

# ART FOR ALL ALL FOR ART



MANITOBA arts COUNCIL  
CONSEIL DES arts DU MANITOBA

It was 40 years ago today...

LE SOLEIL DU LAC  
QUI SE COUCHE



J.R. LÉVELLÉ  
LES ÉDITIONS DU DÎÉ

5



8



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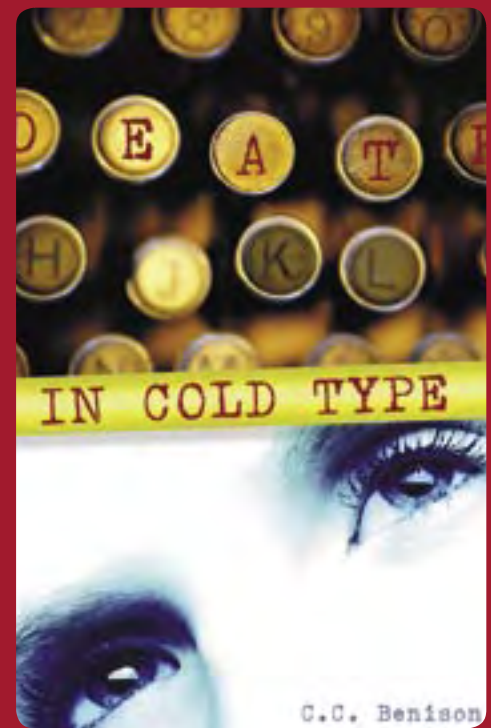


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**MANITOBA ARTS COUNCIL, 2005**

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**MANITOBA ARTS COUNCIL**

525-93 Lombard Avenue  
Winnipeg, Manitoba  
Canada R3B 3B1

Phone: (204) 945-2237

Toll-free in Manitoba: 1-866-994-2787

Fax: (204) 945-5925

Email: [info@artscouncil.mb.ca](mailto:info@artscouncil.mb.ca)

Website: [www.artscouncil.mb.ca](http://www.artscouncil.mb.ca)

The Manitoba Arts Council provides funds to professional Manitoba artists and arts organizations. It is an arm's-length agency of the Government of Manitoba and is funded by the Department of Culture, Heritage and Tourism.

## MISSION

The Manitoba Arts Council is an arm's-length agency of the provincial government dedicated to artistic excellence. We offer a broad-based granting program for professional artists and arts organizations. We will promote, preserve, support and advocate for the arts as essential to the quality of life of all the people of Manitoba.

## VISION

The Manitoba Arts Council envisions a province with a creative spirit brought about by arts at the heart of community life where:

- Manitobans value a range of artistic and cultural expression;
- The arts are energetically promoted as an essential component of educational excellence; and
- The arts landscape is characterized by province-wide participation that spans our diverse people and communities.

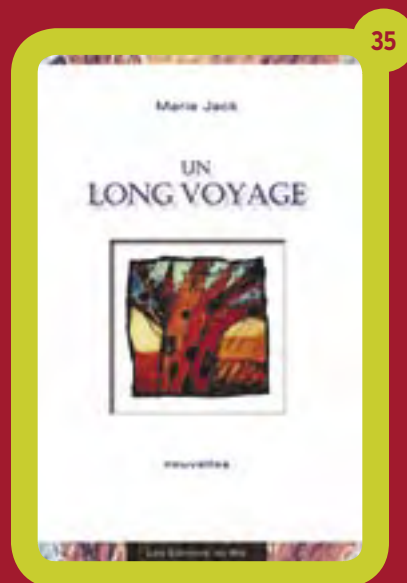
## MANDATE

In accordance with the Memorandum of Understanding with the Province, Council supports the professional arts of demonstrated or potential artistic excellence for individuals, groups and organizations; including funding for arts training institutions, professional assessment, professional development, artists in the schools, and touring.

## VALUES

The vision, mission and goals of the Manitoba Arts Council will be guided by the following core 10 values:

- **EXCELLENCE** In the arts and in our program administration and delivery.
- **DIVERSITY** To foster greater inclusiveness in and of the arts.
- **TRANSPARENCY** In dealing with our clients and publics.
- **LEADERSHIP** In our thinking and actions.
- **INNOVATION** To think broadly, creatively and long-term.
- **COMMUNICATION** To provide meaningful information to our clients and publics.
- **CONSULTATION** To work in cooperation and partnership with our clients and publics.
- **COMMITMENT** To our clients and to the fulfillment of our goals.
- **RESPECT** To honour the uniqueness of our clients through fairness and equity.
- **INTEGRITY** To demonstrate honesty in all of our dealings with clients and publics.



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525-93 Lombard Avenue  
Winnipeg, Manitoba  
Canada R3B 3B1  
(204) 945-2237  
Fax (204) 945-5925

525-93 avenue Lombard  
Winnipeg, Manitoba  
Canada R3B 3B1  
(204) 945-2237  
Fax (204) 945-5925

September 15, 2005

**Honourable Gary Doer,**  
Premier and President of the Executive Council

**DEAR SIR,**

In accordance with the provisions of An Act to Establish the Manitoba Arts Council, I present this report on behalf of the members of the Manitoba Arts Council, covering the activities of the Council from April 1, 2004 to March 31, 2005.

Sincerely,

A handwritten signature in black ink, appearing to read 'Judith N'.

**Dr. Judith Flynn,**  
Chair



**As I write this message in April 2005, at the end of our 2004 - 2005 fiscal year, I am conscious of the fact that on May 3, 2005 the Manitoba Arts Council will recognize the 40th anniversary of its establishment.**

The Manitoba Arts Council began as an unincorporated volunteer association of arts groups. In 1965, the President of the Association, J. Ogden Turner, after consultation with the Roblin government, presented a report recommending that the Council be formalized with its members appointed by the government. That year, An Act to Establish the Manitoba Arts Council, Bill 135 was passed. The Act was proclaimed in 1967 and on April 1, 1969 the first members of Council were appointed. The first grants were awarded in the 1969-1970 fiscal year.

It was a somewhat bumpy four-year road from our establishment to the first organizational grants awarded in 1969, but today, as you'll see in our goals section beginning on page 8, the Manitoba Arts Council stands strong and vital.

We've had, however, some difficulty determining when our 40th anniversary should be. Depending upon how you view it, it could be 2005 to celebrate our establishment or 2009 to celebrate the first grants awarded. We've decided both dates are valid and significant so we are taking the liberty of celebrating over the course of four years - details to be announced! We have a special seven-page section on our history in this year's annual report, highlighting significant achievements and how our programming has developed.

You'll see that as early as 1980 MAC identified a need for arts advocacy. While Council has always been an advocate for the arts in one way or another, in 2004 - 2005 our recently established Advocacy Working Group set the creation of a provincial cultural policy as a firm goal, and initial steps have already been taken in this area. For 2005 - 2006 it also plans to convene the arts community to discuss options surrounding a large-scale, long-term advocacy plan to promote the arts and the artists of our province. The theme of this year's annual report is "Art for all - All for art," in recognition that while the arts touch all it will also take the collaboration of all to achieve any significant and lasting advocacy goals.

In the past year we have focussed heavily on the revision and creation of policy. To the end of March 2005 we have draft policy in the following key areas: Aboriginal Arts; Advocacy; Arts Education; Multi-Party Funding Agreements; Operating Grants; Funding Policies; and Key Terms (such as artistic merit, professional artist, etc.). We also now have draft general policies on: support for the artist; overall eligibility; responsible stewardship of public investment; freedom of artistic expression; and privacy and equity.

By the end of 2006 we expect to have completed policy regarding individual grants as well as franco-manitoban arts.

In many of the above cases we have gathered small focus groups to discuss policy direction, we've also consulted widely with arts organizations, funders, our program consultants and council members. It is our intention when the draft policy document is complete, to share it with the arts community at large for input and feedback. And, as we have stated in the past, any policy resulting in program change will be introduced to the community affected in a sensitive manner to ease the transition.

Other key activities of Council in the past year include the creation of a comprehensive report and recommendations on three years of aboriginal arts programming, as well as the first ever consultation with our francophone arts community. We plan to present a series of next steps and options at a follow-up meeting with the francophone arts community in the fall of 2005.

As you will see in the goals section of the annual report, we are in the final year of what was a 5-year strategic plan. Therefore Council, in 2004 - 2005 also initiated a strategic plan and goals review, which when complete will be shared with the arts community. We will be reporting on our new goals in our 2005 - 2006 annual report.

Fall 2004 also saw the final meeting of the Arts Advisory Panel that was elected three years ago. I would like to thank the outgoing members for their valuable input. In March 2005 a call for nominations was sent out to 1700 members of the arts community, with voting and results expected later in the spring. Arts Advisory Panel members and meeting notes are posted on our website at all times.

In this past year, one full of intense activity and change, our Council members have attended an increasing number of meetings to ensure the policy process moves forward at a quicker rate. I must thank them for their immense dedication to the work of the Council and for their enthusiasm in embracing the policy review and change process. I also sincerely thank the staff of the Manitoba Arts Council for their continued hard work and the ongoing efforts they make to serve the arts community. Art for all - All for art!

DR. JUDITH FLYNN, CHAIR



**This past year has been a particularly busy one, with activities and changes on almost all fronts. As our Chair reported, policy review has been the key focus of activity.**

Erin O'Hara, a policy and research assistant was engaged for a one-year term to work with Council on this process. A comprehensive draft policy will be posted on our website in 2006 for review and comments from the arts community.

A number of changes to the staff were initiated in 2004 - 2005, the most significant being the announced departure of Debra Solmundson, Manager of Finance and Administration, for May 2005. This, along with changing needs on the staff level, set the stage for a re-organization of functions and roles, and also resulted in the creation of two new positions: Program Manager and Program Consultant - Organizations. Over the year we also hosted a number of interns working on special projects: Kerry Freek, University of Waterloo; Karine Hince, St. Boniface College; Alexis Jones, Red River Community College; and Dana Holt, University of Winnipeg.

Last spring we surveyed the arts community to determine their satisfaction levels regarding our service. We were pleased with an exceptionally high response rate and extremely positive results in most cases. We have noted areas where improvements can be made and staff has been through a series of service workshops to brainstorm ideas to address needs/gaps/enhancements. Results from the survey and our response to it will be posted on our website in summer 2005. In addition, testimonials collected from clients are now available for viewing on our website. It was humbling to see how great the impact of even a single grant has had upon the career development of so many artists.

Concurrent to a review of our strategic plan and goals, we will be reporting back to the community (through our annual report) using a much clearer model for explaining and tracking goal successes, goal delays, and goal re-definitions.

With regards to the goals set out for 2004 - 2005, you'll see we've made significant progress. A few initiatives, however, were delayed due to the need for other factors to fall into place prior to moving forward.

**These projects include:**

1. The review of grants to individuals (including the peer assessment process) - it was determined it would be best to proceed after the completion of review of funding to organizations, to take into account all that had been learned in that process.
2. A follow-up to the multicultural community consultation - delayed pending completion of policy on equity and funding to individuals.
3. A feasibility study on e-granting - project delayed pending further research and partnership development.

4. A process to request, receive and track grant recipient profile information - project delayed pending policy on client privacy.

A number of potential national collaborative projects emerged from two key conferences co-hosted by MAC and held in Manitoba in the fall of 2004. The First Forum of Canadian Arts Funders brought together foundations, corporations and government funders to discuss common goals and concerns. The annual Canadian Public Arts Funders meeting discussed, amongst other things, the possibility of a national database of shared client information (to allow for consistent reporting to be used statistical and for advocacy purposes); the harmonization of application forms and standard financial templates, national advocacy, and arts and learning initiatives.

The Manitoba Arts Council has also spearheaded two projects that will be of initial significance to the performing arts community, with eventual benefits to the entire arts community. MAC contracted Genovese Vanderhoof and Associates to undertake an audience marketing study (using MapInfo) with performing arts organizations to determine the characteristics and size of audiences and to assist participating organizations in developing increased audience participation. MAC also engaged consultant Tom Carson to undertake an analysis of shared resources and potential partnerships within the professional Manitoba performing arts sector.

Additionally, in partnership with Parks Canada, MAC has entered into a financial commitment (commencing September 05), for up to 10 years, for the partial funding of an artist-in-residency facility in Riding Mountain National Park.

These are just a few examples of MAC's ongoing efforts to work with the arts community and other funders for the enhancement of processes and the development of the sector.

I invite you to read our history section. It highlights the extraordinary development of the arts in Manitoba over the past decades as well as the responsive and flexible nature of Council's programs. The Council's role is changing and evolving to better reflect and address the challenges facing the Manitoba arts community, through new roles of catalyst, facilitator and animateur. The Council and staff are committed to realizing the full potential of Manitoba's artists and the arts organizations through creative and collaborative partnerships ensuring that the arts continue to grow and to thrive in Manitoba.

DOUGLAS RISKE, EXECUTIVE DIRECTOR

## ENCOURAGE ARTISTIC EXCELLENCE

To encourage artistic excellence by providing effective support to the professional arts community in Manitoba.

### OBJECTIVES for 2005/2006\*

a) MAC has completed a full revision of all annual/operating policies involving the community in both the design and implementation of all changes which include: a holistic, weighted assessment process; equitable funding structure; measurable standards and outcomes; links to arts education and community connections initiatives; stabilization initiatives; multi-year funding agreements; and the role of the artist.

#### ACTIONS TAKEN TO MARCH 2005:

MAC engaged a full-time policy and research assistant in August 2004 to support the research and development of policy.

MAC engaged a University of Waterloo Cultural Management intern to research the comparative costs of art forms, the strategic role and geographic access of organizations.

Council continues to support the change process at the WSO through timely assessment and technical assistance initiatives.

Council continues to work with Arts Stabilization Manitoba Inc.

Council has approved a Major Arts Organization Policy, incorporating a multi-party funding agreement, to address specific needs and coordinated support for the province's major arts organizations. The agreement will be piloted with two performing arts organizations in 2005.

b) MAC has implemented policies to ensure support for professional Manitoba artists at all stages of their careers including: the revised Major Arts Award; increased assistance to individuals to improve access to rural and northern Manitoba; and, new programs addressing the continuum of funding artists from emerging to senior, developed after consultation with the community.

#### ACTIONS TAKEN TO MARCH 2005:

The third annual Arts Award of Distinction recipient was announced and the multidisciplinary Major Arts Awards were delivered. The Award of Distinction nomination process was enhanced to include automatic roll-over of nominations for two additional years.

c) MAC has in place a continuing assessment of the short and long-term impact of support to individuals on the artist and the community.

#### ACTIONS TAKEN TO MARCH 2005:

The Funding to Individual Artists Working Group has begun its review of Council's policies related to individual artists.

d) MAC has completed an assessment of the peer assessment process and is implementing recommendations after consultations with the community.

#### ACTIONS TAKEN TO MARCH 2005:

A review of the peer assessment process has been rescheduled to form part of the review of individual grants, underway as of April 2005.

e) MAC has established policies to ensure efficient, accurate program delivery of all Council programs with the maximum number of dollars designated for the creation and production of art.

#### ACTIONS TAKEN TO MARCH 2005:

MAC meets with an elected Arts Advisory Panel twice a year to determine the effectiveness and impact of programs in the community. Community nominations to the Arts Advisory Panel were initiated in March 2005, with an election process planned for April.

MAC engaged Genovese Vanderhoof and Associates to undertake an audience marketing study (using MapInfo) with performing arts organizations to determine the characteristics and size of audiences and to assist participating organizations in developing increased audience participation.



\* Final year of a 5-year strategic plan.



## PROMOTE THE ARTS

To act as a community leader in partnership with others in promoting the role of the arts for the benefit of Manitobans.

### OBJECTIVES for 2005/2006\*

- a) Level of awareness and profile of professional artists and arts organizations increased in communities throughout Manitoba.

#### ACTIONS TAKEN TO MARCH 2005:

MAC Program Consultants and key staff have been visiting clients in communities throughout the province. MAC's annual retreat, traditionally held each year in a different community, was held in Winnipeg, and included a well-attended community seasonal reception.

The Advocacy Working Group has set the creation of a provincial cultural policy as a long-term goal with plans to meet and strategize with potential advocacy partners.

MAC established a Speaker's Bureau to promote the role of the Manitoba Arts Council and the role of arts in Manitoba.

The MAC Art Bank Collection has been assessed by an independent appraiser. Council has negotiated a permanent loan agreement with the Art Gallery of Southwestern Manitoba for maintenance, storage and public access to the collection.

Impact statements collected in a 5-year retrospective survey of individual and organizational grant recipients have been used in the 2003 - 2004 Annual Report, in Speaker's Bureau presentations and are currently available on-line for public viewing on the MAC website.

- b) Increased active support for arts-related activity throughout Manitoba and expanded cultural tourism.

#### ACTIONS TAKEN TO MARCH 2005:

MAC continues to work in partnership to support the arts with the provincial departments of Industry, Trade and Mines; Culture, Heritage and Tourism; Aboriginal and Northern Affairs; and Canadian Heritage.

- c) Increased media coverage about the arts throughout the province.

#### ACTIONS TAKEN TO MARCH 2005:

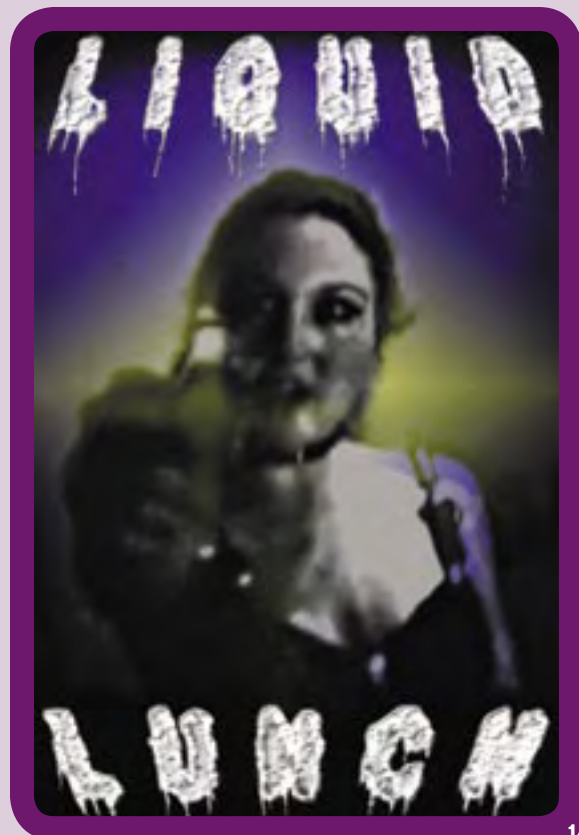
Media coverage in 2004/2005 was extremely positive, focusing on MAC's Arts Award of Distinction, general funding information and the francophone consultation process. A total of 73 stories (print/radio/television) referenced the Manitoba Arts Council and the Executive Director was featured on three occasions on radio call-in shows discussing the funding and value of the arts.

- d) MAC's website is the major link between Manitoba artists and communities and MAC.

#### ACTIONS TAKEN TO MARCH 2005:

Steadily increasing usage of website to an average of 6600 visitors per month. New features include artist testimonials, on-line program calendar, Speaker's Bureau on-line request, and juror/assessor nomination information.

MAC is in the initial stages of studying feasibility of a pilot e-granting project.



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\* Final year of a 5-year strategic plan.

## SUPPORT CULTURAL DIVERSITY

To provide leadership in supporting artistic expression and arts experiences representative of the ethnic and cultural diversity of this province.

### OBJECTIVES FOR 2005/06\*

- a) Council's programs represent the demographic, cultural, intellectual, social and spiritual diversity of the province.

#### ACTIONS TAKEN TO MARCH 2005:

Equity policy has been drafted to address the specific needs of Manitoba's multicultural community.

The Manitoba Arts Council coordinated an expanded Contact 2004, a bi-annual event featuring artist showcases, industry training and opportunities for community presenters to book programming for the upcoming year.

- b) Aboriginal artists and arts organizations have access to MAC programs which are designed to meet the specific needs of the artist and the community.

#### ACTIONS TAKEN TO MARCH 2005:

A three-year review of MAC's aboriginal arts programming was completed and accepted by MAC Council and will be used to inform future policy and programming direction. The report was developed in cooperation with representatives of the aboriginal arts community, and from civic, provincial and federal funding agencies. The review was distributed to the Department of Culture, Heritage and Tourism and other funding partners.

MAC has approved an Aboriginal Arts Policy.

- c) MAC has complementary programs designed to serve the needs of the multicultural professional arts community.

#### ACTIONS TAKEN TO MARCH 2005:

An internal French language print audit was conducted resulting in the contract hiring of a translation intern to review/revise all French documentation and to create a MAC French/English lexicon to ensure language consistency by external translators.

Council engaged a francophone consultant and facilitator to organize a full-day consultation to discuss the needs of the francophone arts community in September 2004. A report with five recommended next steps was approved by Council. A follow-up consultation is planned for fall/winter 2005.

MAC's first all-francophone jury was held in the fall of 2004.

A final report on a community consultation held April 2003 in conjunction with Canadian Heritage, for ethno-cultural artists and arts organizations was developed and shared with all partners and attendees. A follow-up consultation was planned for the fall of 2004. This consultation has been re-scheduled to 2005/2006.

- d) MAC has a continuing program designed to meet the needs of professional artists and arts organizations in northern and rural communities.

#### ACTIONS TAKEN TO MARCH 2005:

The Program Consultants for Community Connections and Aboriginal Arts have been actively exploring the needs of rural and northern communities.

- e) MAC has a system in place for tracking applications to ensure increased and improved access for all diverse communities in the province.

#### ACTIONS TAKEN TO MARCH 2005:

Research is in progress to determine how to request, receive and track information while integrating all necessary personal information confidentiality requirements.

\* Final year of a 5-year strategic plan.

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## INCREASE ARTS EDUCATION

To increase opportunities for an expansion of arts education, which will encourage a diversity of arts experiences.

### OBJECTIVES FOR 2005/06\*

- a) MAC provides lifelong learning in the arts by providing support and leadership in arts education through ensuring arts education experiences are available throughout the province on a regular and timely basis.

#### ACTIONS TAKEN TO MARCH 2005:

A comprehensive arts education policy, encompassing artist training, training in arts management, arts education for young people and lifelong learning, has been drafted.

MAC is involved with the Arts and Cultural Industries Association of Manitoba Inc. as well as the Cultural Management Program at the University of Winnipeg.

- b) All students in Manitoba schools are ensured a strong education in and through the arts.

#### ACTIONS TAKEN TO MARCH 2005:

As a result of ongoing efforts to develop and refine the Artist in the Schools Program, the program has experienced increased demand in all areas of the province.

MAC continues its partnership with the McConnell Foundation, along with Manitoba Education, Citizenship and Youth, and the Department of Culture, Heritage and Tourism to deliver year one of the national arts education program, ArtsSmarts to Manitoba, representing the first province-wide ArtsSmarts initiative in Canada.

Program Consultants continue to visit AIS residencies to provide feedback and overall assessment of the projects.

MAC is working with partners to develop a comprehensive resource-mapping of all arts education programs being offered in the province, by various groups.

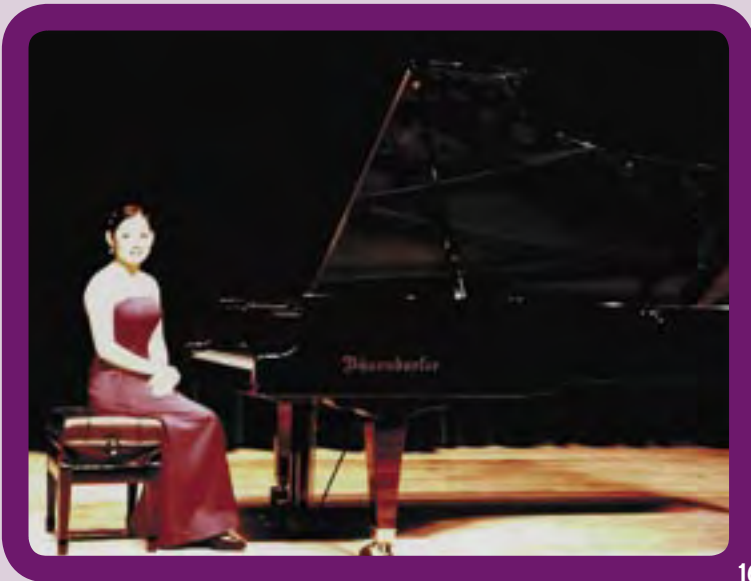
Delivery of MAC's School and Public Readings programs was transferred to the Manitoba Writers' Guild, as part of a three-year pilot program to better serve Manitoba communities and to reduce costs and duplication of efforts.

- c) MAC organizational operating policies emphasize comprehensive arts education programs and initiatives as essential criteria in assessing arts organizations.

#### ACTIONS TAKEN TO MARCH 2005:

Council's Working Group on Funding to Organizations has incorporated criteria related to arts education in revised policies.

\* Final year of a 5-year strategic plan.



# ARTS AWARD OF DISTINCTION

**GRANT GUY**, Performance and Media Artist, has been named the third recipient of the Manitoba Arts Council Arts Award of Distinction. This \$30,000 award is presented annually to recognize the highest level of artistic excellence and distinguished career achievements by a professional artist.

“We were thrilled with the 17 nominations to the award this year,” says Dr. Judith Flynn, Chair of Council. “After six hours of deliberations, the eight jurors unanimously agreed on Grant Guy. One of the key questions they asked themselves was: Can we imagine our community without Grant Guy? Naming him as the recipient of the 2004 Arts Award of Distinction was their response.”

Over the past 25 years, Grant Guy has worked as a director, designer, playwright, curator, arts programmer, video producer, performance artist and writer. His many talents have been shared with a diversity of arts organizations locally and nationally including: Theatre Projects, Manitoba Theatre for Young People, Prairie Theatre Exchange, Magnus Theatre (Thunder Bay), Theatre Calgary, the Stratford Festival Theatre, Cinematheque, Médiathèque (Montreal), Video Pool, University of Manitoba School of Art and the Manitoba Association of Playwrights, to name only a few.

In the 1980’s Grant Guy founded Shared Stage, an eclectic venue for live art. He has also exhibited installations at Main/Access Gallery, Ace Art and the Plug In Gallery. He has participated in the Manitoba Art Council’s Artists in the Schools Program and he has been the recipient of numerous grants awarded to him by both the Manitoba Arts Council and the Canada Council for the Arts.

Currently operating under the identity of his experimental puppet theatre company, Adhere and Deny, (which he founded in the 1990’s), Grant Guy is known for his commitment to advancing the art form and bringing work to the stage that invariably filters into the mainstream.

Most notably, the jury was powerfully moved by the integrity Grant Guy possesses as an individual artist and the influence his practice has upon others in the arts community.

*Ian Ross, Manitoba Arts Council member presented the award.*



C

## RECEPTION SPEECH EXCERPTS: .....

### **KERRI IRVIN-ROSS,**

*Legislative Assistant to the Honorable Eric Robinson; MLA for Fort Garry*

I am pleased to bring greetings on behalf of Eric Robinson, Minister of Manitoba Culture, Heritage and Tourism. Manitoba Culture, Heritage and Tourism is extremely proud to support the Manitoba Arts Council and the Arts Award of Distinction being presented today.

The Arts Award of Distinction bestows significant honour upon its recipients. Along with it comes a sum of \$30,000 and the message that Manitobans appreciate the contributions artists make to our province, to Canada and to the world.

Congratulations on the winner of this year’s Arts Award of Distinction, Grant Guy, a distinguished performance and media artist whose career spans more than 25 years. I speak for all Manitobans when I say we are extremely proud and pleased that you have been chosen for this honour.

Everyone in this room knows Manitoba is more than capable of producing world-class professional artists whose contributions enrich the lives of all citizens and who richly deserve this honour.

Thank you.

**“After six hours of deliberations, the eight jurors unanimously agreed on Grant Guy. One of the key questions they asked themselves was: Can we imagine our community without Grant Guy? Naming him as the recipient of the 2004 Arts Award of Distinction was their response.”**



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**GRANT GUY,**

*Recipient, Arts Award of Distinction*

I work in theatre. Theatre is a mixture of light and shadows. In an interview Robert Lepage tells of an encounter with a man he met in a theatre in Japan. He asked the man if he was an actor. The man replied, “No, I work in the shadows.” That is where I work. The shadows have given me a comfortable invisibility (until now) and an immunity to move in and out of the community, something akin to the Scarlet Pimpernel. He’s here, he’s there, he’s everywhere. But nobody ever sees him (I thought). Of course, we all know the Scarlet Pimpernel was unmasked as Leslie Howard.

In the theatre I make, my preferred mode of communication is silence. Mark Rothko wrote, “Silence is so accurate.” In life words often fail me, letting me down. Words require rehearsals. Mark Twain said that it’s two or three weeks of rehearsals to come up with a good impromptu. Shakespeare grasped the inadequacy of language. When a character expressed what he thought, Shakespeare used prose, but when a character wanted to say what he felt, Shakespeare turned to poetry to express the abstract and indescribable emotions. But many still believe language deserts us. The Russian filmmaker Andrei Tarkovski had a vision how he would produce *Romeo and Juliet*. When Romeo spies Juliet on the balcony, Romeo would break out in poetry, but Tarkovski would have Romeo stutter and trip mercilessly over the words pouring out of his mouth as if his soul was trying to give testimony to the inexpressible. What Romeo really wanted to communicate, his feelings, Tarkovski would have him express through his silent eyes.

It is an awkward moment because how do you adequately express your profound gratitude and thanks. But thanks are due. I want to thank the jury and the Manitoba Arts Council for bestowing this most unexpected award. I have a very long relationship with the Manitoba Arts Council. Sometimes the relationship has been mutually exasperating. But I openly acknowledge the value of the Manitoba Arts Council on my work. The Manitoba Arts Council is more than a place that sends you nice little letters telling you

received this or that grant, or like Tim Hortons, telling you to try again. The Manitoba Arts Council, often for me, is a place where I have found guidance and advice at key points in my career. And, when required, the necessary encouragement. And, on occasion, it awards and receives wisdom.

I must pay tribute to the community I live and work in. I am deeply appreciative of the arts community that has allowed me to share my work with them and that has permitted me to share in their work. I am a theatre-maker. Theatre is my mother art form. But theatre, like language, frequently fails me. It leaves me with problems and often it cannot answer the questions I am confronted with. I have had to go outside theatre to find a resolution. The Polish theatre-maker Tadeusz Kantor wrote, “Theatre does not have its own single unique source. Its sources are in literature, the visual arts, music and architecture. Space is not a passive receptacle in which objects and forms are posited. Space itself is an object. It is space which gives birth to forms.” Outside of theatre, in film, video, the visual arts and performance art I found clues to the questions and I have taken them back to theatre to regenerate the search. And if the truth be known, the problems found in video, performance art and the visual arts, the clues to the problems are found in theatre. Because, even outside theatre, whether as an artist or as a programmer, theatre colours how I construct a relationship between the event and how the audience receives it. The arts community, by allowing me to share in their work, has inspired and influenced me by its fresh energy and commitment more than it will ever know.

I want to express my most sincere appreciation to the community of artists I have had the great fortune to be associated with. And I want to register my most heartfelt appreciation of my closest collaborators, for, without them, I would disappear into oblivion. I thank you, the company members of Adhere and Deny, Carolyn Gray, Graham Ashmore, Nadin Gilroy, Tracy McCourt, Robert Slade and Sharon Bajer and my fellow members of Down Falling Up, Sharon Alward, Alex Poruchnyk, Angela Somerset and Tom Elliott.

# MAJOR ARTS GRANT RECIPIENTS

The Major Arts Grant is available to well-established artists who have created work that shows exceptional quality and accomplishment. The grant covers living expenses, project costs and travel expenses. Artists in all disciplines are eligible to apply. The grants, worth up to \$25,000 each, will enable the artists to concentrate on a significant project for up to one year.

## DAVID SCOTT:

David Scott will apply his Major Arts Grant over the course of ten-months to compose, edit and prepare performance materials for two large-scale works: *Double Concerto* and *Cello Concerto*. *Double Concerto* will be composed for violin, cello and strings and will premiere in Brandon, Manitoba in 2006. *Cello Concerto* will be composed for cello and orchestra and will premiere in 2007 with the Thunder Bay Symphony. David holds a Doctor of Musical Arts Degree and has composed over 35 pieces since 1984. In 2001 he joined the artistic team of GroundSwell as Artistic Co-Director.



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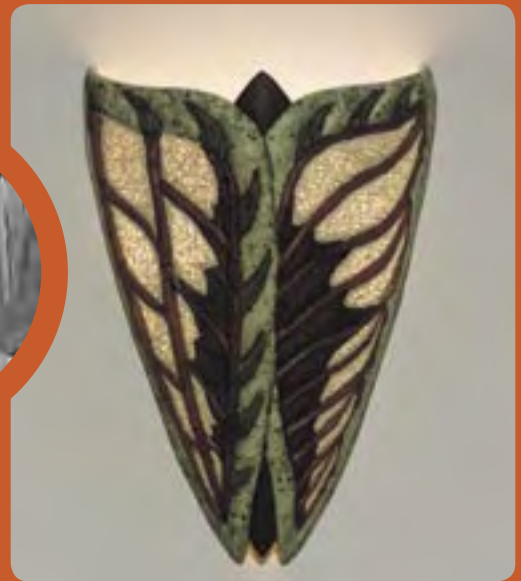
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## GRACE NICKEL:

With her Major Arts Grant, Grace Nickel will create a new body of work based on her travels to Taiwan. Her work will incorporate the organic and the architectural, acknowledging the existing tension between the long tradition of functional ceramics and the new desire to create non-functional ceramics in Taiwan. A member of the visual arts community since 1984, Grace has taught ceramics at the University of Manitoba and has been an artist-in-residence at Taipei County Yingge Ceramics Museum in Taiwan, Curtin University in Western Australia and the Winnipeg Art Gallery.



H



I

## IONE THORKELSSON:

Ione Thorkelsson will use her Major Arts Grant to create a new body of work, tentatively called *Ossuary 501*, which deals with two separate aspects of one subject. *Ossuary 501* investigates bones, and the show will involve massive amounts of cast glass and several contracted steel structures. The work will be divided into two discrete halves, each shown concurrently in a different Toronto gallery. Exhibiting since 1974, Ione's work has appeared in solo and group exhibitions across Canada, in Bangkok, Philadelphia, Hong Kong, New York City, London and Brussels.



J



K

# OUR HISTORY • ESTABLISHMENT OF MAC

In accepting the presidency (of the Manitoba Arts Council), I announced my intention to hold a meeting of the Board as soon as possible for the purpose of reassessing our aims and accomplishments and determining what our role is to be in the future.

Letter from President J. Ogden Turner to Board Members of the Manitoba Arts Council, March 15, 1964.

## DEAR DUFF,

I have been asked by the Board to request an informal discussion with you concerning the general role of the Manitoba Arts Council at the present time. Can you possibly see me...some time (day or night) before midnight Friday?

Letter from J. Ogden Turner to Premier Duff Roblin, May 12, 1964.

“This community is overdue for a cultural check-up,” Prof. Turner said. “... a cultural explosion is happening all over the continent...The public wants culture...”

Winnipeg Tribune, September 17, 1964.



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## DEAR MR. ROBLIN,

Early in May of last year you asked the Manitoba Arts Council to recommend to you procedures and criteria for the distribution of provincial funds to assist cultural groups in this province...we have undertaken a study of various aspects of the cultural life in our Province and are pleased to present our report and recommendations...

Letter from J. Ogden Turner to Premier Duff Roblin, February 3, 1965.

**Recommendation No. 1: That a Manitoba Arts Council be incorporated as an independent citizen council of 12 persons to be appointed by the Lieutenant-Governor-in-Council, to promote the study, enjoyment, and production of works in the arts.**

Excerpt from a Summary of Recommendations for the distribution of provincial funds to assist cultural groups in Manitoba, 1965.

**Premier Duff Roblin introduced a bill in the Legislature to establish the Manitoba Arts Council Saturday...The board will handle all grants to cultural bodies in the province, much as the Canada Council does for the rest of the country, said the Premier.**

Winnipeg Tribune, May 3, 1965.

# OUR HISTORY • APPOINTMENT OF MEMBERS

## DEAR OGDEN,

I have your letter of the 20th concerning the appointment of members of the Manitoba Arts Council. You may find this hard to believe, but I may assure you that this whole matter is under active consideration!...you may expect to hear of action on this in the reasonable near future...

Letter from Premier Duff Roblin to J. Ogden Turner, October 22, 1965.

## DEAR DUFF,

In your letter of October 22, you said, 'You may find it hard to believe this, but I assure you that this whole matter is under active consideration!' – As usual, you were quite right: I did find it hard to believe! But I did try, because I did and do have faith in your good intentions. Furthermore, I find it almost incredible that a matter which had received so much careful and expert study, had been agreed upon in a joint meeting with cabinet committee, had again received unanimous approval from the Boards of the chief organizations concerned, and had then been passed by the Legislature in a Bill put forward by yourself – that all this should come to nothing.

Letter from J. Ogden Turner to Premier Duff Roblin, April 12, 1966.

## DEAR OGDEN,

I very much appreciate your drawing this matter to my attention because it has certainly been dragging on far longer than I had realized...

Letter from Premier Duff Roblin to J. Ogden Turner, September 19, 1967.

## DEAR MR. MCLEAN,

Several months ago I met with you to discuss the appointment of the Manitoba Arts Council. At the beginning of our meeting you saw no need for an Arts Council, but at the end of our meeting, I understood you to say that you were convinced it was a good idea and that you would press forward with the appointments. Shortly thereafter you did appoint Mr. Benham as Chairman of the Council. But since then nothing has been done.

Letter from J. Ogden Turner to the Honorable Stewart McLean, Provincial Secretary, Government of Manitoba, April 19, 1968.



## DEAR MR. CARROLL,

I note with interest that as a result of the recent reorganization of the Cabinet, you have become responsible for the Manitoba Arts Council. I hope that you intend to proceed very rapidly with the appointment of the Council...

Letter from J. Ogden Turner to the Honorable J.B. Carroll, Minister of Tourism and Recreation, Government of Manitoba, September 27, 1968.

## DEAR PROFESSOR TURNER,

It is with a great deal of pleasure that I write to inform you that the Lieutenant-Governor-in-Council has appointed you a Member of the Manitoba Arts Council for a term of two years effective April 1, 1969. On behalf of the Province of Manitoba, may I thank you for accepting this appointment and sincerely hope you will find this an interesting and rewarding experience.

Letter from the Honorable J.B. Carroll, Minister of Tourism and Recreation to J. Ogden Turner, March 21, 1969.

## DEAR OGDEN,

Your appointment to the Manitoba Arts Council is very good news indeed. This can and should be one of the most useful activities in which any of us have been engaged, and we want to get underway as soon as possible. We will look forward to seeing you at this first meeting...

Letter from Mary Elizabeth Bayer, Executive Director of the Manitoba Arts Council, to J. Ogden Turner, March 27, 1969.

For a list of past Council members and Executive Directors, see page 53.



# OUR HISTORY • 1965 - 1975

## 1965 - 1969

- The Manitoba Arts Council had been incorporated as a provincial agency through legislation in 1965. But four years would pass before nine Council members were finally appointed as stated in Bill 135, the Council's Act of Incorporation. Once the appointments were formalized by a provincial Order-in-Council on March 20th, 1969, the new Council members held their first meeting less than a month later, on April 3rd, in Winnipeg's Norquay Building.

## 1970 - 1971

- With the assistance of the Manitoba Theatre Centre, the Arts Council conducted a province-wide survey of amateur theatre activities.
- It was estimated that between ten and fifteen thousand men, women and young people were actively involved as volunteers in the arts.

## 1971 - 1972

- The Manitoba Arts Council processed 63 major requests for assistance, with a grant budget of \$306,000. Forty-eight organizations received assistance.
- The responsibilities of MAC were extended in March 1972, within the terms of the Act of Incorporation, to include serving as an advisory body to the Minister on all matters related to cultural development.
- At the First Canadian Conference on Business and the Arts, 128 key business leaders spent a full day discussing the involvement of the business community in the support and development of the arts in Manitoba.
- In co-operation with the Department of Tourism, Recreation and Cultural Affairs and the Dominion-Provincial Cultural Exchange Secretariat, MAC worked with the Secretary of State's Department in presenting the first International Exposition of Arts and Crafts of francophone countries.
- Many requests from individuals for assistance were rejected due to lack of funds. Council explored ways in which assistance including scholarships, bursaries and loans could be made to individuals not associated with any incorporated organization.



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## 1972 - 1973

- The work of the MAC was considerably expanded in part because of the supplementary finances available through lottery revenues to assist in cultural development throughout the province, in experimental and demonstration programs.
- The Department of Tourism, Recreation and Cultural Affairs stationed a cultural liaison officer at The Pas which improved MAC's capacity to assist organizations and communities in the north.
- A pilot program was initiated in co-operation with Peguis Publishers to select from competition three unpublished Manitoba poets to be published in the Peguis Poetry series.
- Major grants from the Province were to the Manitoba Theatre Centre, Winnipeg Symphony Orchestra, Royal Winnipeg Ballet, Rainbow Stage Theatre and the Contemporary Dancers.
- To enable 3950 rural students to share in and enjoy the benefits of the performing arts a program of school groups visits to the symphony, ballet and theatre was initiated.
- In co-operation with the Department of Education, a one-year study was initiated to explore the uses of the arts in the school curriculum.

## 1973 - 1974

- MAC made significant strides towards the development of a grant program to assist creative artists in our province; it revolved around the progress of an artist from struggling novice to recognized professional.

## 1974 - 1975

- MAC was able to make grants to 35 organizations and 26 individuals. The majority of grants were made for operating or maintenance support, a few for special projects. The biggest increase went to the visual artists.

# OUR HISTORY • 1975 - 1985

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## 1975 - 1976

- With a budget of \$500,000 the Council awarded operating grants to 26 organizations and special project grants to 86 individuals and groups.
- Council initiated a Creative Arts Program which provided for grants to aid the publication of works by Manitoba writers, premiers of works by Manitoba playwrights and composers, and for major grants to visual artists.
- MAC's Regional Arts Assistance Program provided support to community arts organizations. A total of \$40,900 was awarded.
- For the first time, three major grants were awarded to Manitoba artists so that they might concentrate solely on their art for a period of time. The recipients were Wanda Condon, Caroline Dukes, and Don Proch.

## 1976 - 1977

- Council established two programs directed exclusively towards art education in the schools: the Ten Cent Art Program and the Artists in the Schools Program.
- 1976 held the promise of a firm and consistent funding policy due to two commitments by Government: MAC's share of lottery revenue would be guaranteed and reserved for the development of new programs; and the basic government appropriation would be tied into a funding formula with a preset increment increase for each year.
- MAC's exclusive domain was deemed the support of artistic excellence and not recreational activities or amateur art. This permitted Council to work more comfortably with the Department of Cultural Affairs recognizing its area of endeavor and minimizing areas of duplication or conflict.
- A discrepancy of funding between various disciplines was recognized as well as an imbalance between the funding for rural areas versus urban areas.

## 1977 - 1978

- A touring policy was implemented and groups such as the Portage la Prairie Chamber Music Society and the Contemporary Dancers received support for their touring programs.

## 1978 - 1979

- For the first time, MAC provided bursary assistance to Manitobans studying in the arts.
- Operating grants were cut by 8% from the amount awarded in the previous year, as Council had to pass on the reduction in its legislated appropriation. In some cases these were made up with lottery funding, in the form of special deficit reduction grants awarded to offset the deficits incurred in the previous season.

# OUR HISTORY • 1975 - 1985 CONTINUED

## 1979 - 1980

- MAC increased the level of support to performing arts companies to approximately 9% of their approved total budgeted expenditures representing an improvement over the 6% funding level of two years previous.
- The difficulties in accurately estimating lottery revenues, and therefore, income to the Council created budgeting problems for Council. MAC experienced a significant deficit for the first time in its history.
- MAC hosted "Contact Manitoba," a showcase of performing talent featuring artists from across the province, with community sponsors attending from all parts of Manitoba.
- MAC implemented the Artists in the Schools/Communities program, a two-to-six week residency program where artists worked with students, teachers and community groups.

## 1980 - 1981

- The Government responded to a dependency on lottery-based revenues by increasing the grant appropriation by almost \$200,000, a 45% increase, bringing the total grant to \$604,000.
- Support for community arts centres was transferred to the Department of Cultural Affairs and Historical Resources.
- The Council, while not established as a lobby on behalf of the arts, recognized the need be prepared to act as an advocate from time to time.

## 1981 - 1982

- Annual report produced for first time in French
- MAC put less emphasis on support to the major performing arts organizations, and concentrated on increasing funding to alternate forms of artistic expression and production.
- The Playwrights Development Program, developed in cooperation with the Manitoba Association of Playwrights, resulted in the production of new plays by young Manitoba writers as part of MTC's and PTE's next seasons.
- The AIS program was expanded to include urban schools divisions.

## 1982 - 1983

- Council members prioritized four areas for performing arts organizations: educational or youth-oriented programming; rural and northern programs; projects in support of creative artistic development; and audience development.
- Council members expressed concern about the lack of opportunities for minority groups and reviewed options for the development of a program of affirmative action.
- Council was instrumental in establishing the Arts Administration Centre in Winnipeg - office space for seven small arts organizations with shared administrative and common resources.
- Operating assistance for recently formed organizations was established. Plug In Gallery, the Manitoba Crafts Council, and the Winnipeg Film Group were among the first organizations to benefit.

- After years of negligible increases from the Province, the general grant to MAC increased by 50% in 1981 - 1982 and a further 35% in 1982 - 1983. Lottery income increased by 65% in the same two year period.
- Council completed its deficit reduction program, which saw the granting of nearly \$400,000 to assist with the deficits of Council's clients.

## 1983 - 1984

- The Council identified arts exposure and touring as priorities. Funding was increased to arts service organizations, writers and visual artists, even though those increases eroded the surplus from the previous year.
- Council introduced a Public Readings Program for Manitoba writers.

## 1984 - 1985

- Access, a community-oriented program responding to requests from organizations representing women, ethnocultural minorities, native people and rural artists was initiated.
- The ArtVentures Program was implemented to support new and innovative endeavours and to enable community organizations to engage professional artists.
- Council, with assistance from the Winnipeg Art Gallery, exhibited the *Manitoba Artists Overseas* show in London, Paris and Brussels.
- With the restructuring of the distribution of funds resulting from lottery activities, the MAC became the umbrella group for arts organizations receiving bingo and casino licenses from the Manitoba Lotteries Foundation, as well as new groups able to qualify for grants from the newly established Manitoba Arts Gaming Fund Commission.



# OUR HISTORY • 1985 - 1995

## 1985 - 1986

- MAC established the Manitoba Artists Bank by purchasing original Manitoba works and providing musical instruments on loan to talented young Manitoba musicians.
- Council supported over 50 performing arts companies, arts service and artist-run organizations, and publishing enterprises.
- The total expenditure of over \$2.5 million in grants to organizations reflected an increase of 26% over that of 1984 - 1985. Grants to performing arts organizations increased by 22%, to arts service and artists-run organizations by 62%, and to publishing enterprises by 40%.

## 1986 - 1987

- Council moved to larger premises on the 5th floor of 93 Lombard.
- A Pilot Program for Arts Abroad was introduced. Council committed \$25,000 annually to assist special endeavours of travel, hosting and exchange beyond the borders of Manitoba.
- The Audience Development Program was introduced with Council providing assistance to professional performing arts organizations for new and innovative plans for audience development and marketing.

## 1987 - 1988

- Council faced an uncertain future as a result of the scrutiny being given to a major source of its revenue the lottery dollar.
- Crafts were defined as a separate component of the visual arts.
- Of the 25 individual artists who received Council support during this period, nine were first-time recipients, including Winnipeg author Maara Hass, painter/printmaker Steve Gouthro, and filmmaker Guy Maddin.

## 1988 - 1989

- Council now counted more than 40 programs and Major Arts Grants increased to \$25,000.
- Independent Theatre Productions was piloted to encourage the creation and performance of theatrical productions by established Manitoba theatre artists and to provide opportunities to theatre artists in the early stages of their professional careers.

## 1989 - 1990

- Council began the year with a budget which projected a 1.5% decline in grants. The subsequent announcement of a 4% increase in the government appropriation and other unforeseen revenues allowed the Council at mid-year to revise overall granting expenditures upward to the level of the previous year.

## 1990 - 1991

- Council reviewed policy on censorship and the arts, specifically the public funding of controversial art work. Council unanimously reaffirmed its Governing Principle which read: The Council is committed to artistic independence and freedom of expression, as determined by the individual's or an organization's creative and artistic judgements. It opposes the concept of censorship.
- MAC supported Glen Buhr as the first Composer-in-Residence position at the Winnipeg Symphony Orchestra, and Mark Godden, as the Royal Winnipeg Ballet's first Choreographer-in-Residence.

## 1991 - 1992

- It was determined Council would only fund professional arts activities and an Arts Branch, of the Department of Culture, Heritage and Citizenship, would support community arts development.
- Council established guiding principles with regard to Art For Young People, it reorganized touring programs for both General and Young Audiences and revised grants to individuals to provide for consistency across disciplines, flexibility in the treatment of part-time employment or study, and an increase in award levels for the first time in five years.
- Council was constrained in its ability to respond to new or special endeavours. Some programs were consolidated. Others were suspended. In most cases, program deadlines were reduced from three to two times each year.

## 1992 - 1993

- The Manitoba Arts Council received 1,043 applications for support and made 607 awards totaling \$6,528,354.
- Art Works, a series of television and developmental arts projects produced by Manitoba Education and Training with assistance from the Manitoba Arts Council, was relayed to satellite TV sites in schools across the province.

## 1993 - 1994

- Council initiated a newsletter in 1993 called Artventures which highlighted successes of our clients, provided news of Council activity and listed grants and awards.
- A Multidisciplinary Arts Advisory Panel was introduced to expand on Council's previous discipline-specific advisory panel consultations.
- The Manitoba Arts Council revised the Peer Adjudication Process document which was then incorporated into Council's "Code of Ethics" booklet.
- According to the study "Economic Impact of the Arts in Manitoba", conducted in partnership with other arts funders, the 65 organizations surveyed generated an economic impact in Manitoba of \$97 million, and taxes of \$17.1 million.
- Council maintained support to identified priorities despite receiving reduced support of close to 5% at the beginning of the year. Council was also informed Lotteries proceeds would be the source of all its revenue for 1993-1994. Previously, funding for MAC came from the operating fund of the Province of Manitoba as well as from Lotteries.

## 1994 - 1995

- A writer-in-residence program was introduced.
- Neepawa hosted the first rural Contact Manitoba.
- A major area of activity for the Arts Education Committee was the launching of the high school mentorship program.
- The creative residencies program was suspended and a Major Arts Grant was awarded in each performing arts discipline: music, theatre, and dance.

# OUR HISTORY • 1995 - 2004

## 1995 - 1996

- To enhance block-booking and increase touring opportunities in Manitoba, the Young Audiences Touring Program and the Adult Touring Program combined their respective touring artists in a single directory entitled *Art in Motion*.
- 22 performing arts organizations were funded through programs of annual support and 54 individual performing artists were supported.

## 1996 - 1997

- Council established a website to increase its accessibility for rural Manitobans and other Canadians.
- The Art Bank Purchase Program was discontinued. Pieces not on public display or rental were loaned to the Art Gallery of Southwestern Manitoba for exhibitions and secure storage.

## 1997 - 1998

- An Artists in the Schools Directory was published.
- The Major Arts Award and the Creative Residency were amalgamated under the title of Major Arts Grants for Independent and Partnership Projects. One award was available per year in dance, music and theatre.

## 1998 - 1999

- Council awarded over 170 grants to organizations and 410 grants to individuals. Forty-two Manitoba students received Student Bursaries. Over 250 readings were sponsored in schools, libraries and community centres. More than 85 individual artists were assisted with projects that enabled them to travel throughout the world to present their work or develop their career.

## 1999 - 2000

- A 5-year Strategic Management Plan which clearly outlined the vision and mission of the Manitoba Arts Council was developed.
- Council changed its program committee structure from one focusing on specific disciplines to one focusing on three key areas of the arts community: individuals, organizations and arts development.
- Bridges was launched; a program designed to help Manitoba artists and arts organizations identify gaps that limited their growth. In year one there were 23 successful applicants.
- Approximately \$5,630,000 of funds went to support 93 organizations. Council also funded 264 individual professional artists through grants totaling \$1,441,000.

## 2000 - 2001

- A management and governance initiative was developed to provide arts organizations with the tools they need to manage effectively.
- The Incentives Initiative provided additional funds to arts organizations to develop artistic and administrative strategies for the maintenance and improvement of artistic quality.
- Council approved a plan that included the election of representatives from each discipline to a multidisciplinary panel which ensured information from panel discussions was passed along to all members of the professional arts community.

## 2001 - 2002

- A new position, Program Officer, Aboriginal Arts, was created to increase access by professional Aboriginal artists to Council programs. MAC also created three Aboriginal arts programs; Travel Grant, Creative Development Pilot Projects, and Mentorship, Training and Development.
- MAC developed a Community Connections Pilot Project initiative with input from community representatives.
- French language services were expanded to include simultaneous translation at community events and more guidelines available in both French and English.

## 2002 - 2003

- The Major Arts Grant became a multidisciplinary competition rather than the previous discipline-specific model.
- An ongoing process of policy review was initiated.
- Council awarded the first Arts Award of Distinction to Leslee Silverman, artistic director of the Manitoba Theatre for Young People, after receiving 13 nominations.

## 2003 - 2004

- MAC received a \$500,000 budget increase, the first increase in ten years.
- The first public outcome of the policy review was the introduction of multi-year funding for theatre organizations.
- MAC combined and revised the former Community Connections and Access grants into one more expansive program and a new Artist-in-Community program was developed to help self-defined communities form new associations with artists.
- The former short-term and project grants in the performing arts were combined into a more responsive, single, Travel/Professional Development Grant in the Performing Arts.
- MAC supported an advocacy video, Learning for Life: Why the arts matter, developed and produced by the Alliance for Arts Education.
- MAC partnered with the McConnell Foundation to bring the national arts education program, ArtsSmarts to Manitoba.



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# OUR HISTORY • PRESENT

- The Manitoba Arts Council has 15 members, appointed by the Lieutenant-Governor-in-Council and employs 19 staff.
- MAC administers 30 different grant programs for individual artists and 17 grant programs designed for arts organizations.
- MAC's annual operating budget for 2004 - 2005 was \$8.6 million.
- In 2004 - 2005, MAC awarded a total of 5.3 million in annual operating funding towards 49 professional arts organizations, large and small.
- As at December 31, 2004 the total budget of MAC funded organizations was \$36,051,393. The number of performances, exhibits or publications produced by these organizations was 4,341 with a total audience or sales (publishing) of 1,562,693.
- MAC funded organizations employ a total of 1705 staff with a total payroll of \$20,387,576.
- Total MAC funding to these organizations represent 14.3% of their total revenues and total public funding of \$13,827,380 represents 38.4% Total Canada Council funding of \$4,495,203 represents 12.4% and total private funding of \$6,215,221 represents 17.2% of total revenues.

- **0 \$ was allotted to individual grants in 1970.**
- **0 \$ was allotted to individual grants in 1975.**
- **\$583,000 was allotted to individual grants in 1985.**
- **\$1,502,000 was allotted to individual grants in 1995.**
- **\$1,533,000 was allotted to individual grants in 2003.**
- **\$213,000 was allotted to organizational grants in 1970.**
- **\$403,000 was allotted to organizational grants in 1975.**
- **\$2,562,000 was allotted to organizational grants in 1985.**
- **\$4,973,000 was allotted to organizational grants in 1995.**
- **\$5,473,000 was allotted to organizational grants in 2003.**



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- In 2004 - 2005, MAC received 107 requests from first-time individual applicants, not including requests for student bursaries.
- In 2004 - 2005, MAC received 527 applications from individuals (down 52 from previous year) and awarded 322 grants (down 31). A total of \$1,099,113 was allotted to individual projects.
- Of the individual grants awarded in 2004 - 2005, 85 % (down 1.3 % from previous year) were awarded to artists residing in Winnipeg and 15 % (up 1.3%) went to artists beyond the perimeter.
- In 2004 - 2005, MAC utilized over 115 jurors and assessors from 33 cities in 7 provinces.
- In 2004 - 2005 the Aboriginal Creative Development Projects; Mentorship, Training and Development; and Travel grants funded a total of 39 (up 7 from previous year) Aboriginal artists, 12 of whom were rural based, to a total of \$ 168,733 (up \$23,928 from previous year).
- The average number of visitors to our website was 6,600. Each month approximately 35 arts events are listed on our calendar of events; we link to over 100 arts-related web-sites; and at any point in time have up to 15 pages of resources, training, and other information of interest to the arts community, on our Community News page. Recent web additions include artist testimonials, speakers bureau registration and juror/assessor submission procedures.
- From September 2004 to June 2005, 171 Artist-in-the-Schools short and long-term residences were held by 52 artists. The total number of schools visited in Winnipeg were 55, and 116 schools outside the perimeter benefited from the AIS program. In total, 29,408 students took part in the AIS program.
- In 2004 - 2005, Community Connections Short Term grants exceeding \$98,000 were awarded to under-served or disadvantaged groups as follows: disabled; ethnocultural; rural; northern; Aboriginal; youth; and artist-in-the-community development.

# HOW COUNCIL WORKS

The Board of the Manitoba Arts Council consists of 15 members, appointed by the Lieutenant-Governor-in-Council. They are responsible for developing policy and approving the expenditure of funds that support Council's mandate and reflect the public trust.

The mandate of Council was established in 1965 by the Arts Council Act. The Act requires Council "to promote the study, enjoyment, production and performance of work in the arts."

Council makes its funding decisions at arm's-length from the provincial government and the arts community. The relationship is balanced with ongoing consultations with the arts community in order to respond effectively to changes in the arts community and to make well-informed decisions.

The Executive Director of the Council oversees the operation of Council and ensures that the policies of Council are implemented. There is a staff of 19, including six Program Consultants who manage the granting process and act as liaison between the arts community and Council. The Consultants also provide assessments and reports to the Council committees for their consideration. Another key role for Consultants is helping applicants to understand the granting process.

## THE PEER ASSESSMENT PROCESS

The Council makes every effort to operate in an objective, transparent and equitable fashion. A key principle in achieving that goal is to make decisions at arm's-length from the government and from the arts community. At the same time, Council is accountable for how it makes those decisions. It must continually balance the need to support artistic expression while ensuring the money is spent effectively.

Every year, the Council receives approximately 800 applications and awards approximately 500 grants. To ensure that its limited financial resources are used wisely and that decisions are made fairly and objectively, Council uses peer assessment as a cornerstone of the granting process.

The main criterion for determining which applications are funded is artistic merit. Several other criteria, such as vitality, originality, relevance, creativity, novelty and experimentation as well as technical and professional expertise, are also used to assist peers of the applicants in making an objective decision.

Peers are defined as qualified artists or arts professionals with expertise relevant to the applications under consideration.

## THE COUNCIL USES THE PEER ASSESSMENT PROCESS IN THREE WAYS:

1. **Juries award grants to applicants to specific deadlines and programs.**
2. **Assessors review specific applications and provide recommendations to Council.**
3. **Advisory panels meet with Council to discuss trends and concerns in the discipline.**

Jury and assessment panel recommendations are forwarded to Council for ratification.

Council members, staff, jurors and assessors are all required to abide by a Code of Ethics and a Confidentiality policy as part of Council's objective in maintaining an impartial, transparent granting process.



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# COUNCIL AND STAFF

## MEMBERS OF COUNCIL

**Judith Flynn**  
CHAIR

**Coralie Bryant**  
VICE-CHAIR

**Jan Brancewicz**  
Brandon

**Liz Coffman**

**Robert Freynet**  
Ste. Anne

**Suzanne Gillies**

**Teresa Hudson**  
Thompson

**Lucien Loiselle**

**Duncan Mercredi**

**Brian Peel**

**Addie Penner**

**Pam Rebello**

**Ian Ross**

**Derek Smith**

**Nola Wuttunee**

## STAFF

**Douglas Riske**  
EXECUTIVE DIRECTOR

**Dana Mohr**  
MANAGER, COMMUNICATIONS

**Debra Solmundson**  
MANAGER, FINANCE AND ADMINISTRATION

**Miriam Baron**  
PROGRAM CONSULTANT  
(Performing Arts, Touring, Competition  
and Prizes, Student Bursaries)

**Marian Butler**  
PROGRAM CONSULTANT (Visual Arts)

**Jazz de Montigny**  
PROGRAM CONSULTANT (Aboriginal Arts)

**Sue Hemphill**  
PROGRAM CONSULTANT  
(Access and Community Development)

**Susan Israel**  
PROGRAM CONSULTANT  
(Performing Arts, Artists in the Schools)

**Joan Thomas**  
PROGRAM CONSULTANT  
(Literary Arts, Film and Video)

**Georgie Aldrich**  
PROGRAM ASSISTANT

**Joan Colnett**  
DATABASE ADMINISTRATOR

**Louise Cormier**  
RECEPTIONIST/COMMUNICATIONS ASSISTANT

**Joel Crisp**  
NETWORK ADMINISTRATOR

**Catherine Elchuk**  
SENIOR PROGRAM ASSISTANT

**Pat Ihme**  
PROGRAM ASSISTANT (to January 2005)

**Darla Kraigsley**  
COMMUNICATIONS COORDINATOR

**Erin O'Hara**  
POLICY /RESEARCH ASSISTANT

**Valerie Rentz**  
PROGRAM ASSISTANT

**Shirley Ruhr**  
EXECUTIVE ASSISTANT (contract as of June 2004)

**Elly Wittens**  
ACCOUNTS ADMINISTRATOR



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# COMMITTEES AND WORKING GROUPS OF COUNCIL

## EXECUTIVE COMMITTEE

Coralie Bryant                      Liz Coffman  
 Judith Flynn, CHAIR              Teresa Hudson  
 Brian Peel

## GOVERNANCE COMMITTEE

Judith Flynn                      Lucien Loiselle  
 Brian Peel, CHAIR                Addie Penner  
 Derek Smith

## AUDIT/FINANCE/HUMAN RESOURCE COMMITTEE

Coralie Bryant, CHAIR          Jan Brancewicz  
 Judith Flynn                      Addie Penner  
 Derek Smith

## INVESTMENT COMMITTEE

Coralie Bryant                      Judith Flynn  
 Derek Smith, CHAIR  
 TBA (Appointed by Lieutenant-Governor-in-Council)

## ART BANK WORKING GROUP

Jan Brancewicz                    Judith Flynn  
 Suzanne Gillies                  Brian Peel

## FRENCH LANGUAGE WORKING GROUP

Lucien Loiselle                    Judith Flynn  
 Robert Freynet                    Derek Smith

## INDIVIDUAL ARTISTS WORKING GROUP

Jan Brancewicz                    Judith Flynn  
 Robert Freynet                    Suzanne Gillies  
 Teresa Hudson                    Pam Rebello  
 Ian Ross

## ARTS EDUCATION REVIEW WORKING GROUP

Coralie Bryant                      Liz Coffman  
 Judith Flynn                      Addie Penner  
 Pam Rebello

## FUNDING TO ORGANIZATIONS WORKING GROUP

Coralie Bryant                      Judith Flynn  
 Suzanne Gillies                  Lucien Loiselle  
 Brian Peel                          Derek Smith

## ABORIGINAL ARTISTS WORKING GROUP

Judith Flynn                      Suzanne Gillies  
 Teresa Hudson                    Duncan Mercredi  
 Ian Ross                            Nola Wuttunee

## WINNIPEG SYMPHONY ORCHESTRA WORKING GROUP

Judith Flynn                      Brian Peel  
 Addie Penner                      Derek Smith

## ADVOCACY WORKING GROUP

Jan Brancewicz                    Judith Flynn  
 Teresa Hudson                    Addie Penner  
 Pam Rebello                        Nola Wuttunee

## MANITOBA FOUNDATION FOR THE ARTS REPRESENTATIVE

Pam Rebello

## ARTS ADVISORY PANEL REPRESENTATIVES

Jan Brancewicz                    Judith Flynn  
 Teresa Hudson                    Addie Penner

## ARTS STABILIZATION MANITOBA INC. REPRESENTATIVE

Lucien Loiselle

## ALLIANCE FOR ARTS EDUCATION IN MANITOBA REPRESENTATIVE

Liz Coffman



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# ARTS ADVISORY PANEL

Ongoing input from the Manitoba arts community is important for Council to ensure that it is effectively meeting the needs of professional artists and arts organizations. Council established a new multidisciplinary Arts Advisory Panel, elected by the arts community, in the fall of 2001. In the fall of 2003 the Panel's two-year term was extended to include a third and final year, concluding in October 2004. A few members were not able to renew their commitment for professional reasons. In order to maintain a full complement of members representing a wide cross section of the arts community, Council appointed six new members to the Panel for a one-year term. Those members are identified with an asterik. A list of Panel members to the end of fiscal year 2004 is included below.

Community elections were held in April 2005. For a list of current Arts Advisory Panel members, please see our website.

## THE PANEL MEETS TWICE A YEAR TO:

- Provide a forum for open discussion and exchange of ideas, alerting Council to major issues, concerns and opportunities in the arts.
- Encourage communication and foster partnership.
- Provide a link back to the community when members report back to their respective disciplines.
- Provide broad and direct knowledge of the arts community.



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## PANEL MEMBERS

### INDIVIDUAL ARTISTS REPRESENTING THE FOLLOWING DISCIPLINES OR REGIONS:

**Stephanie Ballard**  
Dance

**Pat Carrabre**  
Brandon

**Allan Chapman**  
Northern/Aboriginal Artists  
(To November 03)

**Brian Drader\***  
Theatre

**Margaret Dumas\***  
Northern/Aboriginal Artists

**Barb Flemington\***  
Visual Arts

**Fay Jelly**  
Visual Arts (To November 03)

**Alan Lacovetsky**  
Visual Arts

**Steve Loft\***  
Member at Large

**Robyn Maharaj**  
Writing and Publishing

**Michael Matthews**  
Music

**Erika McPherson**  
Film and Video  
(To November 03)

**Jamie Oliviero**  
Arts Education

**Lora Schroeder**  
Theatre  
(To November 03)

**Reva Stone**  
Film and Video

### ORGANIZATIONS REPRESENTING THE FOLLOWING DISCIPLINES:

**Moti Gharib Shojania,**  
Manitoba Chamber Orchestra  
Music

**Victor Jerrett-Enns**  
Winnipeg Film Group  
Film and Video

**Randy Joynt**  
TRIP Dance  
Dance

**Vera Lemecha**  
MAWA  
Visual Arts

**Irène Mahé**  
Théâtre du Grand Cercle  
Theatre

**Michelle Peters**  
Association of Manitoba  
Book Publishers  
Writing and Publishing

**Sylvie Ross**  
Éditions des Plaines\*  
Writing and Publishing

**Steven Schipper**  
Manitoba Theatre Centre  
Large Organizations

**Andris Taskans**  
Prairie Fire (To November 03)  
Writing and Publishing

**Faye Thomson**  
School of Contemporary  
Dancers  
Arts Education

Please note that meeting notes from the Arts Advisory Panel can be found on our website: [www.artscouncil.mb.ca](http://www.artscouncil.mb.ca)