

Canada Council for the Arts

03-04

Annual Report



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 promotes public awareness of the arts through its communications, research and arts advocacy activities.

The Council awards more than 100 prizes 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 some 18,000 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 700 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 financial statements are audited by the Auditor General of Canada and included in the Annual Report.

In 2003-04, the Council awarded 6,147 grants to artists and arts organizations and made payments to 14,435 authors through the Public Lending Right Commission. Grants, payments and awards totalled \$137 million.

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Report of the Acting Chair



“To have great poets, there must be great audiences, too.”
– Walt Whitman

From classroom to world stage, Council activities this year have focused strongly on the interface between art and audience. The destination statement adopted for the Council's new Corporate Plan envisages “a future in which the arts are central to our shared lives as Canadians and represent Canada to the world as a dynamic, creative, innovative and cosmopolitan country.”

Across Europe and Asia, in Milan, Berlin, Tokyo, Cambridge, Düsseldorf, Sevan, Hong Kong, Zagreb, Belgrade and Adelaide, key international festivals profiled Canadian visual, dance, music and literary artists. The Council partnered with the Department of Foreign Affairs and International Trade and other organizations in supporting the appearance of our artists at these events.

Outstanding productions by our leading arts organizations delighted audiences and enhanced the vibrancy of Canada's own urban centres from coast to coast. Annual and multi-year operating grants to arts organizations represent by far the largest single item in the Council's budget.

Through their ability to combine the musical idiom of disparate cultural traditions into an edgy new sound that is purely Canadian, Canada's Aboriginal and world-music communities continued to attract growing interest. Council-organized promotional events brought this music to wider audiences. In June 2003, Sonic Weave brought six outstanding Aboriginal and world-music groups (selected by national competi-

tion from 294 candidates) to the stages of key European festivals. In Montreal in November, Exposed Roots featured 16 of Canada's best groups at an international showcase event. Many of the artists achieved success, whether in the form of a tour booking, a recording contract, or a contract with an agent.

A three-year capacity-building initiative established by the Council with funding from Tomorrow Starts Today empowered 61 culturally diverse arts organizations to improve their organizational stability, grow artistically and disseminate their work to larger Canadian audiences. Initial assessment results indicate that most of the companies involved achieved significant results. The year ended with the encouraging news that the Council's Tomorrow Starts Today funding would be extended for a fourth year.

New communications initiatives in Quebec and the Arctic are ensuring that Inuit artists have better information about and access to Council programs. The international success of such artists as singer Lucie Idlout and filmmaker Zacharias Kunuk is a spur to more widespread artistic involvement.

Audience development must start with youth. The Council's Arts and Education committee, in partnership with the Department of Canadian Heritage and the Canadian Conference of the Arts, has begun work on a status report that will give a comprehensive picture of arts education research, activities and initiatives across the country. Several partners are involved, including the Canadian Commission for

UNESCO; Canadian Public Arts Funders (an association of provincial, territorial and federal government funders); the Council of Ministers of Education, Canada; and the Coalition for Arts Education in Canada. The Canada Council, which hosted a preliminary think-tank, is viewed as an energetic leader and enabler in this process.

Internally, the Governance Committee fine-tuned the operation of various advisory committees and ensured full compliance with the Council's governance policy on an on-going basis.



All these activities have taken place in a year that saw significant changes in Council leadership. At the beginning of the year under review, our recently appointed Director, John Hobday, was embarking on his new duties with a passionate commitment born of long involvement in the arts world. In the first quarter, we said goodbye to our Vice-Chair of eight years, François Colbert; and in the third quarter, to our Chair of five years, Jean-Louis Roux. One board member, Richard Laferrière, also completed his second and final term. To this internal change was added, of course, the change of reporting to a new Minister and a new Government. The year ended with the welcome appointment of Mr. Simon Brault as Vice-Chair for a five-year term.

Although the change was extensive, each departing Council member left a significant legacy. We are glad to be able to draw still on the financial acumen of Mr. Colbert and Mr. Laferrière, who retain seats on the Council's Investment Committee.

Above all, I want to say at how many points, throughout my tenure on the board and especially in this past year, I have been grateful for the wise counsel of Mr. Roux. His intense dedication as an accomplished artist, his deep respect for his audience, and his strong leadership in the cause of the arts have been, and remain, wonderful examples to us all.

Nalini Stewart

Nalini Stewart, O.Ont.
Acting Chair

Tom Sherman (left), winner of the Bell Canada Award in Video Art, Terry Mosey, Executive Vice President, Bell Canada, and Nalini Stewart, Acting Chair, Canada Council for the Arts.
Photo: Derek Oliver / CP Images

Report of the Director



“The arts enhance our communities, provide value-for-money and improve the quality of our lives immeasurably.”

In the unprecedented flourishing of the arts that has taken place in Canada over the past 47 years, a major factor has been the enlightened support of government through the Canada Council. As a result, we have seen extraordinary levels of creative innovation, the development of outstanding organizations, and phenomenal growth in both national and international audiences for Canadian art.

At current levels of government funding, however, this growth is proving not to be sustainable. And this means a huge loss of opportunity. We have the skills, talent and imagination to produce outstanding creative work, but we do not have sufficient base funding to support our organizational infrastructure and the efforts of arts managers and administrators as they strive to maintain this level of achievement.

Over the 20 years preceding my arrival at the Canada Council, I invested much effort in identifying, and promoting the adoption of, management and marketing tools that would give arts organizations a greater degree of financial stability, enabling them to build with confidence on their artistic successes.

In this, my first full year as Director, I have had a close and instructive look at the full range of Council programs and activities. We have undertaken a thorough internal review to assess their relevance and effectiveness. I am confident that we will emerge from this exercise with a renewed Council that is more than ever able to meet today's enormous challenges.

I have found Council staff to have broad knowledge and experience, excellent judgment, and intense passion and dedication. The Council is a respected presence, in many ways a leader, in the arts community. It is well-managed internally and has excellent links to every part of the arts community across the country. It is an honour to be a part of this organization, and its mission of helping develop the highest levels of professionalism and excellence in the arts, for the benefit of all Canadians.

A recent study of funding patterns in theatre reveals the increasing fragility of the whole system. Other data suggest similar difficulties in other disciplines. There is one primary cause. We have not seen growth in government funding to correspond with the increasing public thirst for more home-grown artistic activity.

The Canada Council's investment in the arts in 2003-04 totalled \$137 million. Grants, however, as a percentage of the total revenue of funded organizations, continue to show an overall pattern of decline. The level of government support for the arts in Canada is now well below that of many other industrialized nations. Ticket prices, in the meantime, have risen dramatically, inhibiting the development of new audiences.

Although private and corporate donations are up, corporate funding is essentially unstable. It tends to wander, periodically, to new promotional targets. Competition for corporate funding from the health

and education sectors is stiff. Private fundraising is yielding poorer results as the cost-per-dollar-raised continues to rise.

The net result for arts organizations is that the balance of revenues and expenditures is less stable. The vast majority of Council-funded organizations are well managed within the very severe restrictions of their budgets, but the arts are by nature labour-intensive: they cannot adopt industrial models to improve efficiency.

Arts organizations have become extremely susceptible, therefore, to accidental occurrences, such as the slump in tourism in Newfoundland last summer, the SARS outbreak and the blackout in Ontario, and the wildfires that devastated communities in British Columbia. Although they survived these crises, many will be hampered financially — and therefore artistically. There is an urgent need to find more ample resources to sustain the long-term viability of the arts in Canada.



The Council has asked artists, arts organizations, and all Canadians who believe passionately in the arts to become partners in arts advocacy. The arguments are strong: the arts are important in the life of our communities; they are a significant factor in enhancing “creative” cities; they provide value-for-money; and they improve the quality of our lives immeasurably. The prompt, clear and effective communication of this message to all levels of government is key to assuring a viable future for the arts.

I must add, in conclusion, a word of profound appreciation to our recently retired Chair and Vice-Chair, Jean-Louis Roux and François Colbert, to our Acting Chair, Nalini Stewart, and to our new Vice-Chair, Simon Brault. They, and all our Board members, have provided strong support and instructive insight in setting the Council's course for the road ahead.

John Hobday, C.M.
Director



Arts Programs

Dance

Canadian dance is in motion. And more than ever, the Canada Council is in lockstep, in a concerted effort to extend the reach of dance.

This year, projects selected in the Council's Dance on Screen Production Fund have shown that the dance milieu has not only appropriated an effective medium of expression, but also found a powerful tool to increase the public's awareness of the discipline. Dance on screen is opening up new avenues for promotion and reinforcing existing ones. It is providing new perspectives on the discipline and permitting the preservation of excellence in choreography and performance – democratizing dance, in a way, by borrowing from the very popular film medium. The results are telling. Édouard Lock's film version of his dance work *Amelia* (a production of La La La Human Steps) recently won the Rose d'or at the 44th Rose d'or Festival in Lucerne, Switzerland; the Grand Prix of the Conseil des Arts de Montréal (for both the film and the ballet); and, more recently, the Czech Crystal (and a mention from the students' jury) at the Golden Prague International Television Festival. Édouard Lock has said he has the impression that the film is attracting an audience that is different from that for ballet. If this impression can't be definitively confirmed, the success of dance on screen nevertheless can be.

A striking example of this are the films of Veronica Tennant, former principal dancer with the National Ballet of Canada, choreographer, actor-dancer and author. Her film, *A Pairing of Swans*, was first presented to acclaim a year ago. Her more recent *Shadow Pleasures* was broadcast on CBC and Bravo, and was a finalist for a Rockie Award at the Banff Television Festival. Tennant was also invited to show her short film *The Cinnamon Peeler* at both the World Wide Short Film Festival (Canadian Film Centre, Toronto) and at the Nappa Valley Film Festival in California.

If dance is moving beyond its traditional confines, it is also doing so in the community. To know more about this growing phenomenon, the Council asked researcher Douglas D. Durand earlier this year to further the work done by Deborah Meyers, and contained in her report *Animating Dance in Communities*. Durand has thus far collected some 50 stories describing the impact of dance animation projects – moments of discovery and learning for participants, the diversity of approaches in dance animation, as well as new connections between dancers and the larger community. The new research study will offer readers a more complete idea of the prolific nature of dance in Canada.



Stills from *Amelia*, choreography by Édouard Lock, La La La Human Steps. Dancers: (above) Andrea Boardman and Bernard Martin; (below, from left) Bernard Martin, Keir Knight, Jason Shipley-Holmes and Billy. Photo: Édouard Lock

Music



The hottest ticket in Toronto this past spring was without a doubt the Canadian Opera Company's production of *Die Walküre*, part of Wagner's monumental and magical *Ring Cycle*. The COC has ambitious plans to mount the other operas from the *Ring* and stage the complete cycle in September 2006 when it inaugurates its new home, the Four Seasons Centre for the Performing Arts. The creative team includes directors Atom Egoyan, François Girard and Tim Albery, conductor Richard Bradshaw and production designer/director Michael Levine.

The COC's *Ring Cycle* is a Canadian first, and promises to be a magnet to *Ring* aficionados and lovers of opera from both Canada and around the world. Indeed, the first production has already created a buzz in the international music scene and has made Toronto a destination for cultural tourists from Europe, the United States and Asia. The buzz will only be exceeded by the economic impact, expected to be in the millions.

The COC is not alone in putting Canada on the international music map. In recent years, Canadian musical groups that have made their mark abroad include Tafelmusik, Les Violons du Roy and I Musici. The same is the case in the more popular genres of jazz, folk, world and Aboriginal music (see p. 17).

The Canada Council is pleased to play a supporting role in these international successes. Last year it was equally happy to celebrate a milestone in another area of classical music – the Residencies Program for Composers and Conductors, which awarded its one hundredth residency. Begun in 1990, the residencies program has invested a total of \$2.3 million to date.

The residencies have had a huge impact, both on host-organizations (orchestras, opera companies, choirs, jazz and world music ensembles, etc.) and on the community. Conductors-in-residence have taken an active part in education and outreach, while composers-in-residence have brought Canadian content to new heights – in quality of music and quantity of Canadian repertoire performed.

One glowing residency success story is that of Judith Yan, who is now staff conductor with the San Francisco Opera. In 1998-2000, Yan was resident conductor with the Canadian Opera Company, where she mentored under Richard Bradshaw. Soon after, she landed her starring role in the U.S. Other successful graduates of the program include composer Glen Buhr (resident with the Winnipeg Symphony, and who, with Maestro Bramwell Tovey, started the Winnipeg New Music Festival, 1990), composer John Estacio (Edmonton Symphony and Pro Coro Canada, 1992, and the Calgary Philharmonic and the Calgary Opera Society, 1999-2002, which led to his composing the Canadian opera *Filumena*) and conductor Tania Miller (Vancouver Symphony, 2000-03, now Music Director with the Victoria Symphony).

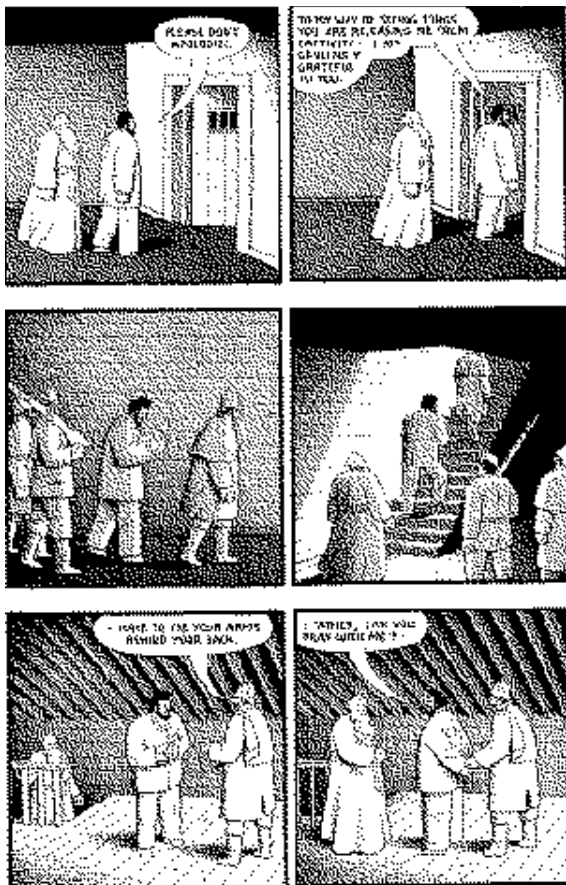
Adrienne Pieczonka as Sieglinde (lying down) and Frances Ginzer as Brünnhilde (far right) with the Valkyries, in the Canadian Opera Company's production of *Die Walküre*, directed by Atom Egoyan and conducted by Richard Bradshaw, April 2004. Photo: Michael Cooper

Writing and Publishing

This past year, the Canada Council for the Arts pursued its task of supporting and promoting Canadian literature of all stripes and from all quarters. It did this most notably at the Turin International Book Fair, where Canada was guest of honour. Over five days in May 2003, the huge Canadian stand was a hive of activity, selling over 2,500 books by Canadian authors and distributing promotional material (55,000 bookmarks and 4,000 posters) produced by the Council. The 20 Canadian participating authors, most already translated into Italian, were swamped with attention. In the entire history of the fair, Canada attracted the most media attention of any participating country. Last year, the Council received more requests to translate Canadian works from Italy than from any other country. The fair was clearly a success in nurturing the Italian passion for CanLit. Canada's participation at Turin was a collaboration with the Departments of Foreign Affairs (the consulate in Milan and the embassy in Rome) and Canadian Heritage.

While Canadian literature is currently enjoying an international wave of popularity, it is also undergoing a kind of creative implosion that is upsetting traditional genres. On the writing side, a number of young authors are being recognized for a fascinating collection of graphic novels, praised for their quality and originality. Graphic novels are different from comic strips and conventional novels. One of their key features is their perceptive and imaginative take on various aspects of reality. The drawings provide insights into the plot and the texts contain serious ideas about social, political, historical and other human issues. For example, Chester Brown (Toronto) has revisited the life of Louis Riel; Marc Ngui (Windsor, Ontario) has dissected cultural signs and stereotypes; Michael Yahgulanaas (Massett, B.C.) has transposed Haida legends; and Christine Leanne Johnson (Vancouver) has explored literary deconstruction. This burgeoning genre is one of several that are currently transforming the Canadian literary landscape.

Another is spoken word, which continues to make its mark on the literary scene. One of its exponents, Dwayne Morgan of Ajax, Ontario, has emerged as a captivating, engaging presence. Founder of Up From The Roots, an entertainment organization that promotes young African-Canadian urban artists, he has been acclaimed around the world. Winner of several awards, he recently received his second Canadian Urban Music prize for his album, *Soul Searching*. The Council continued to keep abreast of the enormous impact of these new trends in Canadian literature during the past year.



Louis Riel: A Comic-Strip Biography, written and drawn by Chester Brown, 2003, p.18, published by Drawn and Quarterly.

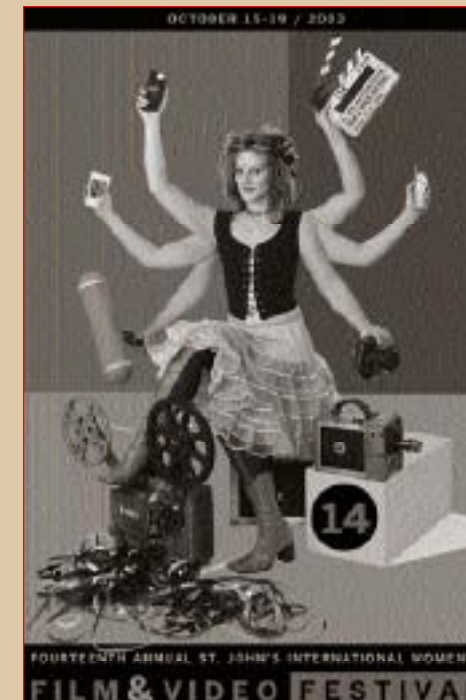
Media Arts

The media arts are evolving at an unbelievably fast pace. Several factors are at play: the availability of production equipment, the proliferation of training programs, the diversification of activities at artist centres, the impact of digital technology and the marked preference of both young people and artists from all disciplines for this art form. All of this has contributed not only to the exponential growth of this modern and extremely contemporary discipline, but also to changes in the way it is practiced. As in the film world, nothing is black-and-white any more.

Despite a number of new initiatives, the Canada Council is finding it increasingly difficult to meet the expectations of the media arts community, specifically in terms of the increasing number of applications for operational support and the purchase of equipment. Because there has been a distinct lack of documentation on the issues and challenges of the milieu, and hence no clear profile of the media arts, it has been very difficult to strategize.

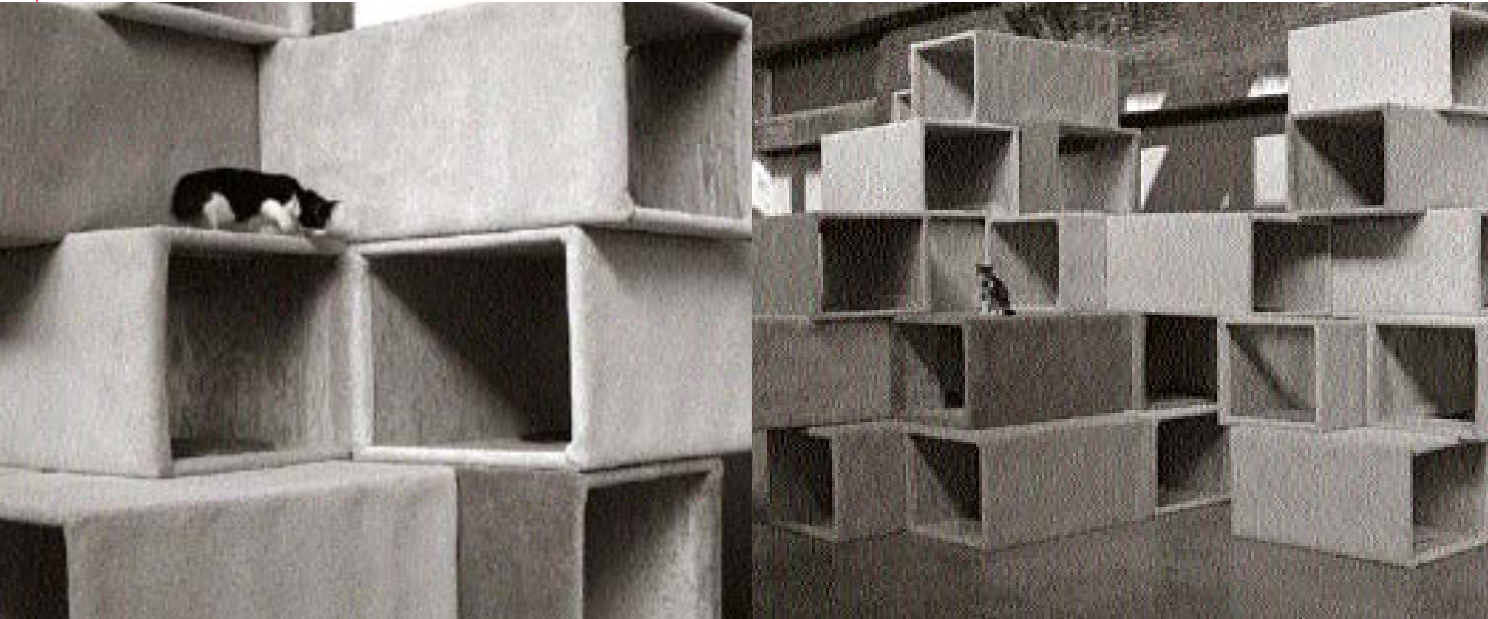
For this reason, and in order to tailor its programs more closely to the current media arts reality, the Canada Council joined forces with the Independent Film and Video Alliance and the Department of Canadian Heritage to commission a research study on the media arts sector. Among the interesting factors highlighted in the 2003 report by Hill Strategies were the following: the trans-generational role of artist centres, the effects of the digital revolution, the existence of a specific audience for media arts (evident at the various independent film and video festivals), the need for professional training and specialized personnel, the prominent place of media arts in Aboriginal communities and the art form's transdisciplinarity. All these elements clearly point to the urgent need for consolidation in the media arts infrastructure. This will translate into improved dissemination and exhibition of works and, as a result, higher levels of support for exhibitors and presenters and the establishment of information-sharing networks.

Media artists have thus far developed a wide variety of approaches: experimental, intimate-personal, social-political, exploratory (extending the boundaries of existing artistic and scientific disciplines) and decidedly transdisciplinary. The media arts are evolving in a complex manner. They require public support that is flexible, that is open to a diverse range of projects and that is responsive to the financial needs of artists (who are all too often poorly paid). A clearer picture of the situation is now emerging, and a vitalizing wind of change is blowing.



Posters from Fourteenth Annual St. John's International Women's Film & Video Festival ©, (design: Anita Singh, photo: Erick Walsh, model: Holly Nelson) and the Montreal International Festival of New Cinema and New Media (design: orangetango).

Visual Arts



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In 2003-04, the Canada Council made a special effort to expand the geographical scope of the visual arts. After a trial period, two new residencies were added to the International Residencies Program in Visual Art: one at the Künstlerhaus Bethanien international art centre in Berlin and one at SPACE Studios' new international centre, The Triangle, in London. Sculptor Brian Jungen (Vancouver) and photographer Shari Hatt (Montreal) thus took advantage of Triangle facilities and training programs to have valuable exchanges with other artists at the centre's studios. Video artist Alexander Morrison (Vancouver), for his part, benefited from an artistic research residency at the Künstlerhaus Bethanien. Financial and organizational support for these residencies results from a very fruitful collaboration between the Council and the Department of Foreign Affairs and International Trade.

In a similar vein, the Council continued to make a major effort to help Canadian art museums and public galleries develop connections and become better known internationally. Over the last decade, the Council has launched various competitions that have allowed museums and art galleries to organize events on the global stage. The Musée d'art contemporain de Montréal organized the Canadian presence at the 2003 Venice Biennale, where the video *From Here to There*, by Montreal artist Jana Sterbak attracted big crowds. Also, over the last three years, the Council has used part of the government funding provided under the Tomorrow Starts Today program

to help the visual arts community reinforce its organizational infrastructure. Saskatoon's Mendel Art Gallery, for instance, was able to establish a dynamic artist exchange program with colleges in Barcelona with this supplementary support.

The Council underscores the importance of the international promotion of Canadian visual arts through trips, networks, exchange programs, residencies and attendance at major events, in a collaborative partnership with artist centres. The InFest symposium in February 2004, for instance, organized by the Pacific Association of Artist-Run Centres in Vancouver, brought together representatives of artist-centres from around the world to discuss promotion.

Spreading the word about artists and their work means opening doors for them in the global art market — and thereby contributing to their financial independence.

Habitat 04 - Cats Radiant City, plywood, carpet, cats, 2004, by Brian Jungen. Installation view, Darling Foundry, Quartier Éphémère, Montreal. Courtesy Catriona Jeffries Gallery, Vancouver. In collaboration with SPCA. Photo: Guy L'Heureux

Inter-Arts

Inter-arts integrate and transform art into innovative combinations, processes and forms that create new knowledge at the intersections of disciplines. For four years, the Inter-Arts Office at the Canada Council has served as a catalyst for the development of these multi-disciplinary and interdisciplinary practices.

Last year, a special program, Off The Radar: Initiatives in Critical Thinking, funded more than 30 critical-thinking

tional; youth and arts education are a key focus. *Documenting Engagement*, an initiative of the Pacific Cinémathèque and the Roundhouse Cultural Centre in Vancouver, funded by the Inter-Arts Office and the Media Arts Section of Council, brought together nine leading, community-based artists for an intensive three-week workshop on how to capture process-based art forms on video.



events across the country. Among topics explored were the relationship between alternative economies and the arts, new technologies in performance art, artist and community collaboration in diverse cultural communities, ethics and community-based art, and interdisciplinary trends in youth culture.

The Inter-Arts Office participated actively in collective thinking and cross-disciplinary activities such as the Digital Arts Network (DAN), whose mandate is to share information on artistic trends, peer assessment, program development and advocacy. In 2003-04, the DAN explored issues such as digital art as a new form, emerging trends in youth culture, trans-cultural memory, the use of digital technology by Aboriginal people to shape original content, the evolution of digital technologies and how this is perceived by audiences.

The Artists and Community Collaboration Fund (ACCF), now in its third year, supports professional artists who work in creative collaboration with communities, whether geographic, cultural, generational or occupa-

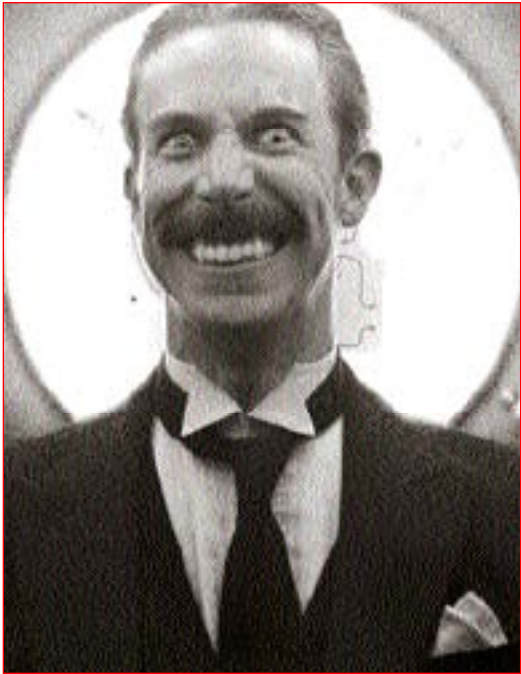
The expanding horizons of interdisciplinarity were also reflected in the second competition for the Artist-in-Residence for Research (AIRes) program, funded jointly with the National Research Council. Visual artist Lily Yung of Toronto and media artist Rafael Lozano-Hemmer of Montreal received major grants to collaborate with leading scientists at NRC institutes for two years.

The Multidisciplinary Festivals Program supported a number of key culturally-diverse, young audience and Aboriginal organizations keen to share artistic experiences and promote dialogue between artists and audiences. Events included the Shawinigan Street Arts Festival and the Powell Street Festival in Vancouver.

Body Movies, Relational Architecture 6, by Rafael Lozano-Hemmer. Large-scale interactive installation featuring over 1,200 giant portraits revealed inside the shadows of passers-by. First produced by V2 in Rotterdam with Council assistance. Shown here at Ars Electronica Festival, Linz, Austria, 2002. Photo: Rafael Lozano-Hemmer

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Theatre



In Canada, as elsewhere, what is performed in the theatre reflects a society's image of itself. While in 1968-69, only 25 per cent of the works performed on Canadian stages were Canadian, today 72 per cent of Council-supported theatrical programming is home-grown. In fact, overall, 55 per cent of people attending theatre in Canada — whether in large cities, smaller centres or in Aboriginal, francophone, anglophone or ethnocultural circles — go to see Canadian productions. The Canada Council continues to contribute to this cultural awakening through its Operating Grants Program for Professional Theatre Organizations, which supports more than 150 theatre organizations in Canada. In this way, the Council not only promotes high quality and new work, but also plays a substantial role in diminishing the financial risk inherent in all creative activity.

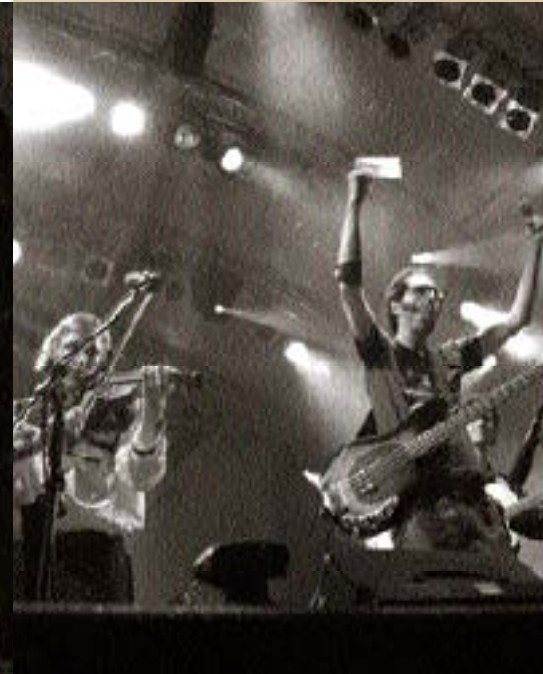
Using statistics collected over the last 20 years, the Council recently prepared a summary report of the theatrical situation in Canada during this period. Statistically, theatrical activity was characterized by steady growth. Between 1982-83 and 2002-03, the number of performances by companies receiving Council support increased from 15,500 to some 22,300, with total ticket sales rising from \$64 million to \$234 million, and Council operating support increasing from \$8.5 million to \$16.8 million. Proportionally speaking, the Council's funding did not keep up with the growth curve of these companies, whose success has been due to a combination of factors,

such as the quality of productions, effective management and ability to attract new audiences and revenues, both nationally and internationally.

While the analysis happily documents the rise of Canadian theatre over the last 20 years, it also underscores the financial fragility of these companies, which, compared with their counterparts in other countries, receive less public funding. In the current cultural context, Canadian artists have shown that they are up to the challenges of globalization — it is only a question of giving them the resources that will enable them to respond with brilliance.

Jonathon Young (Co-Artistic Director), in *Brilliant! The Blinding Enlightenment of Nikola Tesla*, Electric Company. Photo: Tim Matheson
Mezzo-soprano Noëlla Huet, in *Leitmotiv*, a musical drama, Théâtre Les Deux Mondes. Photo: Yves Dubé

Audience and Market Development



The Canada Council's cross-disciplinary Audience and Market Development Office, which assists Canadian artists in developing markets at home and abroad, organized two major showcases in 2003.

Sonic Weave, a promotional tour by six Canadian groups and solo artists to major European world music festivals, was held in June and July. Roots and world musicians Kid Koala, Tanya Tagaq Gillis and Michel Deveau, Alpha Yaya Diallo, Zubot and Dawson, Tasa and Les Batinses performed before live audiences of some 80,000. The tour took them to 19 festivals in Germany, Poland, the Czech Republic, Italy and Austria. The groups attracted widespread interest from the media, distributors, promoters and festival organizers.

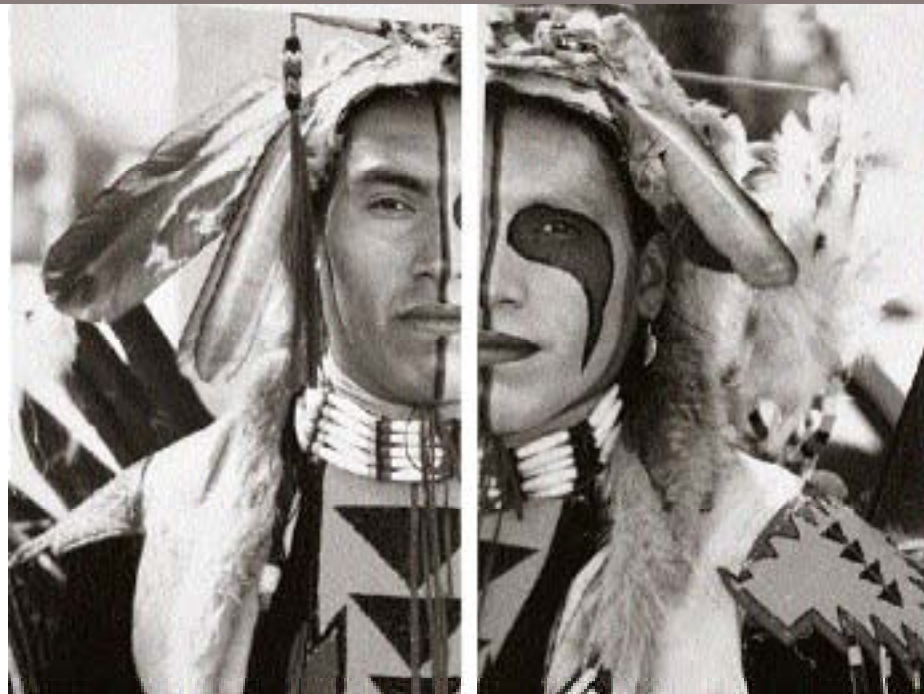
In November, *Exposed Roots* took to the stage in Montreal. Sixteen Aboriginal and world music acts — Kiran Ahluwalia, the Flying Bulgar Klezmer Band, Mernie, Leelay Gilday, Sandy Scofield, the Khac Chi Ensemble, Joaquin Diaz, Tasa, Mighty Popo, Asani, Vuja Dé, Les Frères Diouf, Taima Project, Uzume, Taiko Ensemble, George Leach and Celso Machado — were showcased at the Maison de la culture Ahuntsic-Cartierville and at the popular Club Soda. The event, which targeted Canadian and international promoters and presenters, took place during the CINARS (International Exchange for the Performing Arts) Forum and the Rendez-vous Folk Conference.

Another marketing project was "Dance on Tour". This illustrated directory, intended for Canadian and international dance promoters, highlights companies with works available for international touring (with their technical requirements), and also includes a list of major Canadian dance organizations, presenter networks and associations. It provides additional information on Canadian dance groups, companies, solo artists, presenters, producers and choreographers. The directory is also available on the Council's web site, and provides links to the web sites of numerous companies, festivals and dance associations. The directory has already been widely distributed abroad (Australia Arts Market, Tokyo Performing Arts Market, MilanOltre Dance Festival, British Dance Edition and the Dusseldorf Dance Festival) and was featured in International Arts Managers magazine.

The Audience and Market Development Office also supported Canadian artistic representation at various international festivals: Aboriginal filmmakers at the Sundance Festival; writers at literary festivals in Australia, Hong Kong, the U.K. and France; and visual artists at Art Forum Berlin.

Left and right: *Sonic Weave* — Jocelyn Guillemette and Todd Picard of Les Batinses, in Rudolstadt, Germany; and Jesse Dawson of Zubot and Dawson, in Bremen, Germany. Middle: *Exposed Roots* — Elisapie Isaac of Taima Project. Photos: Anand Maharaj Photography (left and right) and Lolita Boudreault

Aboriginal Arts



In the past year, the Aboriginal Arts Secretariat continued its outreach to Aboriginal communities in the Arctic and Quebec, as well as to Aboriginal youth.

The Secretariat is working with the Montreal-based AVATAQ Cultural Institute to develop a comprehensive communications strategy vis-à-vis Inuit artists. This will be carried out in three phases over the next year to include Nunavik (northern Quebec), Nunavut and the Inuvialuit region of the Western Arctic. A second meeting with Quebec artists was hosted by the Institut Culturel Éducatif des Montagnais (ICEM) in Sept-Îles and at the Uashat Reserve, with excellent results from the round table discussions, including an introduction to Innu culture.

The Secretariat was involved on several fronts with Aboriginal youth. The terminus1525 team (see p. 32) worked with the Secretariat to ensure an Aboriginal presence on their innovative and exciting web site for youth. A young Aboriginal producer from Winnipeg helped the project connect with the Tadoule Lake Reserve in northern Manitoba. The Secretariat also supported a Métis youth conference to train aspiring video and filmmakers in script-writing, production and editing.

The Secretariat collaborated with the Visual Arts Section in the creation of the program of Assistance to

Traditional Visual Art Forms, certain to be attractive to many Aboriginal artists involved in traditional arts and fine crafts. The first deadline is in the fall.

The second Aboriginal arts administrators conference was held this year at St. Mary's Reserve in New Brunswick. These round table discussions are very useful in providing the Council with recommendations on increasing capacity-building in arts organizations.

The Secretariat undertook a review of the Aboriginal Peoples Collaborative Exchange program. This was carried out both internally by the Council's Aboriginal officers and externally by Kakaekwewin (the advisory committee on Aboriginal issues), and by the program's peer assessment committee.

Lastly, the Secretariat provided funding for an exciting international Indigenous festival to be held this fall at Harbourfront Centre in Toronto and the Woodland Cultural Centre near Brantford. *Planet IndigenUs* will show new contemporary works (through exhibits, performances, showcases, films, etc.) by international and local Aboriginal artists from all the disciplines.

Returning the Gaze: Kevin Haywahe – Assiniboine, colour photograph, 2003, by Jeffrey Thomas, Canada Council Art Bank.

Equity



The Capacity-Building Program to Support Culturally Diverse Artistic Practices, a joint initiative of the Canada Council's Equity Office with the Department of Canadian Heritage to help sustain the operations of arts organizations dedicated to cultural diversity, is nearing completion. Three grants of \$30,000 over three years are enabling 61 organizations (including the South Asian Visual Arts Collective in Toronto, Arsenal Pulp Press in Vancouver and Teesri Duniya Theatre in Montreal) to consolidate and enhance their administrative activities and infrastructure.

They are doing this in a number of ways, including the hiring of general managers, audience development and the creation of networks for touring. An internal evaluation in the past year confirmed what the Council has been hearing 'on the ground' – that the innovative program is having a "highly positive" impact on artistic growth, competitiveness and over-all organizational health. An extension of the Capacity-Building Program is under active consideration, pending completion of an external evaluation.

Again in partnership with Canadian Heritage, the Council recently launched a research project focussing on culturally diverse and Aboriginal arts organizations. Stories from the Field will seek out information on best practices and innovations in the management of small, medium-



sized and/or community-based arts organizations. New perspectives on how these arts organizations sustain themselves will be added to current literature on organizational health and creative management.

Stand Firm, a peer-networking and continuous learning initiative that operated between 2002 and 2003, involved over 60 organizations and over 100 individuals, including artistic directors, administrators and board members. The program's national and regional forums, distance seminars and interactive web discussions were "valuable and challenging," according to participants. A thorough evaluation of the program was to be done with the arrival of the new Equity Co-ordinator (writer, educator and spoken word artist Anthony Bansfield) at the Council in June 2004.

In the last year, the work of the Fifth Advisory Committee for Racial Equality in the Arts has focussed on assistance to the arts community, institutional change and greater awareness of issues of racial equity.

Marcus Youssef (left) and Gamyar Chai in *The Adventures of Ali & Ali and the Axes of Evil*, Cahoots Theatre Projects, Toronto and NeWorld Theatre, Vancouver. Photo: Tim Matheson

Endowments and Prizes



Clockwise, from left: Kaori Yamagami, Jasper Wood and Yi-Jia Susanne Hou, winners in the Canada Council's Musical Instrument Bank competition. Yamagami is a recent co-winner of the Sylvia Gelber Foundation Award. Wood recently won the Virginia Parker Prize. Both awards go to outstanding young musicians. Photos: Stephanie Lake and Derek Oliver (Yamagami)

When the Canada Council was first established in 1957, it was with a \$100 million endowment established by the government of Louis St. Laurent from death duties on the estates of Nova Scotia industrialists Sir James Dunn and Izaak Walton Killam. Forty-seven years later, endowments continue to provide much-needed revenue for the work of the Council. In addition to the original endowment, a number of others have been established over the years – many with the express purpose of funding some of the over 100 prizes the Council distributes each year.

Two \$50,000 Molson Prizes are funded from the income from an endowment given to the Council in 1964 by the Molson Foundation; it is now valued at \$2.7 million. The 2004 Molson Prize recipient in the arts is Maria Campbell, an Aboriginal writer, playwright, theatre producer and filmmaker. Her 1973 autobiography *Halfbreed* is one of the most widely taught texts in Canadian literature. She has also written a book based on oral stories and four children's books. The 2004 Molson Prize winner in the social sciences and humanities is child development specialist Richard Tremblay.

The five \$100,000 Killam Prizes, Canada's most distinguished awards for outstanding career achievement in engineering, the natural sciences, health science, the social sciences and humanities, were inaugurated in 1981. They are financed through funds donated to the Council by Mrs. Dorothy J. Killam. Five prominent scholars were honoured in 2004: mathematician James G. Arthur, political philosopher Will Kymlicka, musicologist Jean-Jacques Nattiez, geneticist Janet Rossant and civil engineer R. Kerry Rowe.

The Walter Carsen Prize for Excellence in the Performing Arts is derived from an endowment of \$1.1 million donated by the well-known Toronto philanthropist. The first two prizes went to dancer-choreographer Brian Macdonald (2001) and playwright John Murrell (2002). The third of these prestigious prizes, now valued at \$30,000, will be awarded in the fall of 2004.

The Victor Martyn Lynch-Staunton Awards go each year to up to three outstanding Canadian artists who have received grants in music or the visual arts. This year's winners are composer-musician Alcides Lanza, jazz musician Jean Beaudet and visual artist-photographer Rosalie Favell. The awards date from 1968 and derive from a \$700,000 bequest from the estate of Victor Martyn Lynch-Staunton. The endowment is currently valued at \$2.8 million. Starting next year, the prize portion will increase from \$4,000 to \$15,000, and seven mid-career artists will receive the award. The grant portion of the award is \$20,000 in music and \$34,000 in visual arts.

The York Wilson Endowment Award is given annually to a museum or gallery to assist in purchasing an original Canadian artwork, and thereby promote works of art created by Canadian artists. This year, the Edmonton Art Gallery received \$30,000 to acquire *Signs of Breathing*, a work of computer-generated digital photographs by Alberta artist Arlene Stamp. The endowment was established in 1997 from a generous donation by Lela Wilson and the late Maxwell Henderson in honour of the work of the late Canadian painter York Wilson.

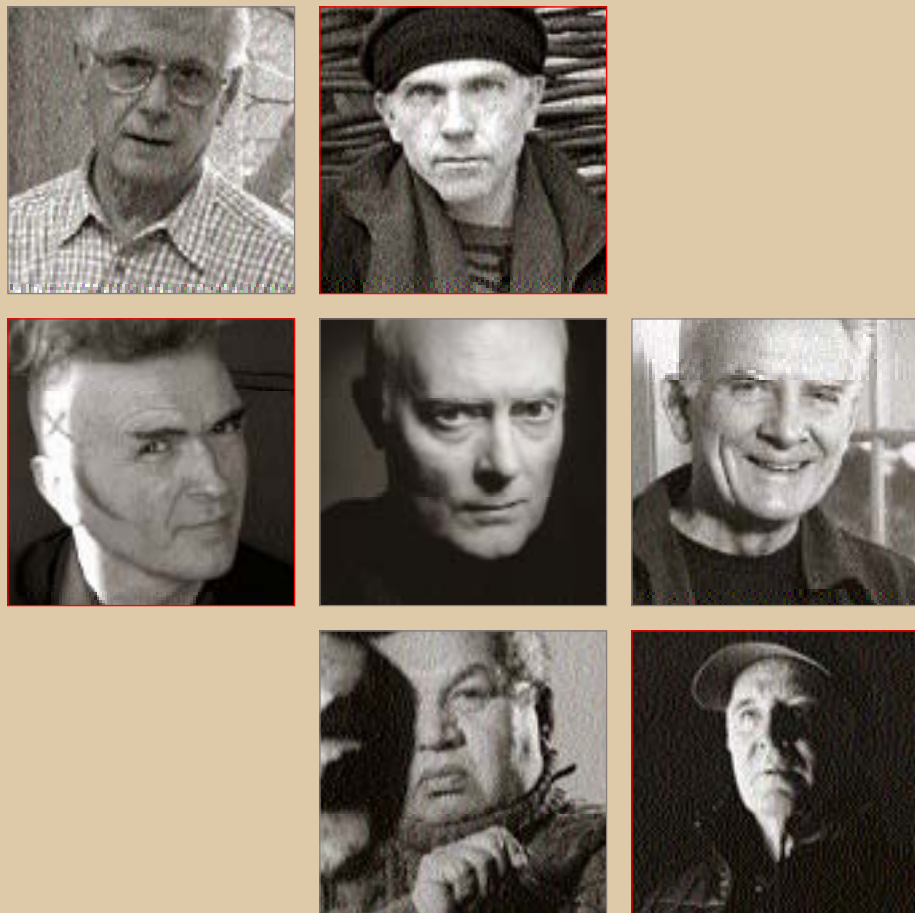
In 2003, cellist Kaori Yamagami and violinist Yi-Jia Susanne Hou were first-place winners in a national competition for the loan of musical instruments from the Council's Musical Instrument Bank. Eight other musicians were also loaned instruments that have a total value of over \$21 million. Created in 1985, the Musical Instrument Bank acquires fine stringed instruments through donations and loans. These are loaned for three years to gifted young Canadian musicians to help further their careers.



Maria Campbell of *Gabriel's Crossing*, Saskatchewan, 2004 Molson Prize winner in the arts and Suzanne Rochon Burnett, Board member, Canada Council for the Arts. Photo: Grant Kernan / A.K. Photos

“Art is difficult; art is subversive. It is frequently shocking and disturbing. But the artist must progress even in the face of public disapproval or rejection. This is what our laureates [for the Governor General’s Awards in Visual and Media Arts] have done. They have been able to give us what we perpetually require. They provide, often at great personal cost, something of their humanity and thereby help us to renew our own.”

– Governor General Adrienne Clarkson



Winners of the 2004 Governor General’s Awards in Visual and Media Arts (from upper left): Eric Cameron, John Oswald, Istvan Kantor, Ian Wallace, Garry Neill Kennedy, Tom Hill and Iain Baxter. Photos (in same order): John Hails, Anonymous, Miklos Legrady, Chick Rice, Jeff Thomas, V. Tony Hauser, Julie Sando

For a complete list of Canada Council prizes, please see www.canadacouncil.ca/prizes.

Public Lending Right Commission

The Public Lending Right Commission distributed \$8,938,459 to 14,435 Canadian writers, translators and illustrators in February 2004. This represented payment for the presence of 61,175 eligible book titles in Canada’s public and university libraries.

Canadian authors proudly consider the Public Lending Right program to be a cornerstone of public recognition of their work being made freely available in Canadian libraries. It affirms the authors’ status as creators and provides them with additional income in a field in which financial returns are often low.

The amount paid out this year was a decrease of \$630,000 over 2003, due to the PLR program budget sharing in the Canada Council’s investment losses. This, coupled with continuing growth in the number of participating authors and titles, caused the unit rate of payment to dip below \$30, for only the second time in the 18-year history of the program.

This situation only serves to heighten the importance of an ongoing study of the Public Lending Right Commission – how to manage growth (the program welcomes over 500 new authors and some 3,000 new titles every year) at a time when funding remains stagnant, or even declines. In the course of its deliberations this year, the Commission zeroed in on a “sliding scale plan.” The basic principle is the following: as the number of years a title is registered in the program increases, the unit rate of payment (based on the number of times the title is found in the sampling libraries) declines. The plan would also see a \$40 hit rate (the rate in force in the first seven years of the program) restored for the first five years in which new titles are registered, a period that generally corresponds to the highest usage period for a book in a public library.

The Commission continues to study all facets of this proposed plan to ensure that the program remains responsive to the community of authors it serves.



“With public lending rights, Canadians found a way to reward authors for their unrewarded contribution to the widening of the reading public. And it was done without damaging our public library system. In effect, we created the equivalent of a minimum wage for writers. It is a model for other countries to follow.”

– JOHN RALSTON SAUL

Art Bank

Unsettled #6 (Parson's Harbour, South West Coast), black and white photograph, 1999, by Scott Walden, Canada Council Art Bank.



The Canada Council Art Bank continued the work of updating and rationalizing its collection, which is the most extensive assemblage of contemporary Canadian art in the country. It comprises some 18,000 works of art, almost 40% of which are currently rented to government and corporate clients.

In the fall of 2003, the Art Bank acquired 52 new works of art (from almost 2,400 submissions) with a total value of \$165,820. The new purchases include works by Edward Burtynsky (Toronto), Jeff Thomas (Ottawa), Danielle Hogan (Victoria), Gu Xiong (Vancouver), Bill Vazan (Montreal) and Pearl Van Geest (Guelph). Isaci Etidloie (Cape Dorset), Gregory Bennett (St. John's) and Jesse Garbe (Coquitlam) are among the many young and emerging artists also represented in the new purchases.

The photographs, oil paintings, fine crafts and sculpture underline the diversity and creativity of Canadian art. In addition, there are works from 25 artists not previously represented in the collection. These important acquisitions were made possible by operating revenues of about \$1.9 million in the 2003-04 fiscal year.

Art Bank

At the same time, the Art Bank continued its successful program of divestment. The program allows works that have not been rented (for reasons of size, complexity, etc.) to find a new home – and exhibition space – in Canadian collections of the artists' choosing. The Art Gallery of Nova Scotia acquired 16 major works from the Bank's collection last year and displayed them in an exhibit called "Objective Information: Recent Gifts from the Canada Council Art Bank." Since the program began three years ago, the Art Bank has divested a total of 76 works, including to the Art Gallery of Ontario, the Glenbow Museum, the Mendel Art Gallery and the Musée national des beaux-arts du Québec.

The Art Bank model continues to attract attention from abroad. In late 2003, Art Bank Director Victoria Henry held discussions with officials in the government of South Africa, which is interested in setting up its own art bank. Henry and her South African counterparts agreed on a strategy for developing the Art Bank of South Africa, including assistance with a long-term business plan.



Tina (Red Wedge), oil on canvas, 2002, by Jesse Garbe, Canada Council Art Bank. Photo courtesy of the artist



Shipbreaking #3, Chittagong, Bangladesh, colour photograph, 2000, by Edward Burtynsky, Canada Council Art Bank.

Canadian Commission for UNESCO

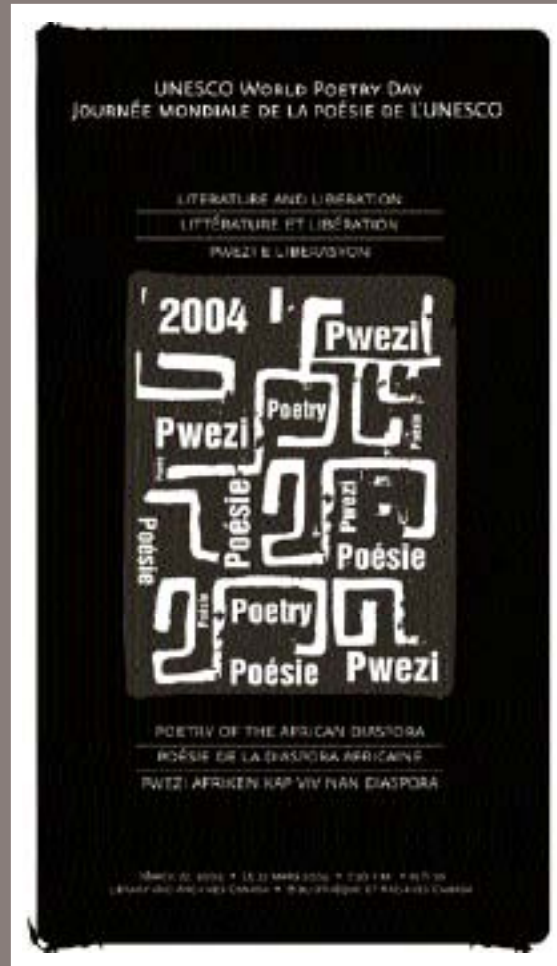
Education for all, ethics, sustainable development, cultural diversity, access to information, all-encompassing issues such as the HIV/AIDS pandemic - these and other major issues and challenges facing Canada and the world were all on the agenda of the Canadian Commission for UNESCO in the past year. In this respect, the Commission made important contributions in raising awareness and advancing knowledge.

In conjunction with UNESCO and The Friendship Group of Parliamentarians for UNESCO, the Commission hosted an international meeting in Ottawa to promote relations between parliamentarians and UNESCO. The meeting also addressed the "democratic deficit," whereby decisions made by non-elected international bodies supersede those of national parliaments, whose work increasingly has international implications. The meeting was attended by parliamentarians from the five geographic regions of the UN system (Europe, Latin America and the Caribbean, Africa, the Arab States, and Asia and the Pacific), as well as by representatives of regional parliamentary associations, non-governmental organizations and National Commissions for UNESCO.

The meeting ("Reflections on the Parliamentary Dimension of UNESCO's Programme Priorities") was part of an ongoing initiative to develop stronger links between UNESCO, the Inter-Parliamentary Union (IPU) and parliamentarians in member-states of UNESCO. It concluded with the adoption of "The Ottawa Declaration," which called upon UNESCO to further develop co-operation with parliamentarians and parliamentary associations (including through the UN's system-wide strategy), and encouraged National Commissions for UNESCO to develop sustained relations with parliamentarians.

The Commission also participated actively in preparations for the World Summit on the Information Society, (Geneva, December 2003). The Commission held round-table discussions in 10 cities across the country to provide the interdepartmental committee responsible for Canada's participation in the summit with the views of groups that have special needs or are marginalized: women, youth, Aboriginals, seniors, and people with disabilities. The results were published as Information, Communication and Knowledge: Building Contemporary Societies.

These and other activities reaffirmed the Commission's advisory, consultative and promotional role with a pan-Canadian and international mandate.



UNESCO World Poetry Day poster. Design: Alex Contreras

The Council Index on the Arts

740,000

people employed in arts and culture

\$26 billion

economic impact of the arts in Canada

\$155.6 million

Canada Council's parliamentary appropriation

4%

Canada Council's share of federal culture spending

\$105 million

Canada Council grants to arts organizations

2,091

number of arts organizations funded

\$21 million

Canada Council grants to artists (16.8% of total)

2,089

number of artists who received Council grants

13%

Canada Council (and other federal) share of performing arts organization funding

30%

growth in applications from artists in six years

33%

proportion of artists funded who were first-time recipients (2001-02)

1,000

number of communities in which artists and arts organizations received Canada Council funding in the last three years

\$5 & \$11 million

support to Aboriginal and culturally diverse artists and arts organizations (2002-03)

750

number of authors who gave public readings funded by the Canada Council

\$14,587

average employment income of a dance professional (2001)

\$4.20

cost of the Canada Council per Canadian

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* appointed March 31, 2004
** term expired March 10, 2004

Photo credits: Photo Features (Stewart, Laferrière, Rochon Burnett, Thériault); Valberg Imaging Inc. (Thauberger, Dowhaniuk, Comeau, Clarke, Hobday); Steven Lemay (Lui); Monic Richard (Brault).

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Governance

The Canada Council is overseen by an 11-member Board, which has over-all responsibility for the organization, including finances, policies and funding decisions. The Chair, Vice-Chair, Board members and Director are appointed by the government on the recommendation of the Board.

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

The Board is guided in its work by the Governance Policy (adopted in 2001) as well as by two principles: the arm's length principle, which defines its relationship with government, and the peer assessment principle, which

defines its relationship with the arts community. These principles are the fundamental tenets governing the Council's operations and decision-making.

Peer assessment is the use of artists and other arts professionals to assess grant applications, advise on priorities, and make recommendations on the awarding of grants. By virtue of their experience, knowledge and open-mindedness, peers, or jurors, are capable of making a fair and informed assessment of the comparative merits of grant applications. Through peer assessment, the Council involves the arts community directly in its decisions. Each year about 700 individuals serve as peer assessors. Additional independent assessors evaluate specific performances or works.

terminus1525

terminus1525 is a work space for young Canadian creators. The web site (terminus1525.ca) supports online studios, virtual galleries, discussion forums and artist resources. It is a virtual community where emerging artists – over 1,200 so far – can exhibit, and network with mentors and peers. The national pilot project, which boasts 20,000 visitors each month, is funded by the Department of Canadian Heritage in partnership with the Canada Council for the Arts and the National Arts Centre.

“Our art scene will grow because of the excitement this web site generates. Suddenly, the community actually feels like one.”

– Erica Lee Brade, Winnipeg

“What I like about terminus1525 is its open and amorphous nature.... It's great to have a venue that is open to new people, styles and media.”

– Davin Risk, Toronto

“It is splendid. It helps develop an artistic consciousness, encourages artists and gives them hope.”

– Vox Sambou, Montreal

Worried (detail), by Howard Penning (Vancouver), acrylic / mixed media, 2004; *Lakitu Antics*, by Howie Tsui (Ottawa), painting, 2004; *8 Steps to Infinity - Wall # 8*, 2003, by Hest and Turf (Montreal), photo: Paul107.





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