

Canada Council for the Arts



Cover: *Watching the Waves at English Bay* (detail), 2001, by
Alex Abdilla, colour photographs, acrylic case covers (hockey cards),
metal rings, 115 x 114 cm. Canada Council Art Bank
(Photo: Kate Macintosh)

Canada Council for the Arts

Role. The Canada Council for the Arts is a national arm's-length agency created by an Act of Parliament in 1957. According to the Canada Council Act, the role of the Council is "to foster and promote the study and enjoyment of, and the production of works in, the arts." To fulfill this mandate, the Council offers a broad range of grants and services to professional Canadian artists and arts organizations in dance, interdisciplinary and performance art, media arts, music, theatre, visual arts, and writing and publishing. The Council 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.

Structure. The Canada Council is overseen by an 11-member Board, chaired by Jean-Louis Roux. The Director is Shirley L. Thomson. The Chairman and Director are appointed by the government. The Council and its staff rely heavily on the advice of artists and arts professionals from all parts of Canada. The Council also works in close co-operation with federal and provincial cultural agencies and departments.

Funding. The Canada Council for the Arts reports to Parliament through the Minister of Canadian Heritage. Its annual appropriation from Parliament is supplemented by endowment income, donations and bequests. The Canada Council is called from time to time to appear before the House of Commons Standing Committee on Canadian Heritage. Its accounts are audited by the Auditor General of Canada and included in an Annual Report to Parliament.

In 2001-2002, the Council awarded 6,300 grants to artists and arts organizations and made payments to 13,269 authors through the Public Lending Right Commission. Grants, payments and awards totalled \$137 million.



Canada Council
for the Arts

Conseil des Arts
du Canada

Canada Council for the Arts
350 Albert Street, P.O. Box 1047
Ottawa, Ontario K1P 5V8
1-800 263-5588 or (613) 566-4414
www.canadacouncil.ca

Members of the Board and Senior Staff

Chairman
Jean-Louis Roux, Quebec

Vice-Chairman
François Colbert, Quebec

Board Members

Dean Brinton,
Nova Scotia

Riki Turofsky,
Ontario

Richard Laferrière,
Quebec

Suzanne Rochon Burnett,
Ontario

Nalini Stewart,
Ontario

Jeannita Thériault,
New Brunswick

David Y.H. Lui,
British Columbia

David Thauberger,
Saskatchewan

Craig Dowhaniuk,
Ontario

Director
Shirley L. Thomson

Senior Staff

Mark Watters, Secretary-Treasurer,
Administration Division

Micheline Lesage, Director,
Arts Division

Keith Kelly, Director,
Public Affairs, Research
and Communications

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

Carol Bream, Director,
Endowments and Prizes

Victoria Henry, Director,
Art Bank

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

Arts Division

Michelle Chawla-Ghadban, Head,
Arts Services Unit

André Courchesne, Head,
Theatre

Russell Kelley, Head
Music Section

François Lachapelle, Head
Visual Arts

Gordon Platt, Head
Writing and Publishing

David Poole, Head,
Media Arts

Anne Valois, Head,
Dance

Sharon Fernandez,
Coordinator,
Equity Office

Louise Profeit-LeBlanc,
Coordinator, Aboriginal
Arts Office

Claude Schryer, Coordinator
Inter-Arts Office

Administration Division

Luc Charlebois, Head,
Financial Planning

Lise Dugal, Head,
Human Resources

Gwen Hoover,
Executive Secretary,
Public Lending Right
Commission

Daniel Plouffe, Head,
Information Management
Systems

William Stevenson, Head,
Finance and Administrative
Services

Table of contents

Report of the Chair: Renewal and Continuity	6
Report of the Director: Part of a Strong Cultural Fabric	10
Arts Programs.....	14
Endowments and Prizes	32
Art Bank	36
Public Lending Right Commission.....	43
Canadian Commission for UNESCO.....	44
The Canada Council at 45: Then and Now	46
The Council Guide to Key Arts Indicators.....	48
Financial Report	51



Canada Council Chair Jean-Louis Roux (right) in the company of the first winner of the Walter Carsen Prize for Excellence in the Performing Arts, choreographer-director Brian Macdonald (centre). Also shown are (from left) former National Ballet of Canada dancer Veronica Tennant, philanthropist Walter Carsen and Annette av Paul, wife of Brian Macdonald. (Photo: S. Sacco / CP)

Renewal and Continuity

On May 31, I completed my fourth year as Chairman of the Canada Council for the Arts, shortly after having been informed that my appointment had been extended for another year. I will therefore be leaving my position in 2003, after having served five years. Those 60 months will seem to have passed at a dizzying speed, but they will have been enough to allow me to appreciate both the fundamental importance of the Council's Board, as well as the devotion, the conscientiousness and the exceptional passion of its members. The level of their debate is consistently rigorous, while at the same time exuding an atmosphere of human warmth and cordiality.

The Board of the Canada Council for the Arts defines the general policies of the organization so that it can achieve its objectives: to support and promote the creation, production and enjoyment of works of art both in our country and beyond our borders. The board establishes the main thrust of the Council's relations with artists and arts organizations. It is the ambassador and the advocate of the arts and artists among the population in general, and more specifically vis à vis government. At the same time, it ensures the organization's independence in relation to political authority and elected members (the well-known arm's-length principle). It also ensures the subtle balance that reconciles this independence with the fact that the Council must report on its activities to Parliament via the Minister of Canadian Heritage, the Hon. Sheila Copps.

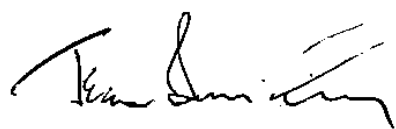
As stipulated by law, Board members are appointed for three-year terms (five years in the case of the Chair and Vice-Chair), renewable only once. It is clear that in their wisdom, the legislators wanted to ensure that the organization would not fall into fixed or routine ways. New blood ensures healthy development. This explains that in the space of one year, five members of the Board, out of a total of eleven, will have been replaced, for a turnover of almost 50%, which is substantial.

In April 2001, Max Wyman's position on the Board was filled by David Y.H. Lui of Vancouver. For more than 30 years, Mr. Lui has been familiar to the performing arts community of Canada, presenting thousands of concerts and dance and theatre performances by world-renowned companies and artists. In November 2001, after her appointment as artistic director of the Grand Theatre in London, Susan Ferley resigned from her position on the Board, since she felt the two roles were too demanding to be filled simultaneously. She was replaced by David Thauberger, a Regina painter and sculptor whose works have been exhibited and lauded in Canada and the United States. In early May 2002, Craig Dowhaniuk of Hamilton succeeded Irving Zucker. After sitting on the board of the Morgan Firestone Foundation as secretary-treasurer, Mr. Dowhaniuk became its executive director in 1991. In the fall of 2002, Riki Turofsky of Toronto and Dean Brinton of Halifax will vacate their seats, prior to my own replacement.

So much change might seem to be a disadvantage in terms of continuity at the Canada Council for the Arts. Fortunately, since 1997, the management, staff and board have worked to develop three documents that help avoid any pitfalls. The first of these documents already existed, but it has undergone a comprehensive revision: this is the peer review process of assessing grant applications. It ensures transparency in the process, as well as objectivity and equity, to the extent possible in an exercise that is, after all, human. The second document is the Council's corporate plan, which the Director reports on in this report.

The third is the final report of the Governance Committee, recently submitted to the Board. This committee, created in 1999 under the chairmanship of Dean Brinton, was made up of Max Wyman, Riki Turofsky, François Colbert and myself. It was charged with determining the Council's strategies and tactics for accomplishing its mission and attaining its goals. We cannot overestimate the value of good governance for an organization like the Canada Council. It is a guarantee of transparency and effectiveness, and ensures vigilant accountability to taxpayers, elected representatives and partners, thereby ensuring their trust. Internally, each member of the team knows exactly what role he or she has to play in order to work coherently and systematically within a well-structured enterprise. Members may refer at any time to the report of the Governance Committee to determine what the best decision would be under a given circumstance. At the same time, this 'guide' must avoid being excessively rigid and retain the utmost flexibility and adaptability.

This, then, is how we manage - even as the Board looks ahead to five new members and a new Chairman after May 2003 - in guarding against any disruption in the life of our organization. And this for the greater good of artists, the arts and the population as a whole. I should add that this would not be possible without the dedicated work of a staff whose professionalism can only be praised.



Jean-Louis Roux, C.C.
Chair



Alison Sealy-Smith in *The Adventures of a Black Girl in Search of God*, written and directed by Djanet Sears, Nightwood and Obsidian Theatre, 2002.
(Photo: Cylla von Tiedemann)



Canada Council Director Shirley Thomson with Prix de Rome winners Stéphanie Pratte and Annie Lebel of the Montreal architectural collective Atelier in situ. The \$34,000 prize enables the winners to pursue independent work in an apartment-studio in Rome. (Geneviève L'Heureux of Atelier in situ is also part of the winning group.) (Photo: P. Bernath / CP)

Report of the Director

Part of a Strong Cultural Fabric

In 2001 Canada celebrated the 50th anniversary of the Report of the Royal Commission on National Development in the Arts, Letters and Sciences, also known as the Massey-Lévesque Report. Between April 1949 and May 1951, the Commission examined, with extraordinary breadth of vision, every aspect of Canada's intellectual and artistic life. The epigraph to its seminal Report was taken from a book written in North Africa in the early years of the 5th century, St. Augustine's *The City of God*:

A nation is an association of reasonable beings united in a peaceful sharing of the things they cherish; therefore, to determine the quality of a nation, you must consider what those things are.

In considering what Canadians cherish, the Commission looked at radio, television, film, the press and periodical literature. It studied galleries, museums, libraries, archives, historic sites and monuments, federal agencies, voluntary bodies and universities. It delved into scholarship in science and the arts and provisions for scientific research. It explored Canada's cultural relations abroad. Most significantly for Canada's artists, it focused on the need to create "a council for the arts, letters, humanities and social sciences."

In discussing all these subjects and their importance in our national life, the Commissioners never wavered in their conviction that "although numerous and varied they are all parts of one whole."

In the half-century since the Report's publication, its recommendations have underpinned and fostered unprecedented growth and development in Canada's intellectual and artistic life. Testaments to this are the Stratford Festival, the Théâtre du Nouveau Monde and the National Ballet of Canada, now mature and thriving organizations that are all celebrating their 50th anniversaries

Across the country, thousands of arts organizations, large and small, have distinguished and very individual records of achievement. Yet I am brought back again and again to that strong conviction expressed in the opening paragraph of the Report: "they are all parts of one whole." Vitality lies in wholeness, in our ability to comprehend how the many and various strands of our complex and diverse society contribute to and share in our identity as parts of one whole.

I am therefore particularly pleased that so many of the Canada Council's achievements in 2001-2002 express this theme of wholeness.

First, the Council's work in fostering the arts is supported increasingly by corporations and private individuals across the country. I thank our corporate and private partners for their generous and important contributions to the Council's work. Private and corporate endowments now fund over 60 important prizes, and corporate sponsors, including the Bank of Montreal and Scotiabank, contribute substantially to the presentation of public events honouring outstanding artists. This is a key area of growth.

For their work in enhancing the public profile of the arts, I wish to acknowledge as well the support of Their Excellencies Madame Adrienne Clarkson and John Ralston Saul, through the Governor General's Awards and other events.

As a former president of the Science Council of Canada wrote: "We must emphasize the shared roots of creativity and resist deepening the artificial divide between arts and sciences in our culture." This year, the Council initiated a joint New Media program with the Natural Sciences and Engineering Research Council of Canada and signed a memorandum of agreement with the National Research Council to establish senior research fellowships for artists from all disciplines across the country.

Recognizing the increasing interrelatedness of all communities around the globe, the Council held a series of discussions with the Department of Foreign Affairs and International Trade to ensure that our combined resources for promoting Canadian culture abroad are used with maximum effectiveness. With the Department of Canadian Heritage, we signed an agreement to foster the arts in linguistic minority settings in all regions of Canada. The Canadian Commission for UNESCO has increased its promotional focus through support for educational and cultural initiatives such as World Poetry Day.

The Council is also participating actively in the development of the International Federation of Arts Councils and Culture Agencies (IFACCA). In its first year of operation, the Federation approved a draft constitution and budget, attracted a base membership of approximately 20 countries, launched a web site in English, French and Spanish, began publishing a bi-weekly e-mail bulletin, and developed a resource service on arts policy issues and a Future Leaders Exchange program.

At home, in updating its Corporate Plan for the next three-year cycle, the Council identified among its key corporate priorities:

- celebration of the arts before a broad public;
- extensive outreach to rural and remote regions of Canada;
- enhancement of culturally diverse arts infrastructures;
- enhancement of services to the Aboriginal arts community;
- enhanced support of young and emerging artists; and
- development of opportunities for young audiences to experience art.

The Artist and Community Collaboration program gives the arts a strong presence in everyday life and in public spaces. It builds bridges linking artists to cultural, social and school groups. A recent Council-funded study by the Writers' Trust of Canada has revealed that the number of Canadian books taught at the high school level is dropping. The value of the Collaboration program in reaching young audiences is thus significant.

Canadian artists, supported by enlightened public policy, have released a torrent of outstanding creative endeavour over five decades. The triumphs of the past year include, once again, a significant number of international awards and prizes. Montreal poet Anne Carson won the UK's T. S. Eliot Prize for Poetry for *The Beauty of the Husband*. For *the far side of the moon*, playwright Robert Lepage won the London Evening Standard Award for Best Play of the Year and the London Critics' Circle Award for Best Director. The Toronto theatre company, Da Da Kamera, won an OBIE Award in New York. Violinist James Ehnes was named Young Artist of the Year at the MIDEM Music Festival in France. Zacharias Kunuk won the Caméra d'or at Cannes for the first-ever Inuit-made feature film, and Janet Cardiff and George Bures Miller won a Special Jury Award at the Venice Biennale.

These honours are by no means the measure of our success, but merely an indication of it. Thousands of Canadian artists, some famous, some still relatively unknown, are producing outstanding new work that embodies the qualities of our nation. Their art is a treasure-trove for us to share and cherish.



Shirley L. Thomson, C.C.
Director



Authoritative Knowledge and *Une Grande Ligne de Colonisateurs, Entrepreneurs et Monseigneurs*, 2001 (installation details), C.J. Fleury, burnt oak desk and chair, blackberry bramble, 50 wax boats, piloted by papal headdress forms on map fragments. (Photo: City of Ottawa Public Art Program)

Arts Programs



Lévitación, 2001, Nicolas Baier. (Photo: Nicolas Baier)

Visual Arts target international markets

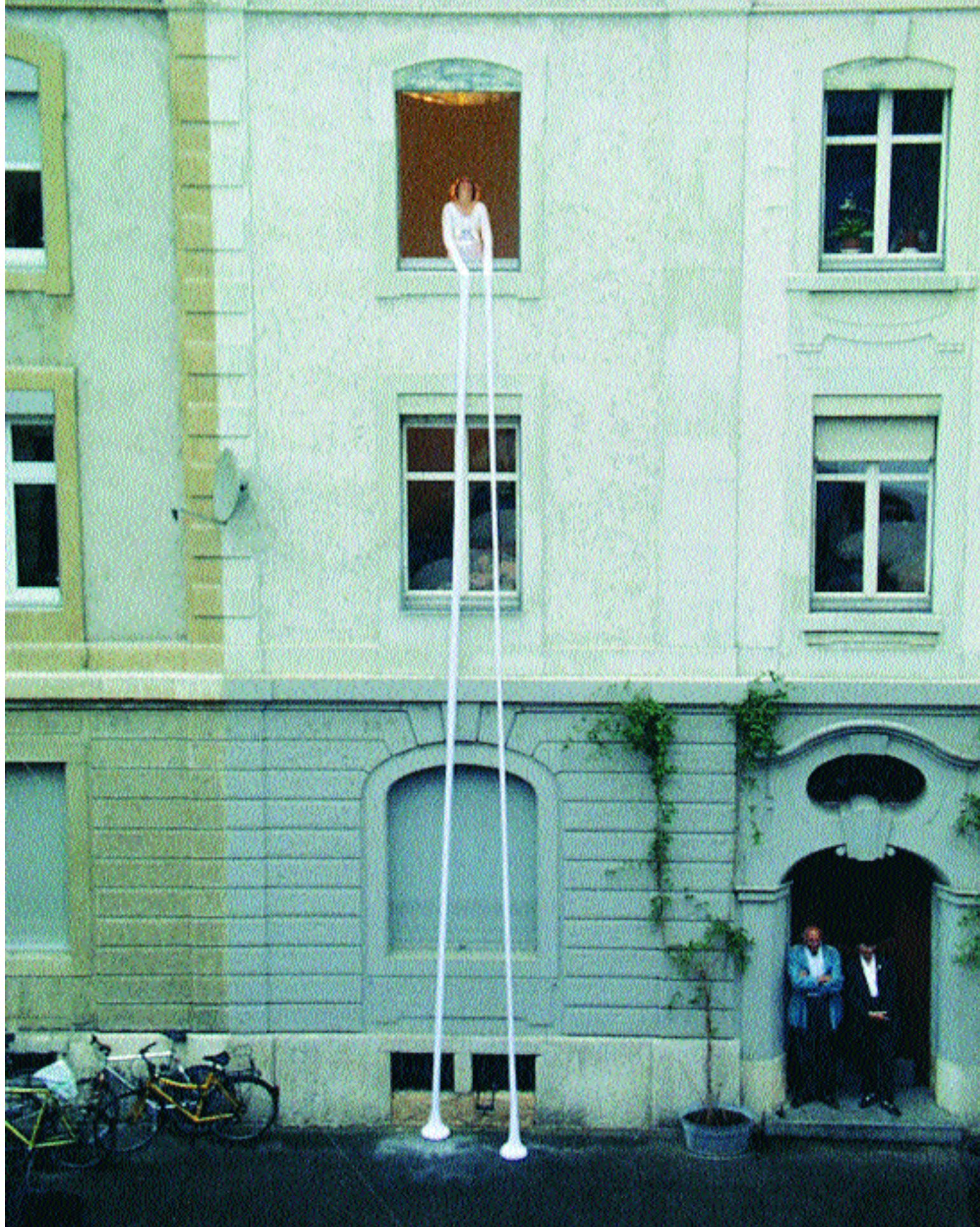
Greater access to international markets is a key component of visual arts support. The circulation of a work ensures an artist's promotion among wider audiences and major galleries, and makes it possible to more accurately determine the market value of artworks. When exposed to the eyes of the world, the wealth of the visual arts in Canada obtains its rightful recognition and full value. The artistic development that is sought on an international scale reinforces the foundations of support to artistic creation among artists, gallery owners and museums.

In 2001-2002, the Canada Council for the Arts contributed significantly to the international activities of numerous visual artists and arts organizations. Thanks to the program of Travel Grants to Professional Artists, 212 artists participated in international events, including in Europe and Asia. They included Jocelyne Allouche (Quebec), who exhibited her work at the Canadian embassy in Tokyo, and Roy Arden (British Columbia), who exhibited at the Museum of Contemporary Art in Barcelona. Douglas Cardinal (Quebec) took part in a symposium organized by the Nadasky Foundation in Budapest, Hungary; and Garry Neill Kennedy (Nova Scotia), attended a conference at the Max Weber Centre for Social and Cultural Studies in Erfurt, Germany. Wanda Koop (Manitoba) took part in the Think Canada Festival, a travelling exhibition that visited Delhi, Chennai and Mumbai in India.

As well, with the aid of the Major International Exhibitions program, Stan Douglas and Jeff Wall (British Columbia) will be at Documenta 11 in June 2002, in Kassel, Germany; Kim Adams (Ontario), Stan Douglas and Rodney Graham (British Columbia), and George B. Miller and Janet Cardiff (Alberta), will be at the Sydney Biennial in Australia.

Eight candidates benefited from the Canada Council Studio in Paris, thanks to the International Residencies Program: Jeannie Thib (Ontario) did research on French decorative designs, and Lani Maestro (Nova Scotia) pursued her creative work. This new residencies program (New York, Paris and Trinidad), introduced in April 2002, is aimed at consolidating the support for international dissemination. Jamelie Hassan (London, Ontario), Sarindar Dhaliwal (Toronto) and Rebecca Belmore (Vancouver) have already had creation residencies in the Trinidad studio.

Gallery owners are also benefiting from the push for international promotion with the pilot program of Assistance to Professional Canadian Contemporary Art Dealers. The Susan Whitney Gallery in Regina was thus able to exhibit the work of a dozen Saskatchewan artists, including Joe Fafard and Victor Cicansky, at the Lyons Wier Gallery in New York; the Susan Hobbs Gallery of Toronto presented over 15 artists at the prestigious Armory Show in New York.



Untitled, 1999, by Rachel Echenberg, from a performance at the Basel (Switzerland) Young Arts Fair. (Photo: Ralph Stoin)

Artistic explorations

One and a half million dollars in grants divided among more than 150 artists and arts organizations sums up the Council's Inter-Arts contributions to interdisciplinary art (in the form of creation, promotion and travel). While these figures accurately represent the facts about the innovative productions that have received Council support, they don't convey the reality of the manifold forms of expression that interdisciplinary artists explore – and often reinvent.

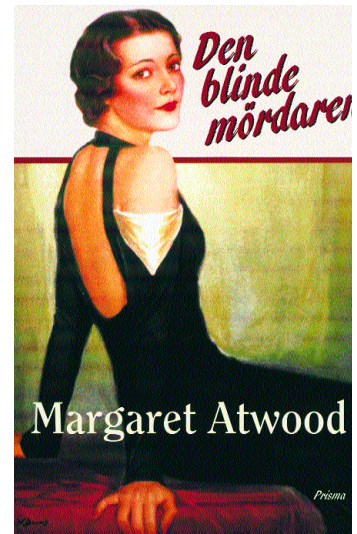
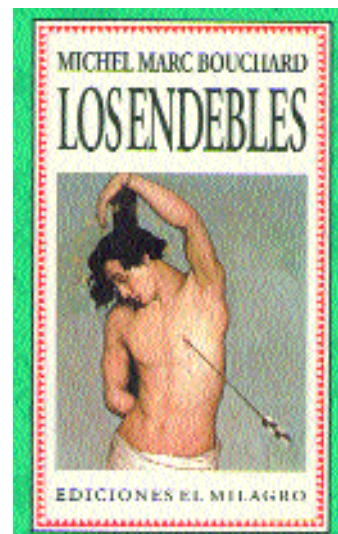
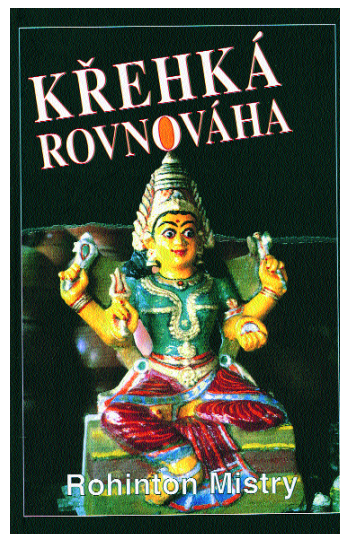
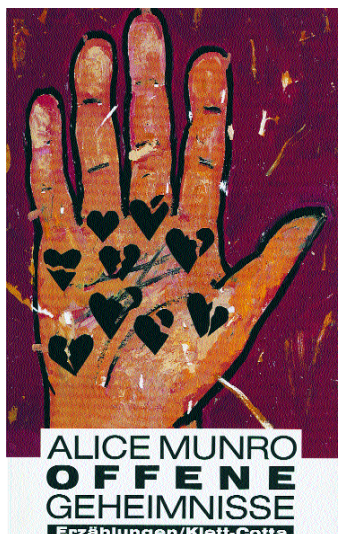
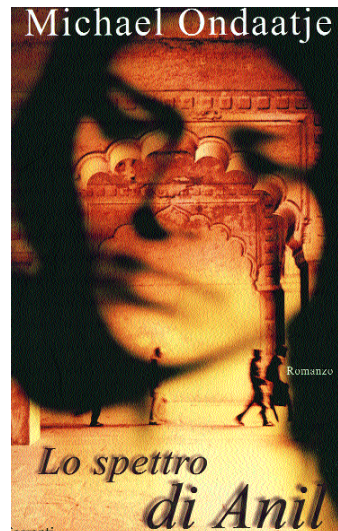
In Montreal, for example, Snell-Thouin Projects created *Les os du chaman*, combining dance, rituals and video with original music. In St. John's, Newfoundland, Tara Bryan and Cheryl Pyne Dunn explored the multi-faceted nature of communications in *Okay, Call Me Back*. And in Vancouver, Full Circle: First Nations Performance wove the Aboriginal talking stick tradition into a spectacular cabaret. There are also projects arising from new artistic practices, such as *Ways of Looking* by Robin Pacific of Toronto, a work created in collaboration with security guards at the Art Gallery of Ontario, and *Le Frai* by Interaction Qui Ltée of Chicoutimi, a work of social reflection on the desertion of the regions for major urban centres.

The Council's Inter-Arts Program encourages plurality, complexity, interaction and excellence in interdisciplinary performance and art practices, and constantly strives to respond to the needs of culturally diverse communities and support promising young interdisciplinary artists. Among the latter is Cheli Nighttraveller of Saskatoon, whose production *A Clown, a Trickster and a Halfbreed Performance Artist*, is an exploration of Western and Aboriginal clowning traditions.

The Multidisciplinary Festivals Project Grant program contributes to the dissemination of themed events, the development of new and young audiences – in urban and rural settings – and the promotion of cultural diversity. This year, 23 organizations received funding for festivals, including the London (Ontario) International Children's Festival, the Powell Street Festival in Vancouver, the Black Artists Network of Nova Scotia, in Halifax, the Great Northern Arts Festival in Inuvik and the Festival du monde arabe in Montreal.

Performance art is undergoing considerable creative growth and now has a rich history, as illustrated by *Art Action, 1958-1998*, a monumental publication by the contemporary art centre Le Lieu that looks at great moments in performance in all its global variety. In 2001-02, the Inter-Arts Office continued the dialogue that is the foundation of any effective support to evolving art practices, and was rewarded with excellent artistic responses.

Focus: CanLit *surfacing* all over



Canadian literature's popularity internationally (Margaret Atwood's Booker Prize, Alistair McLeod's IMPAC Dublin Literary Award, Nelly Arcan's shortlisting for the Prix Femina and Nancy Huston's shortlisting for the Prix Femina and the Prix Goncourt, etc.) is only part of the success story of CanLit abroad. Export sales of Canadian books have grown 300 per cent in five years. And the demand for translations of Canadian books has never been higher. Last year, the Council gave out nearly 100 grants, totaling \$306,000, to publishers of Canadian literature in translation. The program, run jointly with the Department of Foreign Affairs, was most popular last year in Italy, the Netherlands, Spain, the Czech Republic, Germany and Bulgaria, with Bangladesh, Brazil, China, Hungary, Japan, Mexico and the Russian Federation also figuring on the most wanted list.

Promoting CanLit in a Yukon cabin and on the street

The Canada Council has a long history of supporting Canadian writing. This has its most visible expression in the form of grants to writers and publishers. But it covers the full spectrum of the writing art, from conception to publication. One recent example of support to the act of creation is the Berton House Writers Retreat in Dawson City, Yukon. The Retreat, established in 1996, is a unique opportunity for writers to give concentrated time to their writing, in a setting of unparalleled beauty. The retreat is the childhood home of veteran Canadian writer Pierre Berton. This past year the Council announced a three-year partnership to support the writers' residency.

The Berton House Retreat gives professional writers a living space to concentrate on their fiction, non-fiction, plays, poetry or journalism. Writers also give readings in both Whitehorse and Dawson City. Participating writers have included Russell Smith, Audrey Thomas, Suzanne Harnois and Steven Heighton. Vancouver writer Luanne Armstrong said, "For years I've had three jobs - raising a family, writing and working at whatever part-time job I had.... [Then] a kindly Providence provided me with three months of peace, quiet and security." Or, in the words of three-time Governor General's Award-winner Pierre Berton, "the most precious of assets, uninterrupted time."

While providing important seed money to Canadian writers, the Council also works to promote that writing to new and established audiences. In the last several years, it has launched a number of innovative programs to bring Canadian writing to wider audiences. The most visible of these is its poetry-in-transit projects, now found in over 15 cities across the country. This unique poetry 'publishing' program, a joint undertaking with local arts boards and transit authorities, brings poetry to millions of commuters daily. In a partnership with CBC and Air Canada, the Council also launched a national competition for writers of short stories, poems and travel articles. Winning entries are broadcast on CBC Radio and Radio-Canada, and published in Air Canada's *en Route* magazine. The total combined audience is 1.3 million.

These new initiatives complement the traditional assistance provided to book festivals, *salons des livres* and other literary events across the country – among them Word on the Street, Canadian Children's Book Week, Aboriginal Words on Wheels, Idélire in B.C., Blue Metropolis and the Vancouver Island Children's Book Festival. Each year, the Council supports some 4,000 readings in communities big and small.



Very Nervous System, 1986-1990, by David Rokeby, interactive sound installation.

The arts and science target creativity

Media artist David Rokeby, who is at the forefront of a group of Canadians creating landmark work in the field of media art, has won a 2002 Governor General's Award in Visual and Media Arts. In the words of the jury, Rokeby "explores the complex ... relationships between technology and the individual with intelligence and humanism, facilitated by technical mastery and innovation. His pioneering installations look and listen, addressing how the computer and the human body interact. Rokeby ... has taken media art into new territory and made it accessible to a wider audience."

The word that often characterizes the work of Rokeby and others is interactive. The works actively engage the viewers, making them participants as opposed to simple - and often remote - observers. In Rokeby's *The Giver of Names*, the computer interprets objects placed by viewers on a stand in front of a video camera, analyzes the objects and constructs an idiosyncratic language. His work has had innovative applications. The software for *Very Nervous System* has been used by musicians and choreographers. It is also being tested in the treatment of Parkinson's disease.

Luc Courchesne is an internationally recognized new media artist and inventor who is developing a panoscopic digital video camera and interactive projection system with the help of engineers. Thecla Schiphorst, a dancer, choreographer and new media artist and choreographer Susan Kozel are developing an interactive installation using wearable biological sensors that they are designing with engineers and social scientists. Steve Mann is a performance artist and engineer who specializes in wearable computers and uses his inventions in live and Internet performances.

The Canada Council has been in the vanguard of promoting this new media experimentation. Flush from its successful *Millennium Conference on Creativity in the Arts and Sciences* (a joint collaboration with the National Research Council and the National Arts Centre in 2000), the Council has recently embarked on more intensive arts-science collaborations.

The Artist-in-Residence for Research Program (AIREs) with the NRC supports independent, established artists who want to undertake research in an NRC facility. Two research grants of \$75,000 per year will be awarded in the fall of 2002. The New Media Initiative with the Natural Sciences and Engineering Research Council is directed at new media artists, scientists and engineers who want to collaborate on projects with artistic and scientific/engineering components.

Focus: *BONES*



Faron Johns in *BONES: An Aboriginal Dance Opera* (2001) (Photo: Donald Lee / Banff Centre)

BONES was four years in the making, racked up 600 hours of rehearsal time and involved Aboriginal singers, dancers and actors from three continents and six countries. The Aboriginal dance opera also boasted its own language, developed by the show's co-creators, Sadie Buck and Alejandro Ronceria. A central feature of the dramatic story of Mother Earth's compact with her children is a 5-metre-high construction of bones that glow, rattle and are transformed into a walking grandmother-spirit. Highlights from the innovative production of the Banff Centre's Aboriginal Arts Program were shown in June 2002 at the Canadian Museum of Civilization.

Aboriginal exchanges

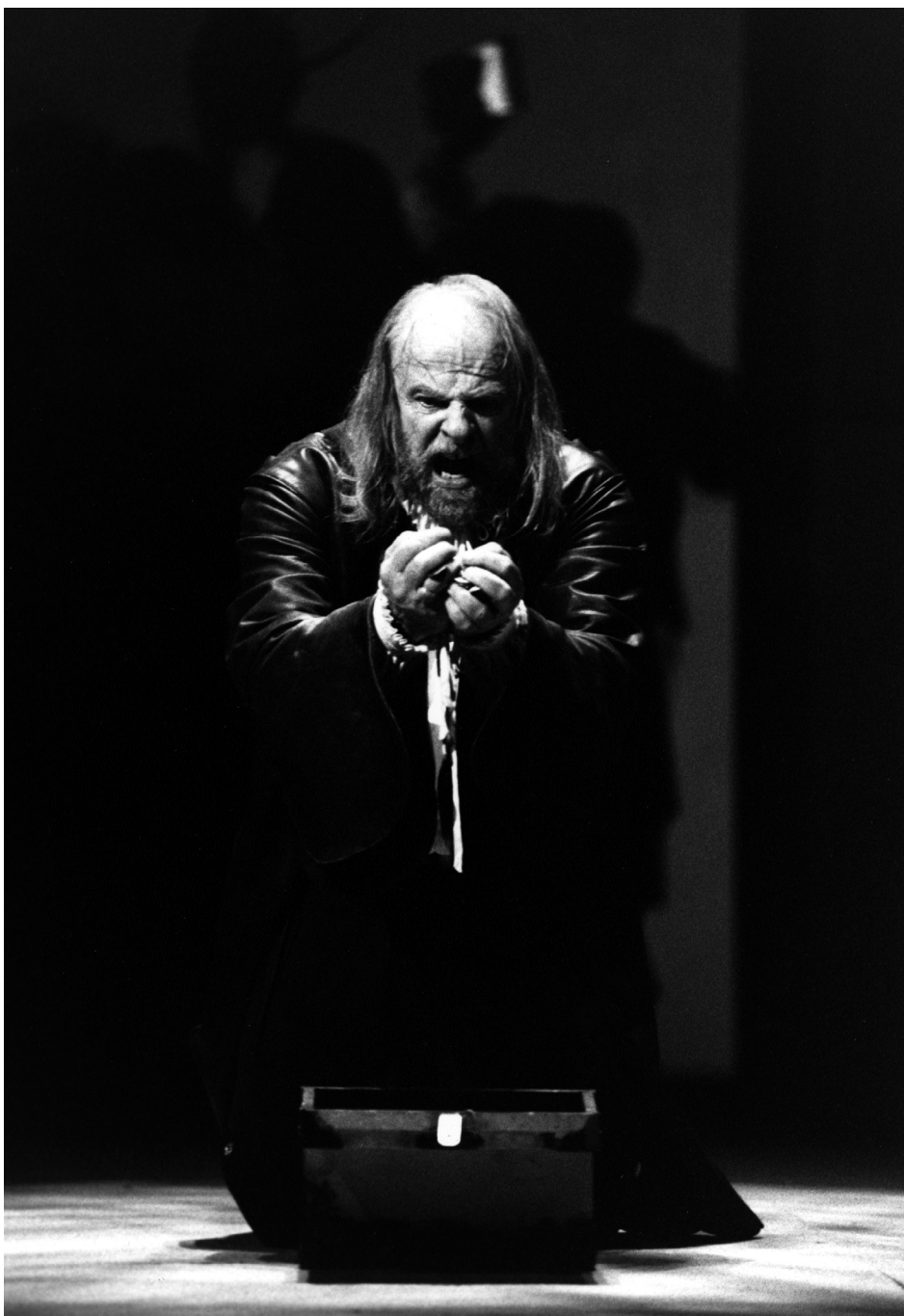
Thanks to the new funding the Council received in 2001, an additional \$800,000 will be paid out each year to Aboriginal artists and organizations. In other good news, four new Aboriginal program officers will be joining the Council's team, one an Inuktitut speaker. This means that each arts discipline will now benefit from the vitality and expertise of an Aboriginal officer. The Aboriginal Arts Secretariat administers the Aboriginal Peoples Collaborative Exchange - National and International. To date, this program has contributed to outreach for Aboriginal artists, fostered collaborative projects and nourished dialogue on innovation and tradition.

On the international scene, unique collaborative projects have taken shape: Tom Poulsen, an Alberta weaver, has become the artistic heir of the legendary *Fire Bringer* basketry tradition of the Blackfoot-Cherokee community in northern Georgia; Geneviève Louis from Longue-Pointe-de-Mingan, Quebec, and Wari Zarate from Peru worked on the project *Deux peuples, un tableau*, which encouraged artistic expression in new cultural contexts, and the experience has resulted in the production of a video. Animated by this same spirit that unites young artists and their elders, actor Tasha Faye Evans from Vancouver traveled to New York to complete her first solo dance and theatre performance, *She Stands Still*, in the company of theatre artist, feminist and humanist Muriel Miguel. Audiences hailed her work, and the young actor seems to be well on the way to a brilliant career.

The national scene is flourishing, and reaching out to the rest of the world. In September 2001, the Avataq culture centre presented in Puvirnituk, Nunavut, the first world meeting of throat singers, Kattajjatiit Katimanirjuangat, which assembled more than 60 throat singers from different generations. This one-of-a-kind event in Canada enabled professional artists from various throat-singing traditions to develop and enrich their techniques and explore new practices.

Collaborative exchange programs play a significant role in the development and transmission of Aboriginal cultures. During a residency at the printshop in St. John's, Newfoundland in the fall of 2001, Ontario artist Michael Robinson combined his printmaking talents with those of Newfoundland artist Jerry Evans in a project aimed at reviving the memory and culture of the Beothuk people.

All Canada Council programs are open to Aboriginal artists and arts organizations. However, in order to address the specific needs of these communities, certain programs within the various sections are tailored specifically to Aboriginal artists and arts organizations.



Pierre Collin as Harpagon in Molière's *L'Avare*, a production of the Théâtre du Nouveau Monde.
(Photo: Yves Renaud)

Dramatic events

Over the past four decades, the Canadian theatre landscape has been shaped dramatically by the creation of institutions, the growth of young theatre, the consolidation of activities and an opening onto the world scene. To keep pace, the Canada Council has continually reviewed how it can best strengthen and promote theatre activities. With various stakeholders, it has developed programs aimed at providing effective support to creation and shoring up theatre infrastructures.

This year, the Stratford Festival and Théâtre du Nouveau Monde (TNM), two major Canadian institutions, are celebrating their 50th anniversaries. To mark the occasion, Stratford opened up to experimentation and inaugurated its studio theatre with four Canadian works on the bill. As for the TNM, it celebrated the anniversary by opening the season with its very first play, *L'Avare*, by Molière, and by presenting, with assistance from the Council's Theatre International Pilot Program, Réjean Ducharme's *L'hiver de force* at the Odéon-Théâtre de l'Europe, in Paris. This pilot program, launched just three years ago, has already given rise to a host of collaborative projects with countries that include Australia, France, England and Germany. More recently, 10 artistic directors from Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Montreal, Quebec City and Dartmouth attended the Copenhagen International Theatre Festival.

In this same spirit of consolidation, a survey of Aboriginal theatre organizations conducted in December 2001 found that young Aboriginal companies needed increased access to theatre funding programs, and that established companies required professional development (artistic direction and administration) and audience development assistance. The first festival of readings of Aboriginal plays organized by the Crazy Horse Theatre of Calgary in May 2001 demonstrated the wealth of dramatic potential in Aboriginal theatre, one that merits enhanced promotion.

The vitality of theatre today has translated into the presentation of artistic activities throughout Canada and around the world. This opening onto the world coincides with the heightened presence of companies from the cultural communities such as Montreal's Teesri Duniya and Vancouver's Newworld Theatre. Artistic excellence continues to explore new avenues and cross new borders. One example is Denis Marleau's *Les Aveugles, fantasmagorie technologique*, created in February 2001 with Council support, which will be the first Canadian production to be presented in the same year at the prestigious Edinburgh and Avignon Festivals.

Considering the distance covered over the years, the Council's commitment to artistic excellence, to the linguistic, cultural and regional diversity of companies and to the success of Canadian dramaturgy at home and abroad has contributed enormously to enhancing the profile of Canadian culture.



Dancer-choreographer Sarah Chase in *muzz*. (Photo: Deborah Tier)

Dance

Dance, in all directions

The Canadian dance scene has never been more vibrant or more warmly acclaimed. This year witnessed landmark achievements of every scale in a rich variety of dance traditions.

The National Ballet of Canada's 50th anniversary featured coast-to-coast touring, a summit of international ballet directors, and the premiere of James Kudelka's first original full-length ballet *The Contract*. Vancouver's Scotiabank Dance Centre opened its doors in September 2001 and by April 2002 had welcomed over 16,000 dance enthusiasts. In Toronto, Menaka Thakkar celebrated 25 years of Canadian leadership in the classical Indian form Bharata Natyam. In Montreal, Daniel Soulières produced a retrospective of "greatest hits" to mark 20 years of Danse-Cité, an innovative program that celebrates the master interpreter. In Morley, Alberta, Kehewin Native Performance hosted the first-ever Canadian Aboriginal Dance Symposium.

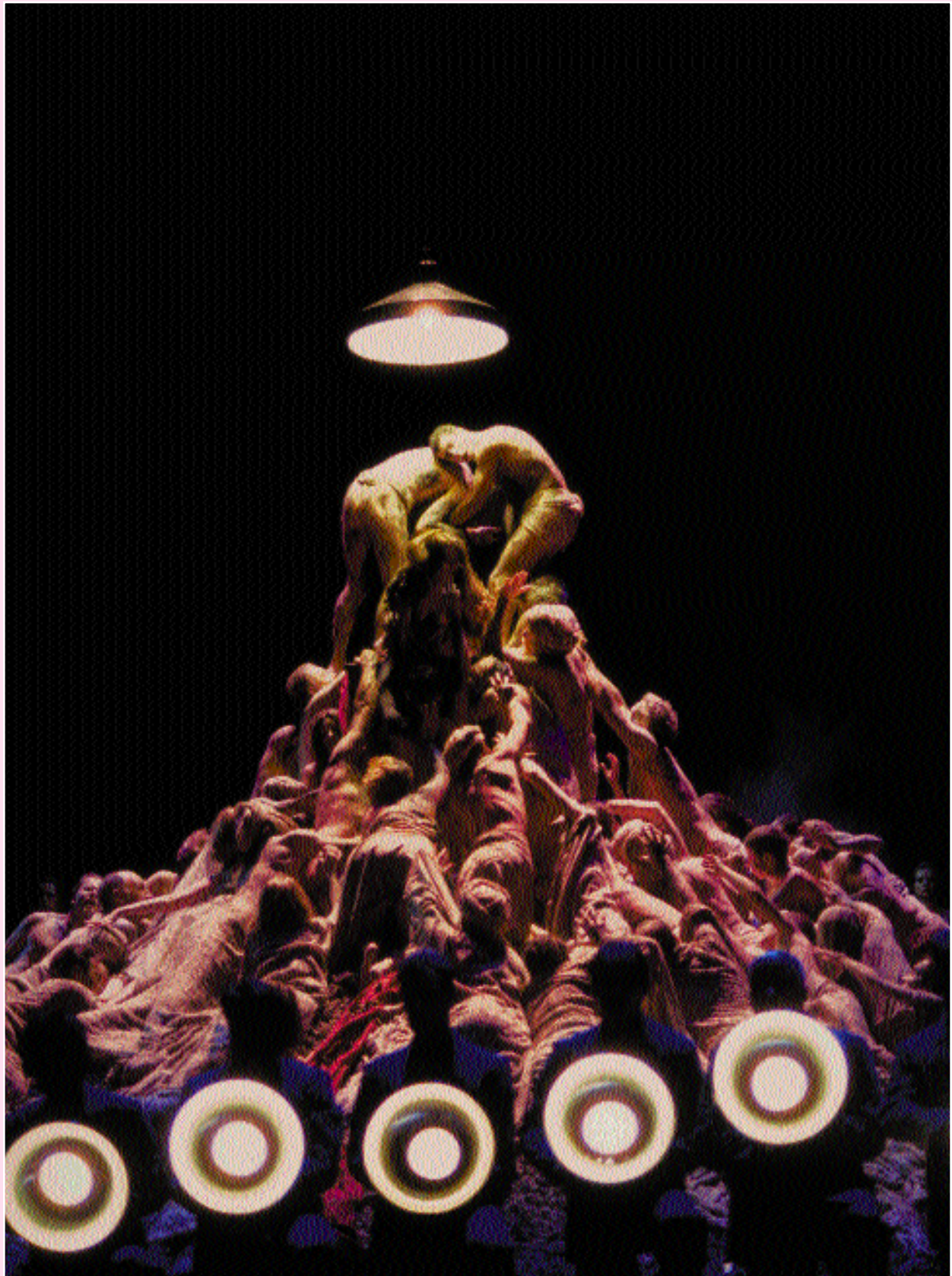
Édouard Lock's *La La La Human Steps*, The Royal Winnipeg Ballet, MC2Extase (Compagnie Marie Chouinard), Toronto Dance Theatre, Les Ballets Jazz de Montréal, solo artist Sarah Chase and master improviser Andrew de Lotbinière Harwood – among many others – found new audiences at home and abroad. The Council supported dance creation that traveled to every province and every continent.

Veteran choreographers turned their abilities to dance creation for young audiences. Judith Marcuse's DanceArts Vancouver created *Fire... where there's smoke*, while Paul-André Fortier developed and toured *Jeux de fous*. Joe Laughlin traveled to South Africa to work with Moving into Dance Mophatong, a renowned ensemble with a strong education component. While very distinct, these productions are all directly inspired by the experiences of young people. Their perspectives give authenticity and edge to powerful works danced by a new generation of professional artists.

The Council's dance card includes a host of rising young choreographers and interpreters. Among them: choreographer Alvin Tolentino and filmmaker Kevin Cottam, whose *Sola* won a Gemini Award and was nominated for the prestigious Grand Prix International Vidéo Danse (Paris); choreographer-dancer-composer-designer Peter Chin, who premiered *Bridge* with assistance from the Council's Millennium Arts Fund; William Lau's Little Pear Garden, which specializes in classical Chinese opera; and Julia Barrick-Taffe, whose aerial dancers literally bounce off building walls and mountain cliffs. Virtuosity, in all directions.



Martine Lamy and artists of the National Ballet of Canada, in *The Four Seasons*. (Photo: Lydia Pawelak)



The Canadian Opera Company production of *Oedipus Rex with Symphony of Psalms*, directed by filmmaker François Girard and conducted by Richard Bradshaw, will be presented at the Edinburgh International Festival in the summer of 2002. (Photo: Michael Cooper)

Music strikes a jazz note

jazz i.d. was a national competition organized by the Canada Council to give talented young jazz musicians a chance to reach new audiences and markets. The five winning groups, chosen from among 61 contestants, were the Bryn Roberts Group, the Donny Kennedy Quintet, the Tom Daniels Trio, the Quinsin Nachoff Quartet and the David Braid Sextet. They participated in the *jazz i.d.* showcase in November 2001 at the Canadian International Jazz Convention in Toronto. The convention, which also features workshops, exhibits and networking sessions, brought together many Canadian and international presenters and gave the young artists a unique opportunity to present their compositions and repertoires. The free showcases were a unique forum for discovering the next jazz generation.

Even though the winners are age 30 or less, they all have long and impressive experience in the jazz world. They have studied with the great names in jazz, participated in concerts and festivals in Canada and around the world and made critically acclaimed recordings. Their performances in the *jazz i.d.* showcase led to subsequent concert dates in Mexico, Japan and other countries. The jazz effort was a collaboration of the Council's Outreach Office and Music Section.

On another note, several Council 'alumni' were front and centre at the first annual National Jazz Awards in February. Of the 20 winners, 17 were helped along the way with funding from the Canada Council. The Toronto ceremony honoured some of Canada's most talented and celebrated jazz musicians, from Diana Krall, who went home with three awards including Record of the Year, to Rob McConnell, who took home awards for Trombonist of the Year and Arranger of the Year. The Council supports jazz artists through grants for professional musicians, career development, outreach to new audiences and market development, as well as for touring and festivals.



jazz i.d. performer Tom Daniels, of the Tom Daniels Trio (Photo: David Lee)

Focus: *Pacamambo*



Julie Beauchemin, Michel Lavoie (left) and Denis Lavalou (right) in *Pacamambo*. (Photo: Robert Etcheverry)

Death - life's inescapable counterpart - has descended on Julie. Along with her dog Gros and her grandmother's body, Julie shuts herself away for three weeks in the basement of her apartment building and waits for Death so that she can tell him there is no place for him in Pacamambo - the imaginary country of her grandmother, the land where there is no such thing as loss, since we become those we love. Created in 2000 by the Arrière Scène in co-production with the TPJ-Centre dramatique national d'Alsace-Strasbourg, Wajdi Mouawad's play *Pacamambo* has been a huge success ever since. This children's tragedy, leavened with humour, speaks to the imagination and intelligence of youth. In February 2002, it won the Canada Council's Theatre for Young Audiences Prize. The production will tour Canada and France until 2003.

The best of new worlds

Although we can often sense that something might be successful, we can't truly predict success. The same applies for the longevity of an artistic career or an arts organization. Aware of this principle of unpredictability and the immense creative capacity of certain culturally diverse community organizations, the Canada Council for the Arts launched the Capacity-Building Program to Support Culturally Diverse Artistic Practices. Its non-renewable multi-year grants are a proactive response to the need for resiliency within organizations. As a result of this year's competition, 52 organizations received supplementary funding for the next three years to adopt strategies to consolidate their creative activities.

These organizations, recognized for excellence by the peer committees that recommended them, are characterized by their commitment to cultural diversity, producing the work of culturally diverse communities and nourishing Canadian heritage.

Determination, a strong awareness of the need of their artistic presence in the community and creative dynamism are common characteristics of the organizations. Those funded include: Newworld Theatre Society of Vancouver, whose productions create social spaces and meeting zones for diverse cultures; the Little Pear Theatre collective of Toronto, a leader in Chinese performing arts for a growing clientèle; and Éditions CIDIHCA of Montreal, the only intercultural publisher in Canada, which publishes in French, English, Spanish and Creole for the Caribbean and African communities.

"We are convinced that we have the history, knowledge and talent to root the organization as one of the most innovative and thriving theatre companies in Western Canada."

– Camyar Chai,
Artistic Producer, Newworld Theatre Society

"Funds from the Equity Office will help us ... reach markets in the Americas, the Caribbean and Africa. Thanks to this funding, we expect to increase our administrative and dissemination capacities."

– Frantz Voltaire,
Chairman of the Board, Éditions CIDIHCA

Richard B. Wright,
on winning the 2001
Governor General's
Literary Award in fiction,
for *Clara Callan* :

"If ... fiction reflects human experience in an honest and authentic manner, it may provide a pathway into a better understanding of ourselves and others. And despite the doubters, there seems to be within all of us an inescapable need for narrative; in whatever form we receive them, stories are as necessary to our emotional health as companionship and love.... Without words we are reduced in our capacity to endure vicissitudes or express our wonder at being alive. The English writer Edwin Muir once wrote, 'life is a difficult country and our home.' Perhaps the most reliable map for making our way through this difficult country are the stories and poems, the plays and films that honestly examine and celebrate this sometimes frightening and often wondrous journey."

Tom Yu, Mike Kaltsas and Patrick Evans (front to back),
of the architectural collective MEDIUM, winners of the
\$10,000 Ronald J. Thom Award for Early Design Achievement.
(Photo: P. Bernath / CP)



Brian Macdonald, AA Bronson, Julie Hivon and George Elliott Clarke among 120 Canada Council prize winners

Veteran choreographer-director Brian Macdonald, visual artist AA Bronson, media artist and writer Julie Hivon and poet George Elliott Clarke were among the 120 prize winners honoured by the Canada Council in the last year.

Brian Macdonald was the first winner of the Walter Carsen Prize for Excellence in the Performing Arts. The \$50,000 prize to the internationally-renowned choreographer and director of opera and musical theatre, who has long been associated with the Stratford Festival, Les Grands Ballets Canadiens and the Royal Winnipeg Ballet, was presented by Council Chair Jean-Louis Roux and philanthropist Walter Carsen. The prize recognizes artistic excellence and distinguished career achievement by a Canadian artist in dance, theatre or music. Walter Carsen endowed the awards in perpetuity through a gift of \$1.1 million.


AA Bronson, associated for some 25 years with the artists' collective General Idea, was a double Council prize winner. Bronson and his General Idea partners, the late Felix Partz and the late Jorge Zontal, were the recipients of the Bell Canada Award in Video Art (\$10,000) for their vast body of work, which included installation, video, painting, sculpture, photography and performance.

Bronson was also honoured for his over-all work, as a solo artist and a member of General Idea, with a Governor General's Award in Visual and Media Arts. His co-winners in these Awards, valued at \$15,000 each, were artists Charles Gagnon, Edward Poitras, David Rokeby, Barbara Steinman and Irene F. Whittome as well as curator-collector-philanthropist Ydessa Hendeles. The winners were also presented

with an original work of art, created by Jamelie Hassan, a 2001 award winner.

Julie Hivon has a versatile career under way as an author, screenwriter, producer and director. Her first short film, *Baiser d'enfant* (1995), won several awards and has been shown in some 20 festivals around the world. For her all-encompassing talent (which has also focussed on television, video and animated film), she was awarded the one-time Millennium Prize (for artists under 30) from the Canada Council's Fund for Future Generations. Her co-winners were playwright Olivier Choinière and musician Liu Fang. The awards totalled \$15,000.

George Elliott Clarke, award-winning author of the verse-novel *Whylah Falls*, was singled out in the poetry category of the Governor General's Literary Awards for *Execution Poems*. The complete list of winners (English and French literature, respectively) is: Richard B. Wright and Andrée A. Michaud for fiction; Clarke and Paul Chanel Malenfant for poetry; Kent Stetson and Normand Chaurette for drama; Thomas Homer-Dixon and Renée Dupuis for non-fiction; Arthur Slade and Christiane Duchesne for children's literature; Mireille Levert and Bruce Roberts for children's book illustration; and the team of Fred A. Reed and David Homel, and Michel Saint-Germain for translation. The total value of the Governor General's Literary Awards is \$210,000. The Bank of Montreal has been an important sponsor of these awards for 15 years.



Other prize winners include:

John Hirsch Prize for emerging theatre directors (\$6,000 each): Michel Bérubé and Daryl Cloran.

Virginia Parker Prize for young classical musicians (\$25,000): contralto Marie-Nicole Lemieux.

Sylva Gelber Foundation Award for classical musicians under 30 (\$15,000): pianist David Jalbert.

Jules Léger Prize for New Chamber Music (\$7,500): Chris Paul Harman for his composition *Amerika* (the original work was broadcast on CBC Radio and Radio-Canada's *La Chaîne culturelle*).

Killam Prizes in the social sciences, humanities, engineering, natural sciences and health sciences (\$100,000 each): legal scholar Harry W. Arthurs, philosopher Ian Hacking, multi-media communications engineer Nicolas D. Georganas, mathematician Robert V. Moody and genetecist Lap-Chee Tsui. Scotiabank is an important sponsor of these awards.

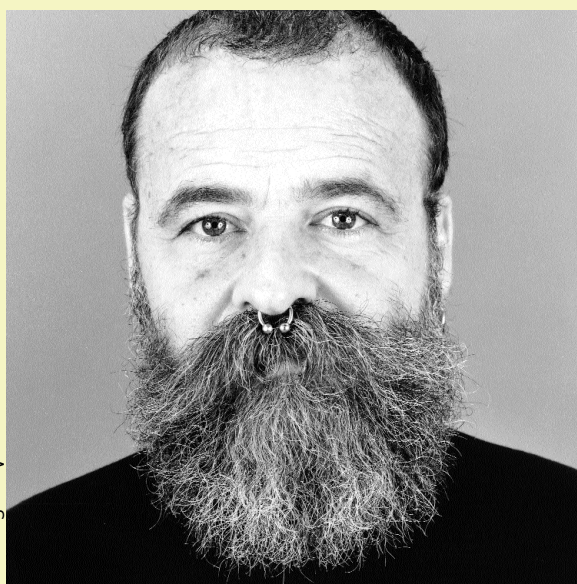
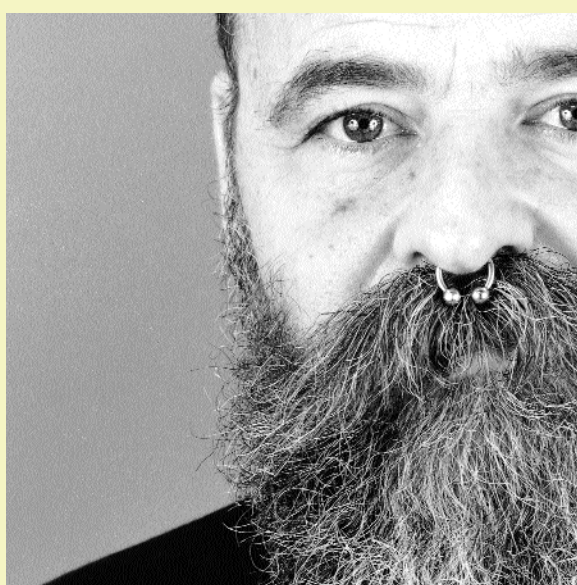
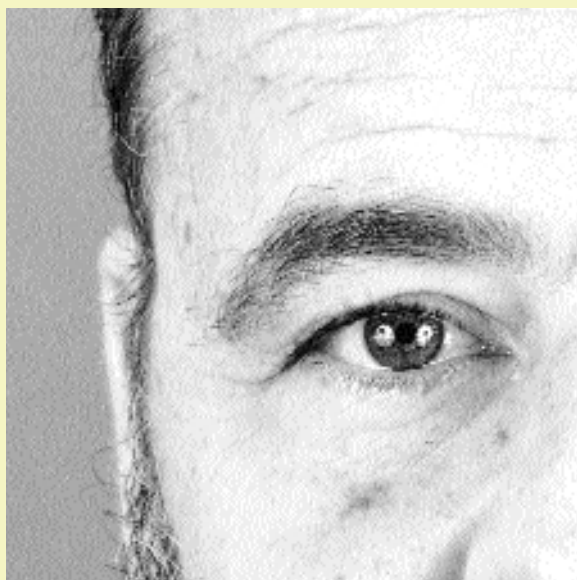
The Canada Council for the Arts Molson Prizes for distinguished contributions to the arts and humanities (\$50,000 each): award-winning writer Jacques Poulin and renowned philosopher Ian Hacking (2000); and theatre director-playwright-actor Christopher Newton and professor of medical anthropology Margaret Lock (2001).

Duke and Duchess of York Prize in Photography (\$8,000): to Shari Hatt (2001) and Chantal Gervais (2002).

For a complete list of Canada Council prize winners, please consult: www.canadacouncil.ca/prizes.

As I think about the Governor General's Awards, and in particular the literary awards, which have been around so long, I feel part of a cultural continuum. I feel acknowledged as a Canadian.... And although I have always been critical of nationalism and of false patriotism, I find myself proud to be a Canadian, and to be woven, by this award, into the fabric of our story, our history.

– AA Bronson, winner of a 2002 Governor General's Award in Visual and Media Arts



Arne Svenson



The Canada Council Art Bank: 30 years of showcasing Canadian art

The Canada Council Art Bank, which rents contemporary Canadian art to public and corporate clients, is celebrating its thirtieth anniversary this year. And for the second year in a row, it had a break-even budget. From revenues generated through rentals, the Art Bank was thus able to add 80 new works - with a total value of \$201,670 - to its collection. The artwork purchased, from every province, Nunavut and the Yukon, was by both established and emerging artists, Aboriginal artists and artists from culturally diverse communities.

The new works were by such artists as Wanda Koop (Winnipeg), Louis-Pierre Bourgeois (Montreal), Paul Wong (Vancouver), Wilf Perreault (Regina), Kenojuak Ashevak (Cape Dorset) and Robin Collyer (Toronto). Half of the new acquisitions were by artists not previously represented in the collection, such as Frances Dorsey of Portuguese Cove, Nova Scotia.

The profile of the Art Bank has increased substantially in the last year, and this has been a factor in its emergence as a role model for other working collections in Canada. Rental exhibitions - at the CBC in Regina, the World Trade Centre Montréal, a legal conference in Montebello (Quebec), the National Research Policy Convention and the Privy Council Office in Ottawa - have contributed to the growing awareness of the Art Bank's unequalled collection of 18,000 paintings, prints, photographs and sculptures. The media have also taken an increased interest in the Art Bank 'story', with extended features on TFO (the French-language network of TVOntario), Bravo, Télévoix and CBC Radio's *Arts Report*, to name a few. The most widespread coverage occurred in numerous daily newspapers across the country that commented on the new works purchased from artists in their communities.

Art Bank

The highlight promotional event of the year was a 30th anniversary Mardi Gras party at the Art Bank's 36,000-square foot converted warehouse in Ottawa's east end. *The Ottawa Citizen* reported that "in fine Art Bank fashion organizers pulled off another stellar party." Over 600 guests, including ambassadors, politicians, public servants, artists, current and potential clients attended. The event was to thank the Bank's clients and artists for 30 years of strong support and commitment, as well as to seek out new clients.



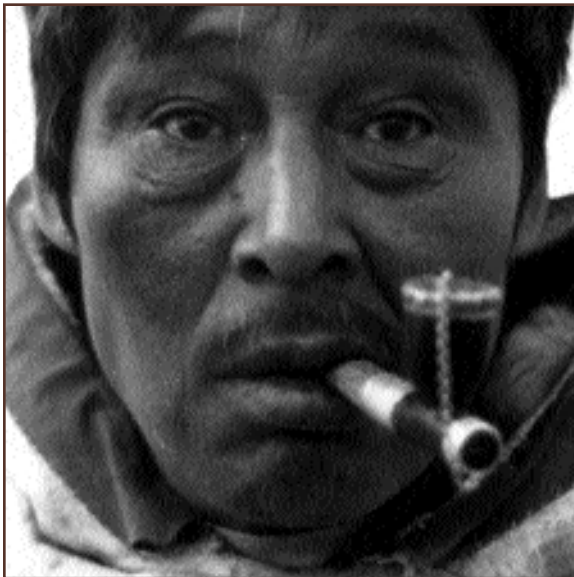
The crowning public event of the year was the Toronto exhibit *Artists from Ontario: The Canada Council Art Bank Collection in the Lieutenant Governor's Suite at Queen's Park*. This prestige showcase underlined the maturity and quality of the Art Bank collection, with works by artists such as Michael Snow, Tony Urquhart, Ronald Bloore, Rita Letendre, Murray Favro and Shelley Niro. In elegant gilt-edged surroundings, the works demonstrated the diversity and strength of the largest collection of Canadian contemporary art in the world. Over 10,000 people were expected to visit the exhibit during tours of the Legislative Building.

2002 marks the 30th year of Art Bank efforts to bring exceptional Canadian artworks to the attention of the Canadian public.

Above: *Tweeling*, 1996, by Janieta Eyre, silver gelatin photograph, selenium toned, from *Incarnation* series.
Canada Council Art Bank (Photo: courtesy Christopher Cutts Gallery)



Eat In / Eat Out, 2000, by Eileen Yaghoobian, colour print. Canada Council Art Bank



Focus: *Atanarjuat*

Atanarjuat has been running away with prizes and praise ever since winning the Caméra d'Or for best first feature at last year's Cannes Film Festival. The Inuktitut-language tragedy went on to take six Genie Awards, including best picture, best director (Zacharias Kunuk), best screenplay (the late Paul Apak Angilirq) and best editing (Kunuk, Norman Cohn and Marie-Christine Sarda). Margaret Atwood called the film a "knockout." An English critic said: "If Homer had been given a video camera, this is what he would have done". The film, which has surpassed \$1 million in Canadian cinemas, will be featured along with other productions of Igloolik Isuma at the Documenta 11 global contemporary art exhibition in summer 2002 in Kassel, Germany. *Atanarjuat (The Fast Runner)* received support from the Council's media arts program as well as its Millennium Arts Fund.

This page: Natar Ungalaaq as Atanarjuat (photo: MH Cousineau). Opposite page (clockwise from upper left): Lucie Tulugarjuk as Puja and Madeline Ivalu as Panikpak, in *Atanarjuat* (photo: MH Cousineau); Peter-Henry Arnatsiaq as Oki, in *Atanarjuat* (photo: Viviane Delisle); scriptwriter Paul Apak and director Zacharias Kunuk (photo: MH Cousineau); still from *Saputi (Fish Traps)*, 1993; Sylvia Ivalu as Atuat and Bernice Ivalu as Kumaglak, in *Atanarjuat* (photo: MH Cousineau); Pauloosie Qulitalik, still from *Quagga* (Gathering Place), 1989 (photo: Norman Cohn). All images © Igloolik Isuma Productions.

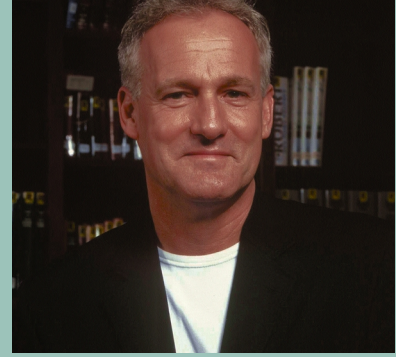
"If Homer had been given a video camera, this is what he would have done"





Autumn Spirits, 2001, by Kenojuak Ashevak, aquatint, etching. Canada Council Art Bank (Photo: Jay McDonnell)

Public Lending Right Commission



PLR a "major contributor to the achievements of our writers"

The Public Lending Right Commission distributed \$9,653,043 to 13,269 writers, translators and illustrators in February 2002. These payments, meant to compensate authors for free public access to their books in libraries, were for 50,878 titles held in Canada's public and university libraries. The amount paid out this year increased by \$1 million over last year, due to the injection of new cultural funding announced by the Prime Minister in May 2001.

With the immense change and disruption in the bookstore and publishing sectors of Canada's book industry, more and more authors are recognizing the value of the Public Lending Right program. Knowing that the presence of their books in libraries will provide them with some financial compensation, however modest (the average PLR payment is \$727 this year), authors report that PLR payments are an increasingly important part of their income.

Among the comments made to the Commission by authors this year: "I can think of no other body in Canada which has so encouraged and vitalized those who strive for a career in writing." And: "the work that the PLRC does to strengthen and support the literature of this country is a major contribution to the excellence and achievements of our writers." And simply: "Thanks heaps for the PLRC cheque. It makes such a difference!"

The Public Lending Right Commission tracks the holdings in 23 major urban public and university libraries each year to determine the amounts of payments. This year, the total number of 'hits' (number of times all titles were found in these libraries) was 262,686. To determine the base rate of pay for each title, the Commission divides the total amount of money available by the number of hits, giving a 'hit rate' of \$36.75. This rate is then applied across the total author population according to percentage share claims in each of the 50,878 eligible titles. These share claims may vary from 100% for sole-authored titles to 5% for minor contributions.

A maximum payment of \$3,675 was made to 414 authors, who earned 16% of the total amount paid. Were no such ceiling in place, these authors alone would earn close to one-third of the total PLR budget. The purpose of the ceiling is to provide larger average payments for a broader author group.

In May 2001, the federal government began an evaluation of the Public Lending Right Commission to determine the effectiveness of the program in meeting its objectives and the efficiency of the program's administration. It will examine the impact on authors, eligibility criteria, delivery mechanisms and administrative structure. The evaluation was a recommendation of the Commons Committee on Canadian Heritage, which was seeking to improve this important source of income for authors, translators and illustrators. The evaluation is to be completed in August 2002. The Public Lending Right Commission's own internal evaluation is available on its web site (www.plr-dpp.ca).

A total of 16 countries now have Public Lending Right programs. Canada's was established in 1986.

Above: André Roy, Chair of the Public Lending Right Commission (2000-2002). (Photo: Richard-Max Tremblay)

UNESCO goes to school

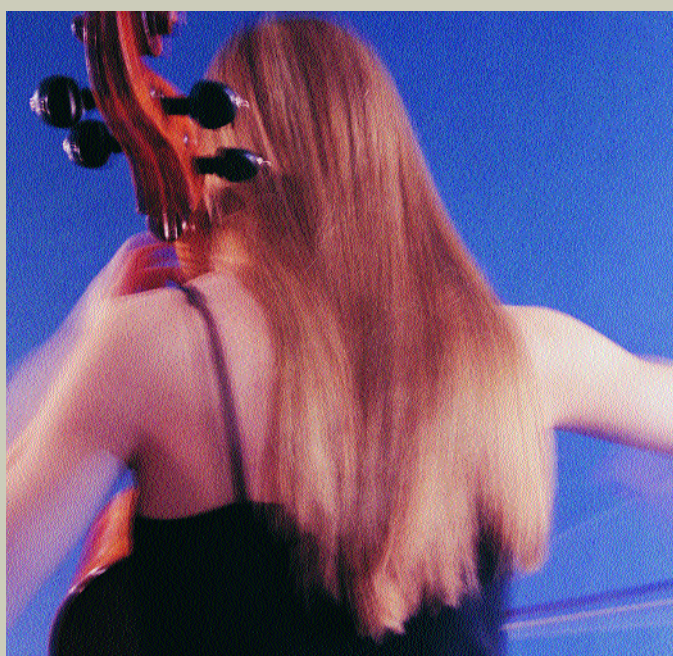
In 2001, the Canadian Commission for UNESCO (a division of the Canada Council for the Arts) began a pilot project for the establishment of UNESCO Associated Schools in Canada. The network of Associated Schools (ASP) comprises over 7,000 schools in 171 countries, including elementary and secondary schools, and even some pre-schools. Associated schools incorporate UNESCO's ideals in their curriculum, organized around one or more of four main themes: world concerns and the role of the United Nations, human rights, intercultural learning and environmental studies. The schools undertake educational projects based on one of these themes for a minimum of two years.

The establishment of an Associated Schools Network in Canada will enable the Canadian Commission for UNESCO to actively engage youth in its work, make them more aware of world issues and Canada's role in them, and make UNESCO and the Commission better known throughout Canada.

The 13th Quadrennial and Statutory Regional Conference of the 50 National Commissions for UNESCO of the Europe Region was hosted by the Canadian Commission in Montreal from July 4 - 8, 2001. The theme of the meeting was "Creating a Knowledge Society in the Information Age: The Role of National Commissions" and addressed the role of National Commissions with respect to UNESCO's Medium-Term Strategy and Programme and Budget for 2002-2003.

Representatives of 43 National Commissions from Europe attended the meeting. In addition, through funds donated by several National Commissions (including the Canadian Commission), observers from Bangladesh, British Virgin Islands, Comores, Cuba, Ethiopia, Egypt, Haiti, Mali, Saint Kitts and Nevis, and Uzbekistan were also able to attend. The World Bank, the Centre québécois du PEN International, the International Council of Monuments and Sites, the World Federation for UNESCO Clubs and the American Friends for the Universality of UNESCO, among others, sent observers.

Topics for discussion included inter-agency cooperation in the Europe region, cooperation among National Commissions, cultural diversity and linguistic pluralism in a knowledge society, and the evolving role of National Commissions in the implementation of UNESCO's programmes. A copy of the Final Report is available on the Commission's website at www.unesco.ca.



Focus: Denise Djokic

Halifax cellist Denise Djokic is almost two years into a three-year loan of a "Bonjour" Stradivari cello from the Canada Council's Musical Instrument Bank. The 21-year-old Djokic has been putting the Strad to good use. In February, she played a short Bach selection at the prestigious Grammy Awards as an introduction to the musical group Train. In May, she released her first CD for Sony to positive reviews: it features works by Benjamin Britten and Samuel Barber (with accompaniment by pianist David Jalbert, winner of the Council's Sylva Gelber Foundation Award for 2001). The Stradivarius, created by Antonio Stradivari in 1696, is valued at \$4 million U.S.

(Photos: Lori Newdick, courtesy of Jane Corkin Gallery, Toronto)





In its 45th year, the Canada Council raises a glass to its long-time partners, the Stratford Festival, the Théâtre du Nouveau Monde and the National Ballet of Canada, all of whom are celebrating their 50th anniversaries.

Above: William Hutt as the King of France in the Stratford Festival production of *All's Well That Ends Well*, by William Shakespeare. (Photo: Gabor Jurina)

The Canada Council at 45: then and now...

In 1951, the Massey-Lévesque Commission on the arts reported that Canada had 10 "Grade A" art galleries, nine other regular exhibition centres and nine more "painting and sketch groups which hold exhibitions as or when they can". In music, there were "only four orchestras equipped to present ... symphonic music." A mere 82 works of English-language fiction, non-fiction, poetry and drama were published in Canada in 1947, and Canada's professional dance community consisted of just 15 ballet companies in 1950. The Canada Council funded four professional theatre companies in 1957, its founding year.

Forty-five years later, the Canada Council supports 79 public art galleries and 76 artist-run centres. There are 12,400 professional painters, sculptors or other visual artists in Canada. A total of 397 professional theatre companies and companies were funded last year, 68 geared to young audiences. The Council supported 44 orchestras, 55 new music organizations and 23 companies producing professional opera or musical theatre. It also funded 164 dance organizations. Today, 14,000 Canadian books are published each year, including more than 1,500 literary titles. This year, the Council provided grants to 109 film and video artists.

Most of Canada's best-known artists and arts organizations have received Council funding. Among the first organizations to receive support in 1957 were the National Ballet of Canada, Les Grand Ballets Canadiens, the Stratford Festival, the Théâtre du Nouveau Monde, and the Toronto, Montreal, Edmonton, Calgary and Vancouver symphony orchestras - all of which the Council continues to support today. Council support has played a role in the careers of countless individual artists: writers Margaret Atwood, Michel Tremblay and Michael Ondaatje; musicians Angela Hewitt, Ben Heppner and Louis Lortie; dancers Evelyn Hart and Marie Chouinard; multimedia artists Janet Cardiff and David Rokeby; and filmmakers Atom Egoyan, Denis Villeneuve and Zacharias Kunuk.

The achievements of Canada's artists are a testament to the vision of Vincent Massey and Georges-Henri Lévesque, to the men and women who have led the Council over the years, and to the support of all Canadians for public funding of the arts.

47



Father Georges-Henri Lévesque, Canada Council Chair Brooke Claxton and Vincent Massey entering the Parliament Buildings in 1957 for the inaugural meeting of the Canada Council.
(Photo: National Archives)

The Council Guide to Key Arts Indicators

22.5 billion

economic impact (\$) of arts and culture (1996-97)

640,726

people employed in arts and culture

2.8 billion

federal cultural spending (\$) - \$92 per capita (1999-2000)

4%

Canada Council's share of federal culture spending

152 million

Canada Council's parliamentary appropriation (\$)

\$3.58

cost of the Canada Council per Canadian

125 million

Canada Council grants and prizes (\$) to artists and arts organizations

47%

increase in Council funding between 1991 and 2001

101 million

Canada Council grants (\$) to arts organizations

60%

increase in funding for arts organizations in 6 years

22.9 million

Canada Council grants (\$) to artists

1,969

number of arts organizations funded

2,304

number of artists who received Council grants

85%

increase in number of artists funded in 6 years

71%

proportion of artists' grants that are \$10,000 or less

42%

growth in applications from artists in 6 years

38%

proportion of artists funded who were first-time recipients (1999-2000)

120,000

number of artists in Canada (an increase of 33% in 10 years)

825

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

727

average Public Lending Right payment (\$) given to 13,269 authors, illustrators and translators (maximum was \$3,675)

4.2 & 9.8 million

support (\$) to Aboriginal and culturally diverse artists and arts organizations (all programs)

12,633

average employment income (\$) of a visual artist (1996)

Note: unless otherwise indicated, Canada Council figures are for the 2001-02 fiscal year.

Source of general cultural statistics: Canadian Culture in Perspective: A Statistical Overview, 2000 Ed., Statistics Canada; Government Expenditures on Culture, 1999-2000, Statistics Canada.