothy J. Killam 罽 The Virginia Parker Foundation 罽 Victor Martyn Lynch-Staunton 罽 BMO Financial Group 罽 Kathleen Coburn 罽 Bell Canada 罽 Jean A. Chalmers and M. Joan Chalmers 罽 The Sylva Gelber Music Foundation 罽 Bernard Diamant and friends of Bernard Diamant 罽 Lela Wilson and Maxwell Henderson 罽 The Government of Japan 罽 The Molson Foundation 罽 Joseph S. Stauffer 罽 ScotiaBank 罽 J.B.C. Watkins 罽 The friends of Ronald J. Thom 罽 Joan Yvonne Lowndes 罽 The Samuel and Saidye Bronfman Family Foundation 罽 Jean-Marie Beaudet 罽 Petro-Canada 罽 Walter Carsen 罽 The donors of fine stringed instruments to the Council's Musical Instrument Bank: the Barwick family, Leon Weinstein, the Ontario Heritage Foundation, R.D. Bell, the J.W. McConnell Foundation,



From top left: 2004 winners of the Governor General's Awards in Visual and Media Arts Paul Wong, Roland Poulin, Lynne Cohen, Carl Beam, Françoise Sullivan, Lisa Steele and Kim Tomczak, Claude Gosselin (Photos: Martin Lipman and Ann Beam); 2004 Governor General's Literary Award-winners Morris Panych, drama (photo: David Cooper), Janice Nadeau, children's illustration, at Rideau Hall (photo: Patrick Doyle/CP Images), Jean-Jacques Simard, non-fiction (photo: Marc Robitaille) and Roo Borson, poetry (photo: Sue Schenk).



The Art Bank goes to Washington

Works by some of Canada's best-known Aboriginal artists were on view at the Canadian Embassy in Washington in the fall of 2004. The exhibition, *Dezhan ejan: Aboriginal Work from the Collection of the Canada Council Art Bank*, took place in conjunction with celebrations for the opening of Washington's new National Museum of the American Indian.

The exhibition, which ran from September 23 to November 27, celebrated the wealth and diversity of Canadian Aboriginal art. *Dezhan ejan* — “medicine song” in the language of the Northern Tutchone people — brought together paintings, sculptures, drawings and photographs by 18 Aboriginal artists, including Anishinabe artist Norval Morrisseau, Inuit artist Isaaci Etidloie, and Northwest Coast artists Marianne Nicolson (see artwork page 20), Connie Watts and Rande Cook. The works reflected themes of nature, spirituality and politics.

In addition to providing the Canada Council's Art Bank with unparalleled exposure before large and influential cultural and political audiences in the U.S. capital, the exhibition has had positive repercussions for the artists: several have since been approached about other work, both in Canada and the United States.

While the 18 works of contemporary art were chosen from the Art Bank's collection of 17,552 works of contemporary art purchased throughout its 33-year history, many were part of a special 2002 purchase of Aboriginal works of art marking the Bank's 30th anniversary. The works were assembled by Art Bank Director Victoria Henry. *Dezhan ejan* was a collaboration of the Art Bank, the

Canadian Embassy in Washington and other Canada Council units: the Visual Arts Section, the Aboriginal Arts Secretariat, the Audience and Market Development Office and the Public Affairs Division. The curatorial statement for the exhibition brochure was written by art historian Ruth Phillips.



Caribou Transformation,
2003, by Isaaci Etidloie,
Canada Council Art Bank.
Photo: Richard Desmarais.



The Canada Council Art Bank contains over 17,500 paintings, prints, photographs and sculptures by some 3,000 Canadian artists. It is the largest collection of contemporary Canadian art. Photos: Lipman Still Pictures.

Public Lending Right Commission

The availability of Canadian books in Canada's public libraries ensures that Canadians have access to the extraordinary work of our authors. The Public Lending Right Commission's unique and important mandate ensures that authors receive financial compensation for the presence of their books in libraries. In February 2005, the Commission distributed \$8,962,741 to 14,441 Canadian writers, translators and illustrators. This represented payment for the presence of 54,776 eligible book titles in Canada's public libraries.

This year, the Public Lending Right Commission (PLRC) made several changes to its sampling procedures in libraries. While the Commission previously verified both public and university libraries, it now samples the catalogues of public libraries only. This more accurately represents access to books by the general public. The new sampling procedure has resulted in modifications to some payments, and has led to varied reactions.

On the financial front, the Commission was pleased with the renewal of the Tomorrow Starts Today program for another year. The Commission receives \$1 million under this program, and believes that the fund must become an integral part of the base budget for the Canada Council for the Arts and, consequently, in its own budget. During this period of major adjustment in the program, the Commission has continued to defend this fundamentally important program, and to make funding requests from the government. The PLRC's 20th anniversary celebrations in 2005-06 will be an excellent opportunity to make the government aware of the importance of providing adequate financing for the

program and, by extension, adequate compensation for Canadian authors.

After more than 14 years as Secretary-General of the Commission, Gwen Hoover retired in April. Poet, novelist and short-story writer Carole David, who has just completed her first year as Chair of the Commission, warmly saluted the work accomplished by Ms. Hoover. David Schimpky was appointed the new Secretary-General.



Canadian Commission for UNESCO

The Canadian Commission for UNESCO was established under the Canada Council Act. It has an advisory, consultative and promotional role with a pan-Canadian and international mandate. UNESCO (the United Nations Educational, Scientific and Cultural Organization) is the only agency in the UN system that has National Commissions. The Canada Council provides the Commission's Secretariat.



Georgian Bay Littoral
Biosphere Reserve (near
Magnetawan, Ontario).
Photo courtesy of Gary
and Joanie McCuffin.

In October 2004, the Georgian Bay Littoral became Canada's 13th UNESCO Biosphere Reserve. The designated area, which includes the headwaters of the St. Lawrence River, is one of the largest fresh water archipelagos in the world. In approving the designation, the International Coordinating Council of UNESCO's Man and the Biosphere Programme noted the "extraordinary

collaboration" between Aboriginal communities, local inhabitants, local business interests and regional and local authorities, all of whom share a common vision of sustainable development and environmental and cultural conservation.

The Canadian Commission for UNESCO has also made the implementation of the Decade of Education for Sustainable Development (2005-2014) a priority, which it is approaching from socio-economic, environmental and cultural perspectives. Education for sustainable development is fundamentally about values, about respect for others, for diversity, and for the environment, and for adopting behaviour and practices that enable everyone to live a full life. The Commission is promoting the decade with diverse stakeholders, including federal and provincial government departments, NGOs and professional associations.

In preparation for the World Summit on Arts Education being held in Lisbon, Portugal in 2006, the Commission has formed a partnership with the Canada Council for the Arts and the Canadian Conference of the Arts to promote the importance of the arts in formal, non-formal and informal learning, and as an integral part of education. The Commission held a series of consultations across Canada with individuals, associations, institutions and government departments and agencies involved in arts and learning as a contribution to developing the Canadian position for the World Summit.



La Habana, 2001, by Pedro Isztin, colour photograph, 76 x 102 cm,
Canada Council Art Bank.

The Council Index on the Arts

\$132.3 MILLION

total Council investment in the arts

\$16 MILLION

Council funding for culturally-diverse and Aboriginal artists and arts organizations (02-03)

\$10.6 MILLION

Council funding for youth-related activities

\$4.75

annual cost of the Canada Council per Canadian

0.09 %

Council budget as percentage of total federal government spending

4.5 %

Council share of federal cultural spending

\$40 BILLION

impact of arts and culture on the Canadian economy

598,000

people employed in the arts and culture sector

890

Canadian communities in which artists and arts organizations were funded (02-05)

\$23,500

average income of an artist

Note: unless otherwise indicated, Canada Council figures are for the 2004-05 fiscal year. Source of general cultural statistics: *Government Expenditures on Culture, 2002-03*, Statistics Canada (87-F0001-XIE); *Focus on Culture, Vol. 15, No. 1*, Statistics Canada Catalogue (87-004-XIB).

The Board and Senior Staff of the Canada Council for the Arts

(as of March 31, 2005)

Board



Karen Kain
Ontario – Chair *



Craig Dowhaniuk
Ontario



Simon Brault
Quebec – Vice-Chair



Marie P. Comeau
Nova Scotia



Jeannita Thériault
New Brunswick



Laurent Lapierre
Quebec **



David Thauberger
Saskatchewan



Tom Hill
Ontario ***

* appointed September 14, 2004 ** appointed November 5, 2004 *** appointed November 25, 2004

Director and Chief Executive Officer



John Hobday

The following board members departed during the year:

Nalini Stewart, term expired July 30, 2004
Suzanne Rochon Burnett, term expired July 30, 2004
David Y.H. Lui, term expired October 22, 2004
George Elliott Clarke, resigned February 18, 2005

The following were appointed to the board May 12, 2005:

Manon Blanchette
Esther S. Ondrack
Amir Ali Alibhai

Executive Management Committee

John Hobday, *Director and Chief Executive Officer*

Carol Bream, *Acting Director, Arts Division*

John Goldsmith, *Deputy Director, Public Affairs, Research and Communications*

Mark Watters, *Secretary-Treasurer, CFO, Director, Administration Division*

Keith Kelly, *Director, Public Affairs, Research and Communications*

Office of the Secretary-Treasurer and Chief Financial Officer Administration Division

Mark Watters, *Secretary-Treasurer and Chief Financial Officer*

Victoria Henry, *Director, Art Bank*

David A. Walden, *Secretary-General, Canadian Commission for UNESCO*

Michelle Chawla, *Assistant Corporate Secretary*

Gwen Hoover, *Executive Secretary, Public Lending Right Commission*

Administration Division

Luc Charlebois, *Head, Financial Planning*

Manon Ravary, *Head, Human Resources*

Daniel Plouffe, *Head, Information Management Systems*

William Stevenson, *Head, Finance and Administrative Services*

Arts Division

Carol Bream, *Acting Director*

Michelle Legault, *Head, Arts Services Unit*

Anthony Bansfield, *Coordinator, Equity Office*

André Courchesne, *Head, Theatre*

David Poole, *Head, Media Arts*

Sandra Bender, *Coordinator, Audience and Market Development Office*

Russell Kelley, *Head, Music*

Melanie Rutledge, *Head, Writing and Publishing*

Louise Profeit-LeBlanc, *Coordinator, Aboriginal Arts Secretariat*

François Lachapelle, *Head, Visual Arts*

Anne Valois, *Head, Dance*

Claude Schryer, *Coordinator, Inter-Arts Office*

Public Affairs, Research and Communications Division

Keith Kelly, *Director*

Kim Lymburner, *Manager, Business Management Unit*

Janet Riedel Pigott, *Acting Director, Endowments and Prizes*

John Goldsmith, *Deputy Director*

Claire McCaughey, *Manager, Research Unit*

Donna Balkan, *Senior Communications Manager, Media and Public Relations Unit*

Terry O'Grady, *Manager, Design, Writing and Publications Unit*

Governance

The Canada Council is governed by a Board consisting of a Chair, Vice-Chair and nine other members from across Canada. Members are appointed by the Governor-in-Council (the federal cabinet) for fixed terms. The Board meets at least four times a year and is responsible for the Council's policies, programs, budgets and grant decisions. The staff of the Council is headed by a Director, who is also appointed by the Governor-in-Council for a specified term.

As stewards of the organization, members of the Board have a particular responsibility to maintain active oversight of the organization's governance. The Board must oversee the conduct of the Council's business, direct Management, and endeavour to ensure that all major issues affecting the Council are given proper consideration.

To assist it in its work, the Board has five standing committees: the Executive Committee, the Audit and Finance Committee, the Governance Committee, the Nominating Committee and the Investment Committee.

The Board is guided in its work by the Governance Policy (adopted in 2001) as well as by the peer assessment principle, which defines Council's relationship with the arts community.

The Council and its staff rely heavily on the advice of artists and arts professionals from all parts of Canada, who are consulted both individually and collec-

tively. In making decisions about which artists, artistic projects and arts organizations receive grants, the Council uses a peer assessment system. In this system, artists and other professionals working in the field (peers of the applicants) assess grant applications, advise on priorities, and make recommendations to the Council on the awarding of grants. In arriving at their recommendations, peer assessment committees use as their major criterion the comparative artistic merit of the applications in a competitive national context.

The Council's peer assessment policy and procedures were formally adopted by the Board in March 2000. The peer assessment policy is the cornerstone of the Council's grant administration and adjudication processes; it can be modified only by the Board.

As an arm's-length agency, the Council has full authority, within the terms of the Canada Council Act, to establish its priorities, policies and funding programs, and make grant decisions. As an independent agency which dispenses public funds, the Council has an equal responsibility to maintain the public trust and account fully and openly for its operations and decisions.

Board committee membership

Executive Committee:

Karen Kain (chair)
Simon Brault
Laurent Lapierre

Audit and Finance Committee:

Simon Brault (chair)
Craig Dowhaniuk
Karen Kain
Jeannita Thériault

Governance Committee:

Marie Comeau (chair)
Simon Brault
Laurent Lapierre
Karen Kain
David Thauberger

Nominating Committee:

Simon Brault (chair)
Tom Hill
Karen Kain
David Thauberger

Investment Committee:

Craig Dowhaniuk
Karen Kain
Non-board members are:
Tania Willumsen (chair)
François Colbert
Richard Laferrière
Susan Luke Hill
John H. Matthews
William J. Smith