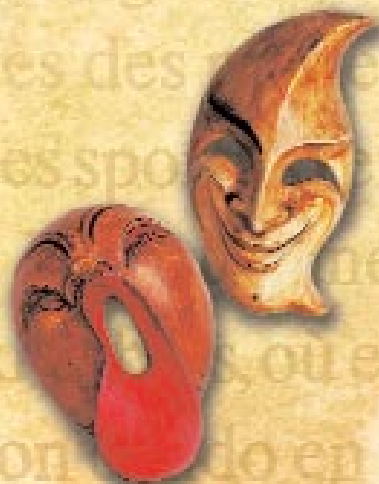




Canadian Heritage  
Patrimoine canadien



# Culture & heritage

Connecting Canadians  
Through Canada's Stories  
2003



Canada 

# For more information

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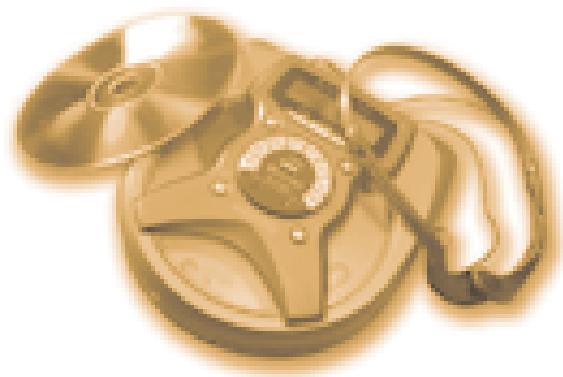
# 2003

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*All statistics are from  
Statistics Canada unless  
otherwise stated.*





# Introduction

## Connecting Canadians *Through* Canada's Stories

Culture is the hallmark of great civilizations. From the Phoenicians to the Egyptians, the Greeks and the Romans; from the Incas to the Algonkian, ancient peoples made their mark and left their legacy through the art and culture they created and we inherited. Pictographs or papyrus, pyramids or poems – symbols and stories represent the identity of a people and the soul of a nation.

It is our culture that defines us as Canadians. In our arts and through our heritage, we live our values and create our identity. It is through our country's rich cultural diversity that we convey our sense of community, to each other and to the world.

The Government of Canada, in recognizing the vital importance of this vision to Canadian society, is committed to promoting our culture and the arts. Through the Canadian Heritage portfolio, the federal government delivers policies and programs, and provides the tools for artists, creators, arts and cultural institutions, organizations and enterprises to excel in the 21<sup>st</sup> century and in the global economy.



*The cultural sector contributes more than \$22 billion a year to our economy and employs more than 640,000 Canadians.*

Promoting and sustaining culture requires more than words – it requires investment, in both talent and in industry. In May 2001, the Government of Canada demonstrated the depth of its commitment. The Prime Minister announced the largest single investment in the arts in the past four decades. This investment, known as Tomorrow Starts Today, also laid out a vision of modern policy and program delivery that takes on the challenges and opportunities of our times, building on the successes of decades of public policy fostering a dynamic arts and cultural sector.

Through books, film, music, broadcast, new media, the arts and heritage, Canada is building its own legacy. Canadians are creating a society accessible to all, whose hallmarks are our unique values of inclusion and acceptance, as well as vision and imagination. We need our artists, writers, performers and musicians to help us dream, to challenge us, to celebrate our achievements and to build bridges across the chasms of misunderstanding that are also a part of our world.

One of our unique challenges as Canadians is to be situated next to the largest, most successful exporter of cultural products in the world – the United States. We enjoy the benefits of that relationship and are avid consumers of American culture. The Canadian market is characterized by diverse choices, and ours is the most open cultural marketplace in the world. But we are also proud of our own place in the world. We take steps to ensure that there is room on the world stage for what is distinctly Canadian.

The federal government's programs and policies are designed to make sure that our children and their children can see, hear and watch themselves and their realities in magazines, on the Web pages, in the stories told through music and in the dance of our Canadian artists.

Supporting and celebrating our culture is also important to our economic well-being. The cultural sector contributes more than \$22 billion a year to our economy and employs more than 640,000 Canadians. But more importantly, our artists and creators weave the threads of what it is to be Canadian. They help us make our mark on the world.

# Our Story in Print

## The Written Word

### *B o o k s*

Canadian books carry us into other worlds. They lead us into other lives or can illuminate our own. Long after we have come of age, survived heartbreak, tasted victory, shared first love, those experiences remain alive – captured in the pages of a story. Our stories.

Canadian authors write our stories, whether set in our landscapes or shaped by our values. Their experiences are as rich and diverse as the languages, ethnicity and culture of our citizens. So is their writing. Reading it connects us to the larger story that is our country's interior landscape, as varied as the physical one that links us from sea to sea to sea.

Ann-Marie MacDonald's *Fall on Your Knees*, Alistair MacLeod's *No Great Mischiefs*, Michael Ondaatje's *The English Patient*, Rohinton Mistry's *A Fine Balance*, Jane Urquhart's *The Stone Carvers*, Gaétan Soucy's *La petite fille qui aimait trop les allumettes*, Daniel Poliquin's *L'Écureuil noir*: these are world-class Canadian writers. In the past 30 years, Canadian talent has become renowned beyond our borders. Canadian



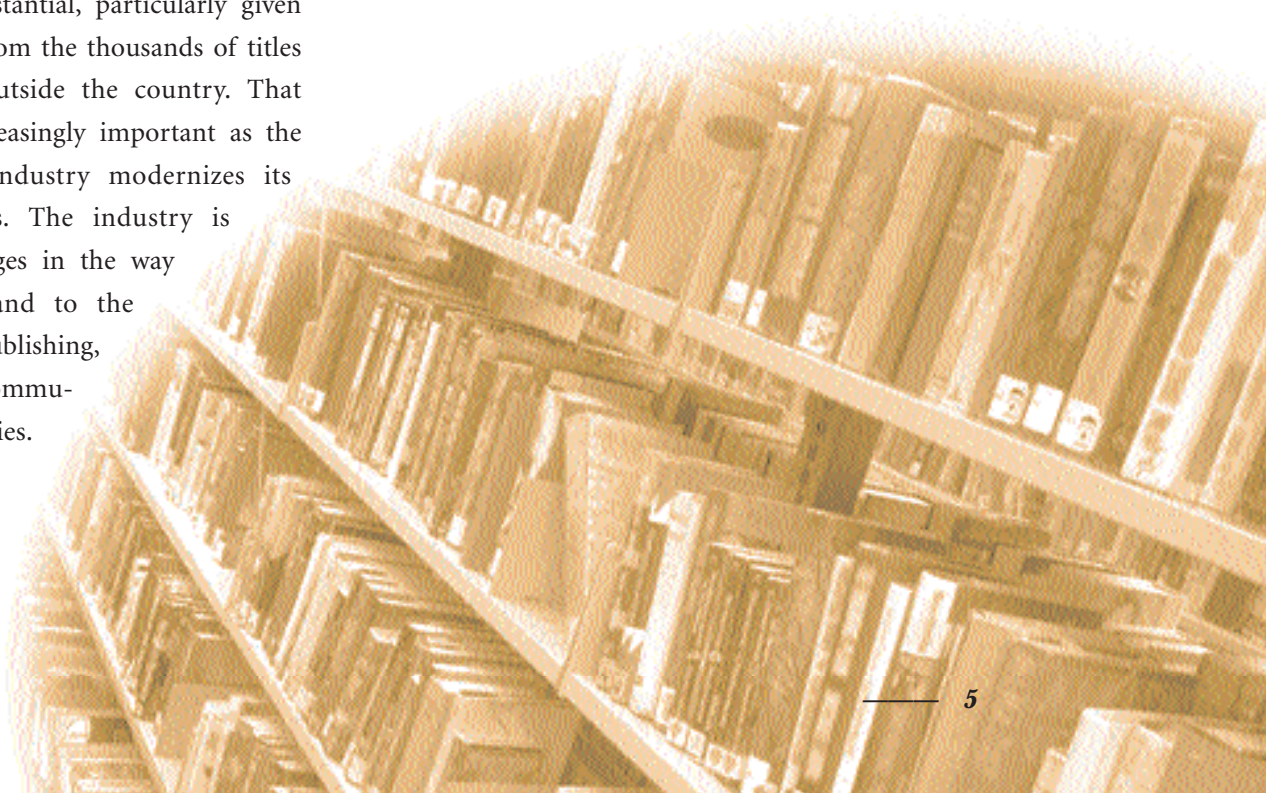
*In 2000, there were more than 22,000 writers working in Canada.*

authors climb the best-sellers and favourites lists across all genres from mystery to biography, novel to non-fiction, fantasy to children's literature.

The federal government is committed to nurturing and promoting our authors, and to ensuring that all Canadians can read their work. The key to accomplishing that goal is the government's support to Canadian writing, at each step along the journey from writer to reader.

Public investment in and support for the book industry is critical because the cost of producing books for Canada's relatively small population is substantial, particularly given the competition from the thousands of titles imported from outside the country. That investment is increasingly important as the Canadian book industry modernizes its business practices. The industry is adjusting to changes in the way books are sold and to the impact of new publishing, distribution and communication technologies.

Against this backdrop, in May 2001, the federal government announced an additional investment to help the industry adapt to the changing market, to build a more efficient supply chain, and to step up the development, marketing and promotion of Canadian books. The Book Publishing Industry Development Program assists publishers and other sectors of the book industry that bring Canadian stories to readers here and around the world. Canadian authors, translators and publishers receive grants from the Canada Council for the Arts to pursue literary endeavours that keep the Canadian writing scene vibrant.





*In 1998-99, Canadian books generated more than \$400 million in sales outside Canada...*

This investment in Canadian talent is reaping dividends. In 2001-02, 14 recipients of the Governor General's Literary Awards wrote books released by publishing firms that were supported by the Book Publishing Industry Development Program. Our authors also win international prizes and garner critical acclaim abroad. Even more importantly, they are read – widely. In 1998-99, Canadian books generated more than \$400 million in sales outside Canada, and total revenues of more than \$2 billion. In 2002, the Public Lending Rights Program made payments totaling more than \$9.6 million to more than 13,000 Canadian writers to make their books available in public and university libraries.

The book industry is growing. Between 1992 and 1998, there was a 21 percent increase in the number of Canadian titles published. To make sure the book sector remains strong and competitive, a private/public partnership forum meets regularly to develop approaches and solutions to issues of common concern. The Canadian Book Industry Forum includes representatives of the Department of Canadian Heritage, publishers, distributors, wholesalers, book retailers and writers in both the French- and English-language sectors.

Together with the Canadian writers, publishers, distributors and retailers, the federal government ensures that readers have the pleasure of devouring unlimited quantities of Canadian stories – buying, borrowing and reading the books they enjoy by the authors they love.

### *M a g a z i n e s*

Just as important to our vibrant culture as a steady supply of Canadian books is a healthy diet of Canadian magazines. From glossy general interest titles like *Homemaker's*, *L'actualité* and *Maclean's* to specialty publications like *aboriginaltimes* or trade magazines such as the procurement industry's *Summit*, more than 1,500 Canadian magazines reflect our perspectives on the society we've built, the country we share and the world in which we live. The articles between their covers mirror the diversity of voices, research and opinions from every region of the country, expressed in a variety of styles and languages. We read about each other and discover common links and shared interests we never knew we had.



Given the widespread availability of more than 2,500 foreign magazines on Canadian newsstands and to subscribers, the federal government has taken steps to ensure the Canadian industry survives amidst the wealth of competition. The *Foreign Publishers Advertising Services Act* links access to the Canadian advertising market with investment in Canadian content. The legislation levels the playing field. Despite the advantages a foreign publisher has by offering advertisers access to readers across a larger market, Canadian publishers can also compete for scarce advertising dollars. A section of the *Income Tax Act* – section 19 – also ties deductions for advertisers to a percentage of Canadian editorial content in magazines.

The Department of Canadian Heritage is also responsible for reviewing foreign investments in the cultural sector, including book and magazine publishing. The guiding principle of any ownership review is to ensure that it serves the interests of Canadians who want to be able to read and have access to their stories and their perspectives.

In June 2000, the federal government launched the Canada Magazine Fund. The fund's three components support the production of original Canadian editorial content, meet the special needs of small magazines, and assist the magazine industry to develop innovative marketing and production

strategies. The government also provides postal subsidies to Canadian-owned and -controlled publications, through the Publications Assistance Program.

Most Canadians – 57 percent, according to Statistics Canada – read at least one magazine a week, and 12 of the 20 most popular magazines on their coffee tables are Canadian. The magazine industry generates more than \$1 billion a year in revenue, and employs 6,600 full- and part-time employees as well as 4,500 volunteers, who labour for love. Our magazines are a window on our world, presenting our perceptions for debate and for entertainment as we interpret our nation and our lives.



# Our Story in Moving Pictures

*Canadian film  
is coming into  
its own.*

More than six decades after the creation of the National Film Board, and three decades after the birth of the Canadian Film Development Corporation – now Telefilm Canada – Canadian stories are reaching more screens and more viewers at home and around the globe.

Told in captivating films in English, French and recently Inuktitut, these stories matter. They entertain. They educate. They enlighten. They challenge our conventions and fire our imaginations. They connect us to each other and reach beyond our borders.

In 2001, under two percent of the domestic box office was earned by Canadian productions. Now, under the federal government's Canadian Feature Film Policy,

Film





*Having established a (film) industry in Canada,  
it is now time to build an audience.*

our films should be promoted and marketed in a way that makes them more accessible to all Canadians.

Launched in 2001, this policy supports filmmaking at each stage of production, from script to screen. The new film policy's goal is to capture five percent of the domestic box office in five years. Having established an industry in Canada, it is now time to build an audience. Through the Canada Feature Film Fund and programs targeted to each step in the process, the Government of Canada is helping to create conditions for this success.

The commercially successful *Men with Brooms* is an early harbinger of a changing pattern. The film, written, directed by and starring Paul Gross, opened to enthusiastic audiences on 200 screens across the country. Québec-produced feature films *La mystérieuse Mlle C.* and *Les Boys III* have surpassed all expectations, attracting crowds of hundreds of thousands each after only a few short months in Canadian theatres. Many more exciting films will be released in the months and years ahead.

Audiences and critics alike have applauded *Atanarjuat*, the first feature-length film shot completely in Inuktitut, which won the *Caméra d'Or*, the prize for the best first feature film at the 2001 Cannes International Film Festival. In the 2002 edition of the Cannes Festival, animated short film *The Stone of Folly* by Jesse Rosensweet won a Jury Prize.

Earlier in 2002, *Strange Invaders* was the 66<sup>th</sup> National Film Board production to be nominated for an Oscar. Other NFB animated films such as *The Sand Castle/Le château de sable*, *Special Delivery*, *Neighbours* and *Bob's*





*The (film) industry is already strong, supporting more than 134,400 jobs in 2000-2001, and contributing \$5 billion to the Canadian economy...*

*Birthday* have garnered awards from every corner of the globe, including those coveted statuettes, the Oscars.

The industry is already strong, supporting more than 134,400 jobs in 2000-01, and contributing \$5 billion to the Canadian economy in film and television production that year alone. Bringing more Canadian films to larger audiences will broaden the entire industry, spinning off to success in the video store and on the television screen. As the industry grows, it will attract more

private-sector investment, and will nurture new talent – actors, writers and directors who will become household names in Canada before making it south of the border.

In achieving these goals, the Canadian film industry will also foster the quality and diversity of Canadian films across all genres, and preserve our existing collection of Canadian films for current and future audiences. The films of the future, supported by the feature film policy, will continue to mirror our lives and our aspirations.





# Our Story in Moving Pictures

Half a century ago, Canadian families who craved news of their country and the world beyond it clustered around the chief communications device of that era: the radio. Today, a multitude of media delivers our news and entertainment, from the Internet to cable, digital television to next-generation cell phones, from a 500-channel television universe to a panoply of radio stations.

Though the choices have increased, Canadian values remain consistent. For momentous events and as part of the ordinary fabric of our daily lives, we still turn to the broadcasters who help fashion our collective identity. When former Prime Minister Pierre Trudeau died, when terrorists struck in the United States, when Canadians strove for Olympic gold, radio and television were lifelines that connected Canadians to each other and to the rest of the world.

As events occur beyond our borders, we seek a Canadian perspective to put them into context. Even as we carry out our daily routines, it is Canadian voices and Canadian stories we want to see and hear reflected on our airwaves.

Broadcastin  
g



*In 2000-2001, the CTF invested some \$210 million in 486 projects to trigger \$683 million in production activity, which produced an additional economic spinoff in the Canadian economy estimated at \$585 million.*

– Profile 2001 - An Economic Report on the Canadian  
Film and Television Production Industry

That is why the government is committed to the financial support of its public broadcaster, the Canadian Broadcasting Corporation (CBC). The CBC is an enduring institution and Canada's largest cultural institution. It ensures our stories are told on radio and on television. The CBC's parliamentary appropriation is devoted to the corporation's main English and French radio and television services. In the broadcast industry, there is a process of constant rediscovery of creative energy and constant reconnection to the audience, and the CBC is no exception.

Recently, the CBC demonstrated, once again, the quality of its programming and the vision of its artists in the production of *Canada: A People's History*. The series was watched by more than two million Canadians per episode. Produced in English and in French, it tapped a national pride and sense of identity. The series reached beyond our borders when broadcast on public broadcasting stations in the

United States.

However, the CBC is not alone in creating entertaining and successful Canadian programs. The Government of Canada has recognized the role of private broadcasters and independent producers by creating the Canadian Television Fund. Since 1996, when it was created, the fund has helped to support more than 2,000 French, English and Aboriginal television projects in drama, documentary, performing arts, variety and children's programs. That investment of \$991 million has generated \$3 billion worth of projects and close to 11,000 hours of programming in its first four years.

Canadian programs such as *Random Passage*, *the Road to Avonlea*, *Un gars, une fille*, *Traders*, *Due South*, *North of 60*, *Degrassi: Next Generation* and *This Hour Has 22 Minutes* – to name a few – are not only successful at home, they are wowing audiences in foreign markets. In 2001, Canadian programs won 10 Emmy awards.



Canada's unique public/private partnerships extend to TV5, the world's only international French-language television channel, broadcast in five continents. The federal government is one of several that support this project of the international Francophonie.

In today's fast-paced world of technology, Canadians have a choice of more than 580 private radio and television services, including digital broadcasting. The services present the opportunity for increased Canadian content and increased access to the best the world can offer.

To ensure that all of these broadcasting opportunities complement each other, the Canadian Radio-television and Telecommunications Commission oversees the country's broadcasting system and implements the Canadian content regulations.

This ensures a diversity of voices in Canadian programming.

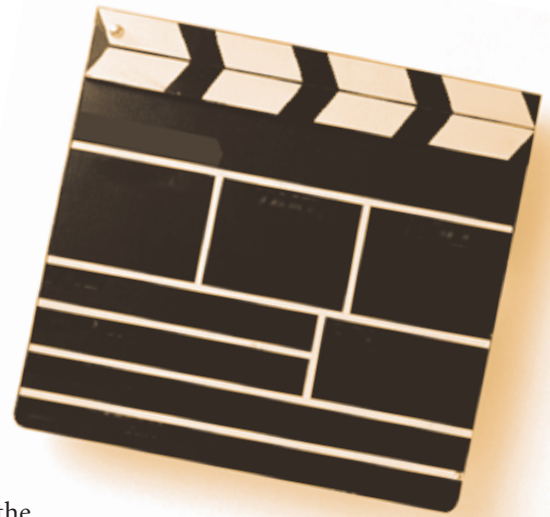


The federal government is also committed to protecting the work of our broadcasters and creators. That's why the *Copyright Act* is being updated to reflect the technological realities of our multimedia universe. This is also an ongoing concern for the International Network on Cultural Policy, the 45-nation association which Canada helped found.

Promoting original Canadian content is not just a lofty principle. It is a key economic strategy, as the broadcasting industries enjoyed revenues of more than \$8 billion last year.

To ensure that the concept of Canadian content remains fresh and relevant in a contemporary environment, the federal government is engaged in an almost constant process of evaluation, consultation and renewal. While the core values remain constant, the policies and programs that preserve these values must change with the times.

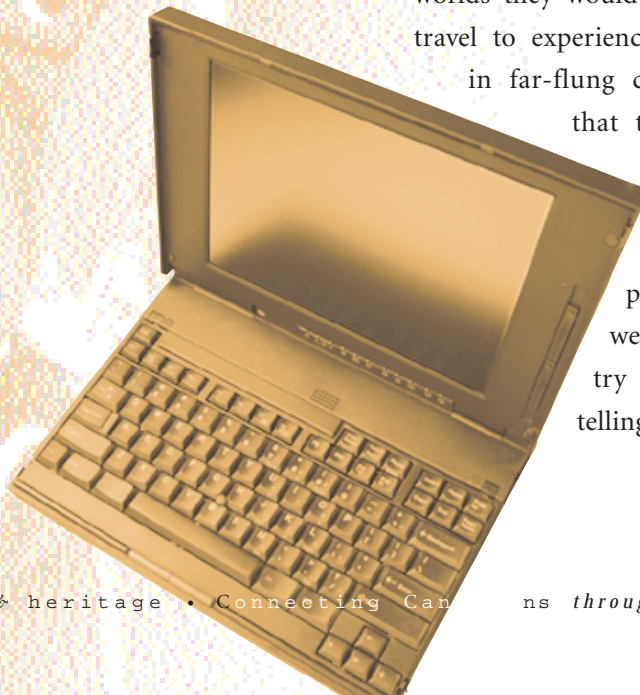
Broadcasting is the single most important medium of contemporary Canadian culture. The Government of Canada is proud that programming on our airwaves reflects Canadian values, and acts as a celebration of diversity that can serve as a model for others. This has been a hallmark of Canadian broadcasting for three-quarters of a century. To ensure it will continue, the House of Commons Standing Committee on Canadian Heritage is leading a comprehensive review of the broadcasting system.



# Our Story in Cyberspace

Less than a decade ago, the Internet and the challenges and opportunities it offers were little more than an abstract notion, a tool for academics. Today, the Internet is the revolutionary communication medium that is driving the new economy. It is an integral resource linking Canada's culture and heritage communities to each other and to the world.

Professors in Calgary, schoolchildren in Iqaluit, families in Trois-Rivières and artists in Halifax – Canadians now have access to worlds they would previously have had to travel to experience. For many Canadians in far-flung corners of the country that travel was prohibitively expensive and unimaginable. Today, through the Internet's interactive properties and potential, we are exploring the country and the globe. We are telling our stories in our own







*To date, an estimated five percent of the world's Web sites were created by Canadians.*

languages, using our own metaphors and creating uniquely Canadian content on the Web.

Internet use is growing in all age groups of the population, including seniors. But nowhere is usage exploding faster than among teenagers. Nine out of every 10 members of that generation of future leaders is using the Internet, either at home, at school or in libraries and community centres, connected through Industry Canada's SchoolNet program.

Given our relative proportion of the world's population, Canada is well represented on the World Wide Web. To date, an estimated

five percent of the world's Web sites were created by Canadians. Some of them supported through federal initiatives including the Canadian Culture Online funding programs of the Department of Canadian Heritage. The Canadian Broadcasting Corporation, the National Film Board, the National Gallery of Canada and the National Arts Centre Orchestra are just a few of the organizations which, guided by the principles enshrined in this initiative, are preserving and cataloguing archival material and transferring sound and video to digital formats.





*I'm sitting here at my computer with a little tear in my eye after visiting your site – FABULOUS! My favourite artist is Jack Bush and it is so hard to find his art on the web but YOU HAVE IT.*

*Thank you so much!*

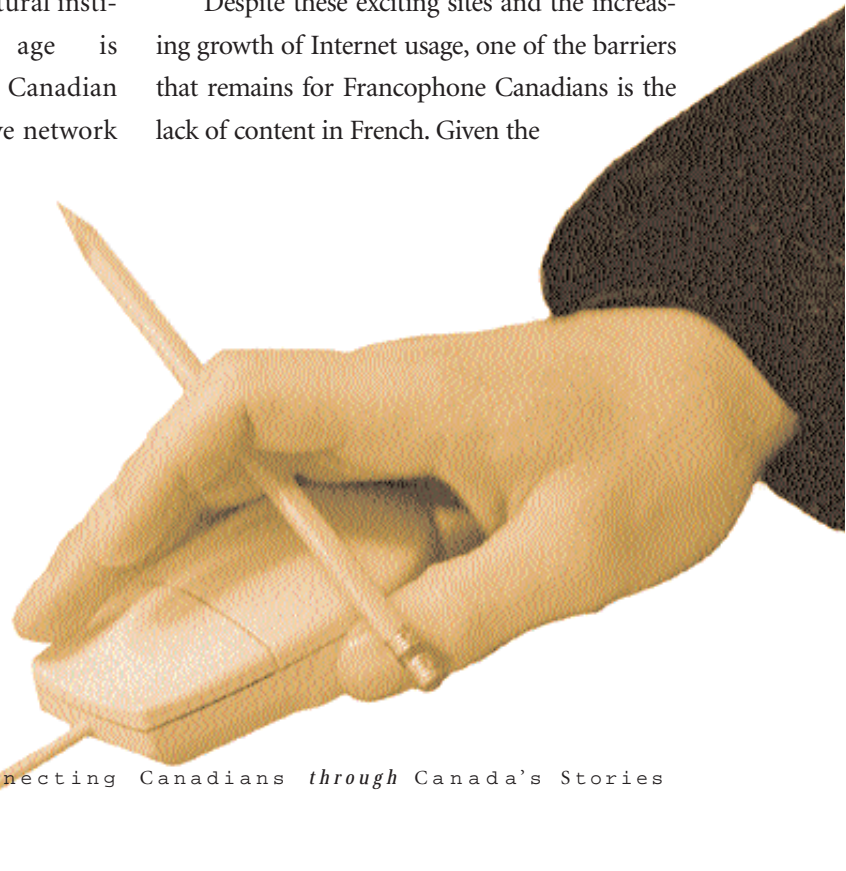
– Anne MacKay, curator, O'Doumas Gallery in Guelph, Ontario.

Comments sent to The Virtual Museum of Canada ([www.virtualmuseum.ca](http://www.virtualmuseum.ca))

One manifestation of the digital initiative is the Canadian Heritage Information Network ([www.chin.gc.ca](http://www.chin.gc.ca)), which operates a major electronic collaboration to showcase the multimedia content being developed by more than 700 museums and heritage institutions. Virtualmuseum.ca acts as an electronic gateway to the museum community in Canada and beyond, through innovative content and links to other institutions. Another key tool that is helping to bring cultural institutions into the digital age is [CultureCanada.gc.ca](http://CultureCanada.gc.ca), a gateway to Canadian cultural collections and an extensive network of information about Canada.

Just what can curious Internet users already access? Visit [virtualmuseum.ca](http://virtualmuseum.ca) and explore *Hockey: A Nation's Passion*. Learn about the history of Nova Scotia's black Loyalist settlers through the stories of the men and women who founded Tracadie and Birchtown in that province. Find the works of Tom Thomson through Cybermuse, the National Gallery's virtual tour of Canadian visual artists.

Despite these exciting sites and the increasing growth of Internet usage, one of the barriers that remains for Francophone Canadians is the lack of content in French. Given the

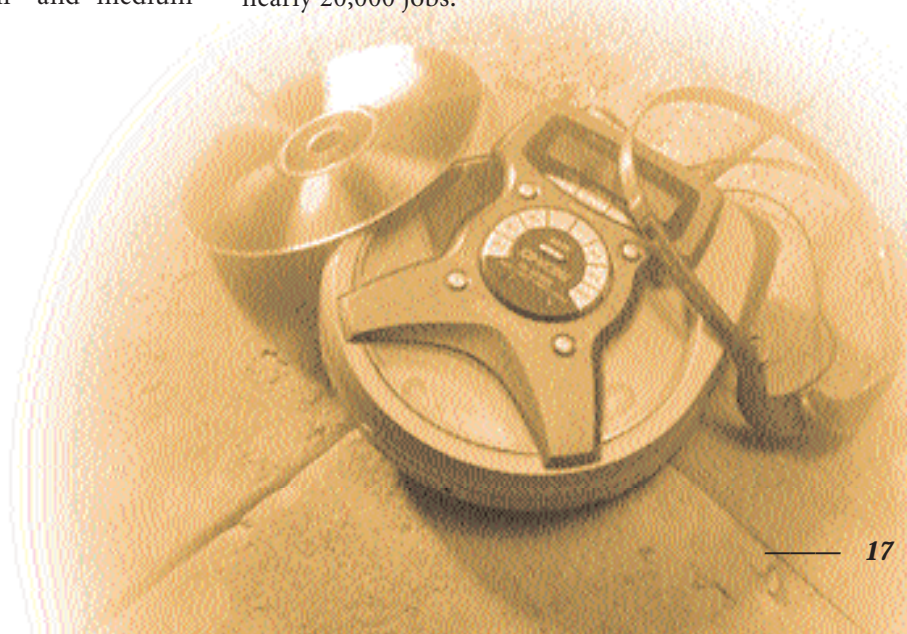
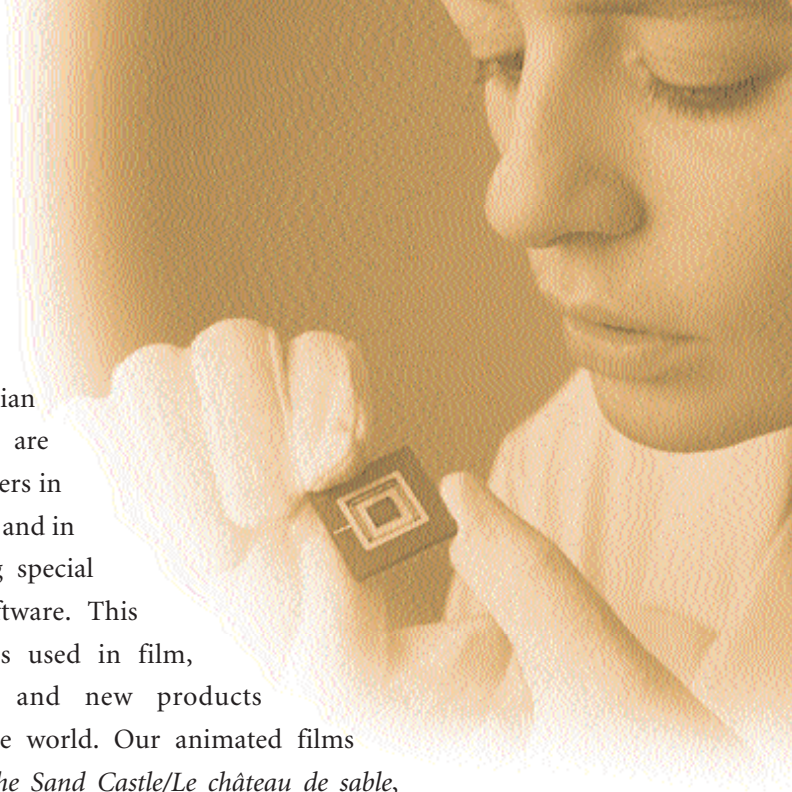


potential for even wider usage across Canada, one of the key goals of the Government of Canada's new media policy is to support the creation of Canadian content on the Internet in English, French and Aboriginal languages. The government channels its support through the Francocommunautés virtuelles program. The program helps those who create applications, services and content in French, as well as promoting networking and connections among francophone communities and stimulating the growth of a French-language multimedia industry.

The federal government is also committed to supporting activities of the new media industry that broaden Canadian horizons and bolster that industry's visibility at home and abroad. In December 2001, the government relaunched the Canada New Media Fund, administered by Telefilm Canada, to increase Canadian content and improve distribution and delivery of new media activities. The Fund provides financial assistance for the development, production and marketing/distribution of original cultural products, particularly targeting small- and medium-sized enterprises.

Canadian companies are world leaders in animation and in developing special effects software. This software is used in film, television and new products around the world. Our animated films such as *The Sand Castle/Le château de sable*, *Special Delivery*, *Neighbours* and *Bob's Birthday* have garnered awards from every corner of the globe.

Since production costs are high, many of these groundbreaking and innovative companies struggle for initial funding. Through the Canada New Media Fund, the government has found ways to assist those companies by providing advances that can be repaid from revenues. The Fund is a manifestation of the Government of Canada's faith in the future of this dynamic industry and its importance of the country's future economic growth. More than 1,000 new media companies have been founded in Canada, where they have created nearly 20,000 jobs.





# Our Story on the Arts Scene

**M**ichel Tremblay, Ginette Laurin, Bill Reid, Michael Ondaatje, Thomson Highway, Alex Colville, Janet Cardiff, Ben Heppner, Karen Kain, Mary Walsh are just a few names from a list of more than 114,000 Canadian luminaries. Our artists paint, write, draw, sculpt, dance, act and sing every aspect of the human condition – and of our stories. Their methods and creations are as diverse as their experiences. We embrace the arts, and we are in turn embraced by the wealth of talent that is Canada’s most vital asset: our people.

The Government of Canada has put policies and programs in place to make sure the arts flourish. In May 2001, the government broadened its funding to the arts. Federal support for the arts is delivered directly through the Department of Canadian Heritage programs as well as via a variety of institutions that operate at arms-length from the government. Those institutions include the Canada Council for the Arts, the National Gallery of Canada, the Canadian Broadcasting Corporation and the National



*You can't have a community without the arts and sports.  
It isn't a community.*

– Mississauga Mayor, Hazel McCallion, to *Forum* magazine

Arts Centre. These institutions create, produce and preserve artistic works so they will be accessible to all Canadians.

The Canada Council for the Arts plays a key role in nourishing the arts in Canada. It helps support nearly 6,000 artists and arts organizations in 500 communities across Canada, large and small. With a reputation as visionary, the Council offers leadership to the arts community within Canada and beyond our borders. In 2000, it hosted participants from more than 50 countries for the World Summit on the Arts and Culture, which laid the groundwork for the creation of an international network of arts support agencies. Another council focus is its emphasis on funding for Aboriginal arts programs and artists. The De-Ba-Je-Muh-Jig Theatre Company, for example, based in Wikwemikong, Manitoulin Island, tours and offers workshops for Aboriginal youth throughout Northern Ontario.

The Government of Canada is also committed to helping young artists train for careers in the arts. The National Arts Training Contribution Program supports indepen-

dent, non-profit institutions that prepare young Canadians for professional artistic careers, both in Canada and beyond our borders. The Banff Centre for the Performing Arts, the Royal Winnipeg Ballet School, the School of Toronto Dance Theatre, the National Theatre School and the Centre for Indigenous Theatre are among the institutions the program supports.

To ensure Canadians have access to great theatre, music, dance and other works of art, the federal government is investing in improving and increasing performance, and display spaces. Cultural Spaces Canada is investing \$80 million over three years to develop and improve cultural facilities in all parts of the country. The program contributes to the construction and renovation of arts and heritage facilities, or to transform





*By 2002, the federal government helped to support 240 festivals and special events through Arts Presentation Canada and earlier initiatives.*

buildings that were not being used previously for that purpose. For example, the Centre culturel de Caraquet received funding to create a 350-seat performing space to bring theatre, dance, music, multimedia productions and cinema to a vibrant Acadian community.

One of the challenges that arts and heritage organizations face is to become more self-sustaining by reaching new audiences, improving their financial and administrative stability, and by tapping into diverse funding sources. To help them do this, the \$63-million Canadian Arts and Heritage Sustainability Program gives organizations a limited period of time and resources, to revitalize themselves. Ballet British Columbia, the Vancouver Art Gallery, the Red Deer Symphony Orchestra and Theatre Calgary are among 60 cultural institutions that benefited from pilot projects. The new program matches funds raised from

the private sector for institution-based projects, and assists community-based projects, in partnership with the private sector and other levels of government.

By 2002, the federal government helped to support 240 festivals and special events through Arts Presentation Canada and earlier initiatives. Venues such as the Sound Symposium in St. John's Newfoundland, Festival Vancouver, and the Montréal International Jazz Festival together draw millions of visitors from all parts of the country. The Coup de cœur francophone, held in seven different provinces, draws Canadians together to enjoy francophone song in communities across the country – the only event of its kind. The Présence autochtone Festival, organized by Terres en vue of Montreal, also receives support from the Council for its annual film festival, which in 2001 featured close to 70 films.

## Theatre

Canadian theatre excites. It shocks, angers and amuses. It entertains and engages. Canadian plays and Canadian productions bring the world and our imaginings to stages all across the country. Theatre-goers can enjoy everything from the classics to contemporary to the cutting edge. A devoted and growing audience can attend the Stratford Festival, the Théâtre du Nouveau Monde or the High Performance Rodeo Canadian theatre. Canadians can have front row seats to see the upcoming generation of new talent in the small theatres and Fringe festivals all across the country. They can see brilliant Canadian performers at the top of their careers in blockbuster musical theatre productions in the entertainment districts of the major urban centres. It's all here.

The fringe movement is an example of the popularity of Canadian theatre. Although the fringe movement originated in Scotland, Canada now has more Fringe Festivals per capita than any other country in the world. The first and largest in Canada is the Edmonton Fringe Festival, established in 1982.



As they succeed here, our playwrights are also gaining acclaim abroad. Whether touring the world's major festivals such as Robert Lepage's *La face cachée de la lune* wowing audiences in New York as did Ted Dykstra's and Richard Greenblatt's *Two Pianos, Four Hands* or playing in hundreds of schools throughout North America as did Robert Bellefeuille's *The Beauty Machine*, Canadian artists are reaching an ever-growing and appreciative audience.

In Canada, theatre is not only an urban phenomenon, but also a rich tradition in smaller communities. Companies like the Ship's Company Theatre in Parrsboro, Nova Scotia, le Théâtre des gens d'en bas in Le Bic, Quebec, Dancing Sky Theatre in Meecham, Saskatchewan, or Nakai Theatre in Whitehorse, Yukon, are among the many that produce an annual season of outstanding theatre productions in smaller communities.

Canada has a particularly rich tradition in theatre for young audiences. Every year new productions by Green Thumb Theatre, Théâtre le Clou, Manitoba Theatre for Young People, Roseneath Productions, le Carrousel, Théâtre de l'Oeil, Mermaid Theatre and many others tour throughout Canada and around the world.

Innovative theatre projects are also shining a light on critical issues in Canada. For example, at the Teesri Duniya Theatre in



Montréal and Modern Times Theatre in Toronto, artists from diverse cultures produce contemporary works of political and social relevance through the fusion of different cultural and artistic traditions. These theatre companies not only produce plays, hold readings, sponsor playwriting workshops, but also constantly confront established cultural notions and explore new forms.

## *D a n c e*

Dance exhilarates, entrances and inspires. Our dancers and choreographers are cultural ambassadors around the world; they are renowned for their artistry, innovation and excellence. Canada's 100 professional ballet, contemporary and experimental dance

troupes add colour to our lives. Examples include the National Ballet of Canada, Ballets Jazz de Montréal, La La La Human Steps, Holy Body Tattoo, Ô Vertigo and Compagnie Flak.

Dance festivals such as the biennial Canada Dance Festival at the National Arts Centre and Montréal's Festival international de nouvelle danse are bringing Canadian and international dancers to increasingly discerning audiences.

Dance is also an expression of a community's collective memory and shared stories. Edmonton's Ukrainian troupe Shumka has enjoyed spectacular success, bringing the Ukrainian tradition to Canadian stages. Chinook Winds, renowned for its participation in the Banff Centre for the Performing Art's Aboriginal Dance Program, continues to forge links among diverse Aboriginal cultures with cutting-edge productions such as *Bones*, an Aboriginal dance opera.

Dance reaches people in ways other media cannot. For example, *ICE: Beyond Cool*, a rock show by DanceArts Vancouver, uses dance and theatre to explore the issue of teen suicide.

With new generations of audiences learning the language of dance and with new dancers and choreographers training to take the stage, the scene is set for a promising future for the wild child of the Canadian art scene – dance. With the support of programs and initiatives sensitive to the needs of this vibrant art form, dance will be able to reach out to new audiences and explore innovative ways to bring dance to young people.



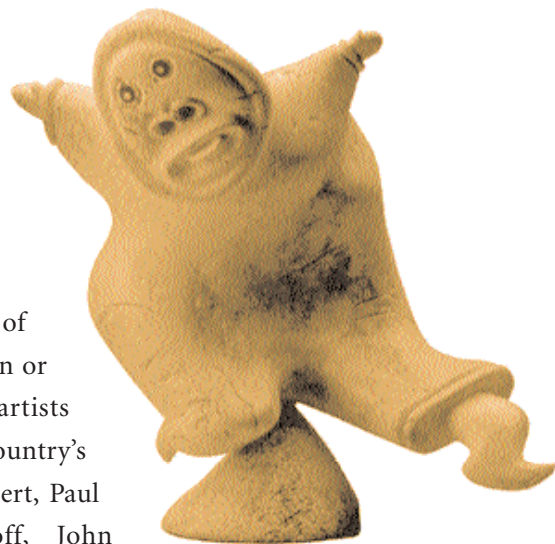
## Visual Arts

Today's visual arts flow from the ancient human need to represent, reflect, interpret and comment on the world around us. From petroglyphs and carvings to beading and quillwork, our Aboriginal forerunners left their mark on the world. Modern Aboriginal artists, rooted in the traditions of First Nations and Inuit culture, raise questions through their works about issues at the heart of our culture: identity, cultural survival, racism, colonization and the collective imagination. Inuit sculpture is internationally renowned.

So are Aboriginal artists such as Maxine Noel (Ioyan Mani), Cecil Youngfox, Alex Janvier, Joanne Cardinal-Schubert, Jane Ash Poitras, Lane Belanger, Glenna Matous and Georges Littlechild. The Department of Canadian Heritage is committed to creating a stronger role for Aboriginal artists by supporting their arts institutions, featuring their art in mainstream exhibitions and galleries, and expanding training within First Nations communities.

Long before the advent of photography, radio, television or new media, Canadian artists shaped and recorded the country's history. Louis-Phillippe Hébert, Paul Kane, Cornelius Krieghoff, John O'Brien, Robert Walt, Jeanne LeBer and many unknown artists drew, painted and created religious sculptures, and the gold and silver chalices that now reflect our past. Painting, sculpture, drawing, etching, engraving, craftwork, photography, holography and exploratory architecture: all these mediums make up the visual arts scene in Canada.

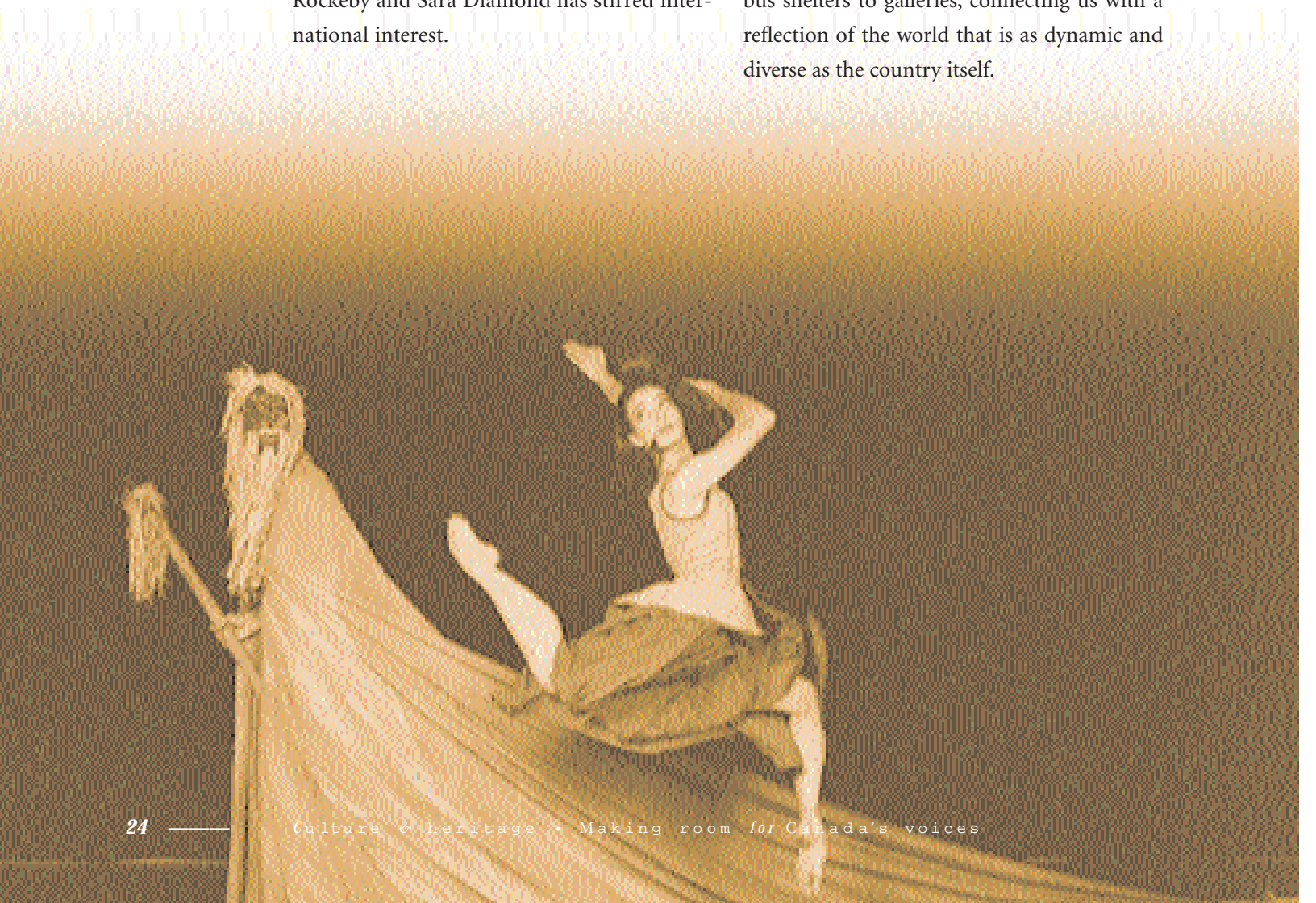
Tom Thomson and the Group of Seven brought our stark and beautiful landscapes to all Canadians and to the world. Paul-Émile Borduas and the Automatistes pricked our social conscience. The Regina Five reinvigorated the visual arts. The works of Emily Carr, Jean-Paul Riopelle, Betty Goodwin, Alfred Pellam and Michael Snow continue to mean "Canada" to much of the world.



The past three decades have been characterized by a stimulating spirit of questioning. Theoretical discourse and criticism have erased the barriers between traditional categories and have been a major source of change in the visual arts. Added to this are the new communications technologies that have opened up this artistic expression. Among the innovative practices they have engendered are installation, performance, video art and the media arts – visual arts, network art, hypermedia and multimedia. The work of Canadian media artists such as Luc Courchesne, Thecia Schiphorst, David Rockeby and Sara Diamond has stirred international interest.

The vitality of Canadian visual arts today is the result of the combined efforts of the artists themselves, the theoreticians, critics, exhibition curators, artist-run centres, alternative or commercial galleries, museums, the Canada Council for the Arts, and the provincial and regional art councils.

The Government of Canada recognizes the value of seeing ourselves from any number of perspectives, and has long supported artists as well as the many galleries and public institutions that make it possible for Canadians to interact with art wherever they wish. Canadian art adorns our public and private spaces, from bus shelters to galleries, connecting us with a reflection of the world that is as dynamic and diverse as the country itself.



# Keeping Our

A country is shaped by its history. We build our future on the foundation of the past. But to learn from that past, we must first preserve and then explore it. By safeguarding our national treasures, historic sites and heritage buildings, we bring our history alive for current and future generations. Through our museums, we display our culture and our values.

Stroll through the streets and clamber up the ladders to the guardhouse at the reconstructed Fortress of Louisbourg, Nova Scotia. Relive the battle between troops led by Wolfe and Montcalm at the Plains of Abraham in Quebec City. Tread in the paths of the miners who braved the Chilkoot Trail to the gold fields of the Klondike. Gaze in awe at the totems of the Haida G'waii in the Queen Charlotte Islands. Marvel at the size of the great dinosaur bones in Drumheller, Alberta. Or duck inside a recreated Huron lodge at Crawford Lake, Ontario.



*...the Department of Canadian Heritage and Parks Canada have identified and commemorated 849 places of historical significance.*

Canada is blessed with a wealth of cultural heritage. But as the country ages, so do its historic buildings and many are now in danger of decay. As our population grows and our communities expand, we risk crowding out the archaeological sites, historic landscapes, monuments and places that give our country character. In the last 30 years, 21 percent of pre-1920 heritage buildings have been demolished.

The Government of Canada is committed to working with volunteers, the private sector and other levels of government to halt that decay and disappearance. Through a new investment strategy and a national register of historic places, the federal government is making sure that our heritage legacy remains available and accessible to all Canadians.

One of Canada's contributions to the world is the expertise of Canadian conservators and conservation scientists. The Canadian Conservation Institute (CCI), set up in 1972, is one source of that expertise. Conservators make use of the latest technology to preserve and restore artifacts while CCI scientists study issues such as the environmental factors that foster preservation or contribute to decay.

In 1953, the Government of Canada passed the *Historic Sites and Monuments Act*. Under this authority, the Department of Canadian Heritage and Parks Canada have identified and commemorated 849 places of historical significance. Parks Canada manages more than 130 of those sites, while private



businesses and interested organizations preserve the others. Even the battlefields and monuments of Vimy Ridge and Beaumont-Hamel, in France, have been recognized as national historic sites for Canada.

Through the *Heritage Railway Stations Protection Act*, the Government of Canada has protected 161 historic railway stations across the country, including Toronto's Union Station. Other well-known historic sites in Toronto, including the George Brown House and the Gouinlock Exhibition Buildings, have been preserved with help from Parks Canada's National Cost-Sharing Program.

The Museums Assistance Program is a critical resource for museums across the country, helping them to make their displays more accessible to all Canadians. For example, C.D. Hoy's photographic record of Chinese and Native communities in the interior of British Columbia in the early 1900s travelled to eight venues across Canada, thanks to a grant from the program.

One of the barriers preventing more exhibits from travelling across Canada is the high cost of insurance. Through the Canada Travelling Exhibitions Indemnification Program, the federal government assumes responsibility for any loss or damage of objects in an eligible exhibition. Thousands of Canadians have been able to see ancient artifacts from Syria, jade treasures from ancient China and the mystical arts of Tibet thanks to indemnification that has saved museums and galleries \$3 million in direct insurance costs.

Some of these touring exhibits, like the highly praised Renoir and Picasso collections, have found a temporary home at the National Gallery of Canada. The National Gallery, with its affiliate, the Canadian Museum of Contemporary Photography, is one of the country's six national museums that safeguard Canadian culture, tradition and history. The oldest of these institutions is the Canadian Museum of Nature.





*There are more than 2,000 museums in Canada.  
Of these, 265 natural history museums alone  
have almost 33 million objects and specimens  
in their collections.*

- Canadian Museum of Nature

The National Museum of Science and Technology attracts children with its hands-on approach and interactive, computer-assisted displays about the development of science and technology in Canada. The Canadian Museum of Civilization is a magnet for youngsters who flock to its Children's Museum, as well as for adults who gaze in awe at the giant totems in the Great Hall, and become immersed in the museum's fascinating collections.

For researchers and writers, the National Archives of Canada is an invaluable storehouse of information about how Canada was colonized and settled. The 10,000 private collections of unpublished records the Archives holds, as well as the papers of former prime ministers, politicians, poets, artists, business leaders and ordinary Canadians, are a wealth of information for film makers, broadcasters, artists, educators, publishers or individuals researching their family tree.



To view all things published in Canada, the curious have only to consult the National Library of Canada. Books, periodicals, sound recordings, microfiche, videos, CDs and cassettes – the library collects, preserves and promotes Canadian publications in all formats. The library is also a source of expertise for the digitization and preservation of information, and its display and exchange on the World Wide Web.

Canadians don't have to travel in person to get a taste of these collections and museums. The Canadian Heritage Information Network creates and manages digital content for public education, enjoyment and for the benefit of Canadian museums. The Virtual Museum of Canada ([www.virtualmuseum.ca](http://www.virtualmuseum.ca)) is the country's premiere electronic gateway to museums and exhibitions across the country. In its first year – the Virtual Museum of Canada was launched in March 2001 – the site attracted almost three million visits from 140 countries. More than 700 museums contribute content,

including virtual museums, interactive games, images and information about more than 2,400 heritage attractions.

To help make sure existing Canadian artifacts, art, collections and historical treasures are preserved, the Canadian Cultural Property Export Review Board certifies cultural property for income tax purposes. The Board determines the significance and national importance of cultural objects. It also assesses the fair market value when benefactors wish to donate cultural objects to Canadian museums, art galleries, archives and libraries.



Through the *Cultural Property Export and Import Act*, the Canadian government encourages people to donate and sell important cultural property to public collections, where all Canadians have access to the objects. The federal government also makes funds available to heritage institutions to buy objects that would otherwise be exported, or art and artifacts located outside Canada, but related to our national heritage. The Cultural Property Grants and Loans Program makes the preservation of these heritage objects possible.

Canada's cultural property legislation makes sure Canadians can see, experience and learn about our heritage. The country is also a leader in the fight against the illegal traffic in cultural property. During the last five years Canada has returned important cultural property that had been illegally exported from Peru, Mexico, Colombia and the Syrian

Arab Republic. In preserving our own heritage, Canadians have developed an expertise that is sought after by countries around the world.

The 2,500 museums and other heritage institutions in Canada contribute more than \$1 billion to the Gross Domestic Product each year. More Canadians visit museums in a year than attend sports events. Heritage institutions employ 35,000 people, either directly or indirectly, and are supported by the efforts of 55,000 volunteers. Both on-line and in person, Canadian museums, historic sites and other heritage institutions reflect our country's history and diversity. They allow us to learn about and share the values and experiences we have lived as a nation and take with us into the world.





# The Canadian Voice in the World

Canadian music is heard the world over. From the Salt Lake City Olympics, the Barenaked Ladies performed before millions of television viewers. At the Grammys, Nelly Furtado sung her award-winning single, *I'm Like a Bird*. On stages in Paris and London, Luc Plamondon's *Notre-Dame-de-Paris* brings down the house. And throughout the Middle East, the touring National Arts Centre orchestra brought Jewish and Palestinian children together for the love of the symphony.

Music heals, excites, inspires, calms, rejoices and mourns. Canadian music is the soundtrack of our lives. Our songwriters and composers chart our stories; our singers and musicians stir our souls and quicken our hearts. Whether East Coast Celtic or Montréal fusion, Toronto hip hop or Prairie bluegrass, Métis fiddling or Inuit throat-singing, the sound of our music is unique to our country. It expresses the diversity of our regions and our experiences.

Music &  
Musicians



*A show of such emotional intensity that I was breathless from the opening scene to the final moments.*

*Absolutely marvellous!*

– Sylvie Halley, Montréal, about *Notre-Dame-de Paris*.

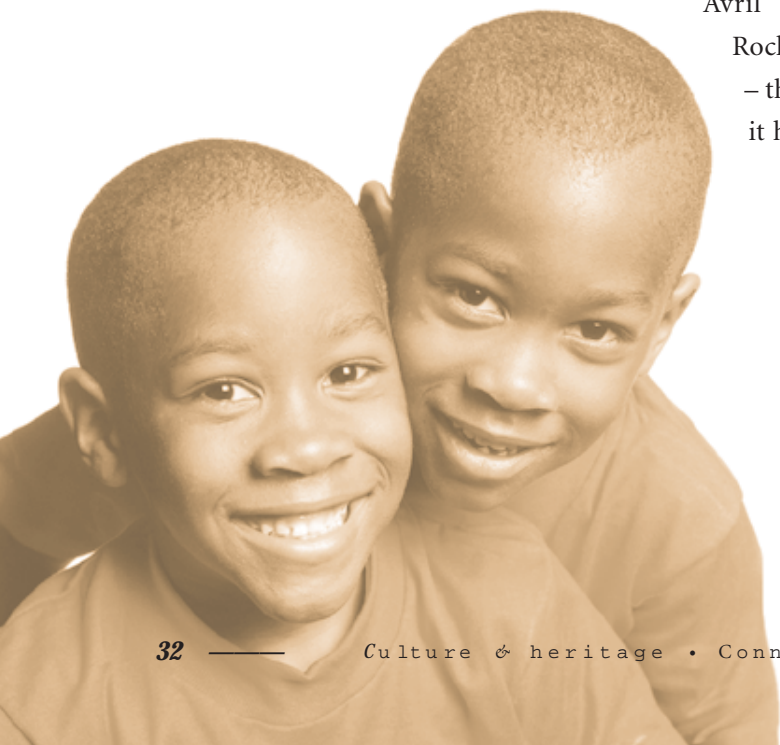
For 30 years, the Government of Canada has nurtured the Canadian sound recording industry through policies and programs including Canadian content quotas required of radio stations. These policies made sure Canadians could hear their own artists – in both official languages. It ensured exposure for the artists in the communities where they come from. The CRTC Canadian Content policy and the funding components of the Sound Recording Development Program, launched in 1986, paved the way for the success of Canadian superstars, serving as a springboard for their international careers. Bryan Adams, Céline Dion, Shania Twain, Sarah McLachlan, Alanis Morissette,

Avril Lavigne,  
Roch Voisine  
– they made  
it here first.

Their breakthroughs are showing the way for the talent that is even now straining at our borders: for Bruce Guthro, Daniel Bélanger, Kevin Parent, Mara Tremblay, the Holly Cole Trio, Quartetto Gelato, The Leahys, the Tragically Hip, Sarah Harmer, Jann Arden and so many more.

There are 25,000 songwriters, composers and lyricists in Canada who earned \$99.6 million (together with their publishers) in royalties for public performances of their works in 2000. Another 16,500 people work in the sound recording industry – but it is an industry facing serious challenges.

In the last decade, with the coming of the digital era, MP3 technology and the impact of the global economy have begun to shape a new Canadian music industry. The federal government's music policy has also changed, adapting to strengthen the industry at every stage in the process from creating music to bringing it to an appreciative audience. After intensive consultations with the industry,



the government launched the Canada Music Fund (CMF) in 2001. This program builds on the successes of its predecessor, the Sound Recording Development Program.

The CMF includes programs supporting songwriting, composing, new musical works, specialized music, industry development, marketing, entrepreneurship and the preservation of Canadian musical collections. The fund is giving Canadians access to their music – in stores, on radio and television, on stages and in concert halls, and over the Internet.

A key component of the CMF is the Music Entrepreneur Program. It assists Canada's sound recording firms as they make the transition to the new digital and global economy. The federal government also assists musicians through the Canada Council for the Arts, the National Arts Training Contribution program and through the Cultural Industries Development Fund.

In 2000, there were \$1.2 billion worth of sound recordings sold in Canada, but only 12 percent of those, representing \$144 million, were Canadian recordings. Because of Canada's small population and the way the major recording labels are structured, Canadian artists often have difficulty selling enough records to attract the promotion and marketing efforts needed to reach larger global audiences. With the French-speaking population in Canada being even smaller, this difficulty is particularly acute for Francophone artists.

The Canada Music Fund's eight programs provide the tools for Canadian artists to develop their creative and business skills. The Fund is assisting the industry as it builds capacity, develops a star system, and improves its marketing and distribution system. Since many of the companies that produce Canadian recordings are small, the programs are targeted to small business strategies and to increasing the exposure of independent artists. The federal government is also modernizing its copyright legislation, assisting artists to combat the unauthorized use of their materials.

Through the Department of Canadian Heritage's Arts Presentation Canada program, the federal government has also increased its investment in a wide variety of music festival genres. These festivals are held coast to coast, providing Canadian artists and audiences with increased access to one another.

Sound Symposium, held every two years in St. John's, Newfoundland, is the only event of its kind in the world. The Symposium has earned an international reputation for its world premieres of contemporary new music, blended with jazz, world, classical, improvisational and traditional Newfoundland music. The Festival international de musique baroque in Lamèque,





*I love Nelly's lyrics. She has amazing lyrical ability, but also her content is so rich. She writes in an eloquent but young (yes-slang) way about the struggles and tensions of being a young woman, something I relate to very much. Then there is the music; the richness, the blending of so many different sounds and rhythms that make it something truly unique, like I've never heard before."*

– Jessica Ashley, Derwood, Maryland, United States, on Nelly Furtado.

New Brunswick, connects highly specialized local and world-celebrated artists to spectators from across Canada, the United States and Europe. The Montréal International Jazz Festival is one of the best-attended events in the world, attracting more than 1.5 million spectators to hear 450 concerts and 1,500 artists. The Winnipeg Folk Festival is the biggest event of its kind in Canada, introducing audiences of as many as 38,000 people to the music of more than 80 acts and close to 400 artists. On the West Coast, the Vancouver New Music Festival focuses on new commissions and premieres from 40 Canadian composers, representing every province in the country.


As more Canadian artists take to the world stage, Canadian listeners are watching with pride as their careers blossom. We are also hearing more of our own music, in all of its diverse genres, through the emerging channels of a new media universe.



# Telling our Story Beyond our *Borders*

Canada's image is written in the words, sung in the music, danced in the performances and watched by the audiences who clamour for our artists around the world. Alice Munro, Michael Ondaatje, Rohinton Mistry, Gaétan Soucy and Margaret Atwood: our authors are read from cover to cover and continent to continent. Le Cirque du Soleil, the National Ballet of Canada, the Canadian Opera Company and the Montréal Symphony Orchestra are some of our artists travelling the globe.

Sarah McLachlan, the Barenaked Ladies, Bryan Adams, Oscar Peterson, Céline Dion, and Shania Twain provide the music seeping out of headphones and soaring from speakers in far-flung neighbourhoods. Painters Jean-Paul Riopelle, Alex Colville, Betty Goodwin and Paul-Émile Borduas are exhibited in galleries in distant lands. Denys Arcand, Atom Egoyan, Depa Mehta, Anne Wheeler, Norman Jewison and Zacharias Kunuk are our filmmakers illuminating screens in cosmopolitan cinemas.



*Exports of cultural services and intellectual property were valued at \$2.12 billion in 2000, an increase of \$484 million from 1996.*

During the past five years, Canadian cultural exports grew by a remarkable 38 percent. They grew because all over the world, excellence sells. Canadian culture is selling in markets large and small from the United States to the United Kingdom, Japan, France and Germany, and to non-traditional markets as diverse as Vietnam and Brunei. Those exports were valued at \$2.35 billion in 2000, an increase of \$756 million from 1996.

Close on the heels of the growth in exports of cultural goods is the growth in the exports of cultural services, which grew 30 percent from 1996 to 2000. Canadians are not only in the spotlight, they are the ones behind it. From Webcasting to software development, animation, special effects and virtual reality products to producing, composing, booking, directing and managing to our renowned expertise in conservation, Canadian expertise is being sought outside our borders. Exports of cultural services and intellectual property were valued at \$2.12 billion in 2000, an increase of \$484 million from 1996.

The federal government is committed to promoting trade as the key to maintaining a dynamic cultural sector at home, while creating demand for our cultural products and

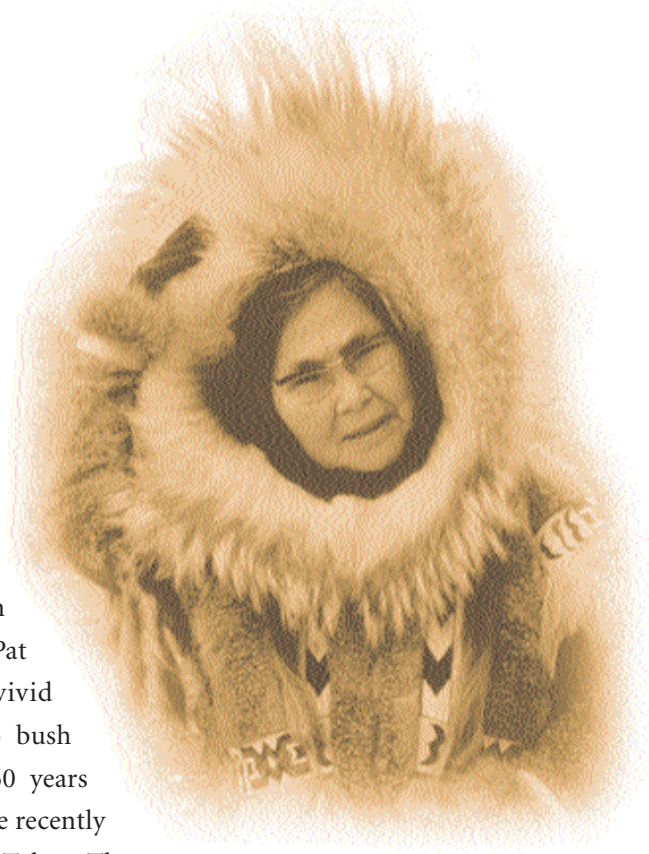
services abroad. It works hard to develop trade policy and to create winning conditions so that Canada's arts, heritage and cultural industries can excel in both arenas.

As part of the May 2001 commitment to culture, the Government of Canada announced an investment to support cultural exports and to brand Canada abroad. This initiative, Trade Routes, provides cultural businesses with assistance to assess, define and access international markets. Participants may receive up to \$100,000 to help them ready their goods or services for export, or to expand their business abroad.

Through initiatives such as Trade Routes, Team Canada Inc. and Canada's ongoing leadership in developing an International Instrument on Cultural Diversity, the government is helping to create a level playing field on which cultural trade can take place, and Canadian artists and creators can excel.

Canadian stars are household names in every corner of the globe. Yet many lesser known artists also leave their mark. Alberta craftswoman and artist Nokomis (Pat Donaldson) paints vivid scenes of the Ontario bush from her childhood 60 years ago. Her notecards were recently exhibited at a show in Tokyo. The unique puppetry productions of the Mermaid Theatre not only delight audiences in its Nova Scotia home, but offered children in Brunei, the Netherlands, Japan and Macau their first glimpse of live theatre – Canadian-style. Talented Canadian artists are found in every corner in the world, part of a creative community that knows no borders.

In supporting the export of our cultural goods and services, arts and heritage, the Government of Canada is also showcasing Canadian values and diversity. Those who read our literature, watch our films, see our plays, listen to our music or buy our art gain a sense of who we are as a people and what our country represents.





# The Canadian Heritage Family of Organizations

## Department of Canadian Heritage

- Canadian Conservation Institute
- Canadian Cultural Property Export Review Board
- Canadian Heritage Information Network (CHIN)

## Canada Council for the Arts

## Canada Science & Technology Museum

- Canada Agricultural Museum
- Canada Aviation Museum

## Canadian Broadcasting Corporation (CBC)

## Canadian Museum of Civilization

- Canadian War Museum

## Canadian Museum of Nature

## Canadian Radio and Television Commission (CRTC)

## Canadian Race Relations Foundation

## Historic Sites and Monuments Board of Canada

## Library and Archives of Canada

- Portrait Gallery of Canada

## National Arts Centre (NAC)

## National Battlefields Commission

## National Capital Commission (NCC)

## National Film Board of Canada (NFB)

## National Gallery of Canada

- Canadian Museum of Contemporary Photography

## Parks Canada

## Public Service Commission

## Status of Women Canada

## Telefilm Canada

Each of these institutions operates a Website where more information is available.

All can be found by visiting the Canadian Heritage Website at [www.canadianheritage.gc.ca](http://www.canadianheritage.gc.ca).