



WINNIPEG
ARTS COUNCIL

Annual
Report

2012





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MESSAGE FROM THE CHAIR

CHAIRMANSHIP HAS ITS PRIVILEGES.

As Chair of the Winnipeg Arts Council—which administers the City’s arts and culture portfolio—you receive a lot of invitations. You feel very popular, in demand, because of the volume of requests to attend everything from opening nights to fund-raising galas. You would need to be cloned to attend them all. (But better to be unable to attend them all than to have nothing at all to attend.)

You get to officiate at special events, such as the rebirth of the Millennium Library Park last summer, which features two stunning new pieces of public art (see page 12) that add an extra dimension of awe to a now awesome, rejuvenated green space. You also get to go to a number of meetings, both internal and external, and work with people whose livelihood is in the artistic trenches, on the stages and in the studios throughout the city.

As a result of the foregoing, you gain a profound appreciation of the depth and breadth of the arts in Winnipeg; and of how complex, rich, diversified, and challenging it is, and how fortunate we are to have it. Whether you are a local artist or arts organization, you are likely very grateful to the City, through the Winnipeg Arts Council.

In *OurWinnipeg*, the City’s master plan for itself that was approved in 2012, there is a section entitled “Creativity” that refers to Winnipeg as a “City of the Arts.” This undebatable truth has become the city’s signature trademark, an antidote to other dubious or unwanted claims to fame or notoriety, one initially realized through private initiative and benefaction

and now augmented with support from all three levels of government. (*Ticket to the Future*, an economic impact study of the arts in Winnipeg undertaken by the Winnipeg Arts Council and released in 2009, noted that local arts and cultural organizations earn 43.3 percent of their own revenue.)

Recognizing the economic and social value of the arts to the community, the City wants to capitalize on its reputation as the City of the Arts and, in the municipal plan, sets out a framework designed not only to sustain and protect the arts, but to help it prosper and expand. While the document does not state steps by which to achieve this, it is implicitly understood that it cannot be realized on its own, that additional funds from the City will be needed. Otherwise, City of the Arts remains a figure of speech, words on a page, platitudes.

The City recognizes its responsibility here. Shunning lip service and wanting to send a clear message of the importance of the arts to the community and its reputation, the City increased its arts funding by \$50,000 in 2012. The money was most welcome, greeted with a standing ovation by the arts community, and was immediately put to work through the Winnipeg Arts Council's grant programs.

The City's increased support did not stop there. The sixth annual Mayor's Luncheon for the Arts in June was again a sellout, attracting eleven city councillors, including the Mayor. This was an all-time attendance record.

Internally, we welcomed Derek Dabee and Theresa Harvey Pruden to our Board as City appointments,

but said a reluctant farewell to Yude Henteleff and Marlene Stern, also City appointees, who had maxed out their terms on the Council Board. During their six years of service, they made many contributions to the betterment of the Council, and we thank them for that.

The staff also must be thanked, for their devotion and skill, and for the collaborative environment they generate. The Winnipeg Arts Council is an example of teamwork at its best, a smooth joint venture between volunteer directors and a paid staff of seven, all under the superb leadership of Carol Phillips, our exceptional Executive Director who, I am very pleased to say, will be with us for another five years. She signed a contract to that effect January 1, 2013. A Happy New Year indeed!



Laird Rankin

CHAIR, WINNIPEG ARTS COUNCIL



INTRODUCTION

SUMMING UP A YEAR IS AN EXERCISE IN SELECTIVITY. There is a story to tell of much success and some disappointment. Most importantly, the success far outweighs the disappointment.

It may have taken two years, but Winnipeg Cultural Capital of Canada 2010 was topped off in 2012 in spectacular style, with the most breathtaking legacy project imaginable. The sculpture now located in the Library's sparkling new Millennium Library Park is one of Winnipeg's major iconic statements. Created by Bill Pechet of Vancouver, *emptyful* is a fountain of light, water and mist. Everyone associated with this project, and especially the artist, deserves a standing ovation.

City building, community development, and public engagement are all multi-dimensional concepts associated more and more with making art. Is there a reconciliation to be had between the independent professional artist and such demands upon artists and the arts to provide for the public good? The routes to art and the methods of art are countless, but as long as the result is making art, enhancing civic life is surely complementary to the artist-community relationship, and even mutually beneficial.*

As a city-building agency, the Winnipeg Arts Council tackles this question through programming that centres upon the relationship between the artist and community. WITH ART and the new *Youth WITH ART* are Public Art Programs that specifically invite collaboration between artist and community to work on shared goals through the development of an art project. The results give the experience of creativity as well as a voice to groups that are lacking. In 2012, two projects were completed. Artist Lisa Wood worked with the

Rainbow Resource Centre Peer Project for Youth, and Leah Decter with Resource Assistance for Youth (RaY). Jim Agapito produced the film *engaging WITH ART*, which documents the history of the program from its beginnings. Through Arts Development programming as well as Public Art projects, the Winnipeg Arts Council will find additional ways to demonstrate the connections between the arts and community.

Beyond the WITH ART programs, the Winnipeg Arts Council supports artists and arts activities in the inner city in many ways—through direct funding to artists, by operating and project support to organizations, and through our own Arts Development activities, which provide free arts experiences for all of Winnipeg.

Programming and funding adjustments did take place in 2012, as a result of necessity. The modest increases awarded in the Operating Grant Two-Year Program were not without other sacrifice. New Creations, a popular and influential grant program that invests in productions and projects that ordinarily would be beyond the scope of Winnipeg arts organizations, was suspended. The Winnipeg Arts Council has not lost sight of the impact of the New Creations Fund program and how important it has been in stimulating major new works by Winnipeg artists for Winnipeg audiences. With those funds, however, the Operating Grants were reinforced, and as the City did allow for an additional \$50,000 in 2012, those funds were utilized for Project Grants and to launch *Youth WITH ART*, a community art program that partners youth-engaged community groups with local artists to collaborate on a creative project. The need to provide even a small supplement to Operating Grants was the priority in 2012, and the return of the New Creations Program is envisioned when funding permits.

The Winnipeg Arts Council's new multi-year Strategic Plan contemplated at the end of 2011 was fully functional in 2012. By taking a more open approach to planning, utilizing just a few but crucially significant directives, the Winnipeg Arts Council can take the Cultural Plan *Ticket to the Future* and put it to work. Although the City has yet to adopt the Cultural Plan, it is already effective. The five strategic themes that guide the annual Corporate Plan are as follows:

ENCOURAGE A THRIVING COMMUNITY OF WINNIPEG ARTISTS AND ARTS ORGANIZATIONS

The world-renowned artists and arts institutions—together with the audiences and volunteers who passionately participate in and champion their efforts—are central to Winnipeg's identity. Without the creative leadership of the city's artists and arts institutions, Winnipeg would be a much different place. The Winnipeg Arts Council's grant programs serve the goal of bolstering and augmenting the experience of the arts in Winnipeg.

CREATE ACCESSIBLE ROUTES TO THE ARTS FOR EVERYONE

People are increasingly seeking authentic, immersive experiences in this interactive age. The arts can uniquely provide these experiences, and the Winnipeg Arts Council is in a position to partner in such opportunities. By creating entry points for people who might not otherwise seek out artistic experiences, the Winnipeg Arts Council can provide an introduction to the arts and encourage a desire for more and deeper experiences. Arts Development programs and partnerships serve the goal of providing access to the arts for all.

ENHANCE COMMUNITY LIVABILITY AND VIBRANCY THROUGH ART

Its immense urban forest, architectural diversity and world-class public art combine to make Winnipeg a city of outstanding character. The Public Art Program contributes to the livability and vibrancy of communities and plays a significant role in defining this remarkable place.

IDENTIFY THE CENTRAL ROLE PLAYED BY THE ARTS AND ARTISTIC EXPRESSION IN EVERY ASPECT OF WINNIPEG LIFE

The arts and artistic expression play a central role in every aspect of Winnipeg life, and the Winnipeg Arts Council is in a position to identify, celebrate and champion this role. From the promotion of the arts through to community initiatives, the Winnipeg Arts Council's strong connection to our city's artists and arts organizations offers a valuable vantage point. The Winnipeg Arts Council will continue to identify the impact of the arts on the city and to celebrate and promote the ways in which they are integrated into the lives of Winnipeggers.

DEVELOP NEW INVESTMENT AND SUPPORT FOR THE ARTS THROUGH INNOVATIVE PARTNERSHIPS AND COLLABORATIONS

Because of its principal relationship and mandate, the Winnipeg Arts Council's primary partnership is with the City of Winnipeg. In order to fulfill its mandate, the Winnipeg Arts Council continues to seek out new ways of developing and extending resources, including a more sustainable funding model from the City.

The 2012 version of the Winnipeg Arts Council Awards and the Mayor's Luncheon for the Arts was particularly memorable. Mayor Sam Katz's greeting and speaker Rick Chafe's remarks both inspired the audience gathered there and reinforced the Winnipeg Arts Council's determination to connect the arts with city building:

The realities are that the arts make our city a better place to live, to work, to play and to invest in. And everyone in this room knows that there are

still those who don't get it. And it's up to all of us to make sure that we are patient and we are persistent in enlightening them [about] what the arts truly do for the community and the stature it gives us.†

—Mayor Sam Katz

We have the arts for the same reason we have parks and green spaces inside the city limits... the same reason we need our families, our spiritual beliefs, our community ...our rivers, our trees, and that massive blue sky. These are the things we need to live, the reasons we live here and not somewhere else. Whether housing prices are up or down, whether we're leading the country in economic indicators this week or falling to the back of the pack, these are things we need to live, to care about our city, in order to call it a city at all.‡

—Rick Chafe

The Winnipeg Arts Council has been governed by a Board that is prepared for risks and opportunities, and that guides the course of the corporation with discernment. As Executive Director, I am very grateful to all the Board members for their counsel and support, and most especially to Laird Rankin for his extraordinary Board leadership as Chair.

Each year, I wish I could think of another way to thank and to pay tribute to the best team ever assembled. A genuine and heartfelt "thank you" to the staff still seems inadequate for their dedication, innovation and constant good humour.




Carol A. Phillips

EXECUTIVE DIRECTOR

*see *Engaging Matters* blog by Doug Borwick

† *Winnipeg Free Press*, 16 June 2012, p. A13

‡ Mayor's Luncheon for the Arts, 15 June 2012
(full text later in this Annual Report)



At its core, it is a love letter
to Winnipeg, a city of great
significance to my family's history...
it is meant to activate and dazzle those
who come upon it, to enjoy the urban space
of Winnipeg, throughout all seasons,
and to add to all the marvellous
emptiness and fullness which can
be found in this special place.
—Artist Bill Pechet, *emptyful*



THANK YOU

THE CITY OF WINNIPEG CONTINUES TO SUPPORT THE purpose and activities of the Winnipeg Arts Council through its yearly allocation. The Winnipeg Arts Council sincerely thanks the City for increasing that allocation by \$50,000 for program support in 2012.

The Winnipeg Arts Council is grateful to Mayor Sam Katz and to each and every City Councillor for their continued interest and support. The Committee on Protection and Community Services, with Chair Paula Havixbeck and members Thomas Steen, Ross Eadie and Harvey Smith has been particularly receptive to Winnipeg Arts Council initiatives. We look forward to working as closely with the newly appointed chair, Scott Fielding. Councillor John Orlikow, as City appointment to the Board, provides generous advice and insight.

Thank you to the City Clerk's Office—Richard Kachur, Marc Lemoine and Marc Pittet; CAO, Phil Sheegl and COO Deepak Joshi; Kenny Boyce, Manager of Film and Special Events and Rob Kristjansson—and all the city officials who are generous with advice and assistance.

As volunteers committed to the arts and artists in Winnipeg, the entire Board of Directors of the Winnipeg Arts Council has devoted hours of consideration to guiding the Arts Council. The valuable work and advice of the Public Art Committee in implementing the City's Public Art Policy is greatly appreciated.

The Public Art Program works closely with City staff on procedures to implement the Policy and Program. We appreciate the assistance of COO Deepak Joshi and the PEAC Committee. The Planning, Property and Development Department is the primary liaison for

project development. Thanks especially to Planning, Property and Development department staff including John Kiernan, Lee Caldwell, Doug Peever, Mike McGinn, Christina Harris, Patti Regan, Marsha Christiuk, Rob Zanewich, Ken McKim; Kenny Boyce of Film and Special Events; Lisa Rowsell of Legal Services, Donna Letain of Risk Management, Rick Walker and Ed Cuddy of Millennium Library and Matt Chislett, Darren Burmey, and Brad Nierinck of Public Works.

Thanks also to external partners who worked with the Public Art Program: Stefano Grande and Stephanie Voyce of the Downtown Winnipeg BIZ; Wendy Galagan of the Transcona BIZ; Susan Frieg; Heather Cram, Monica Giesbrecht and Glen Manning of Hilderman Thomas Frank Cram Landscape Architecture & Planning; Susan Russell of McGowan Russell Group; Carol Finlay of ACI; Shawna Dempsey of MAWA; hannah_g of aceartinc; and the Granite Curling Club. Thanks to the film crew who created WITH ART documentary in collaboration with the Winnipeg Arts Council: Jim Agapito, Ervin Chartrand, Christopher Friesen, Tom Elvers and Craig Guiboche.

Special gratitude is extended to all who assisted and supported the major event on August 15 when the new artworks at Millennium Library Park were opened to the public. In addition to everyone at Millennium Library and the Downtown Winnipeg BIZ, our partners in the opening, we would like to thank, first of all the artists, Bill Pechet and Darren Stebeleski; host Bill Richardson; volunteers Raissa Bado, Forson Aurélie, Mary Reid, hannah_g, Louise Duguay, Anne Hodges, Marlene Stern and Monica Giesbrecht; Adam Cunliffe of the Winnipeg Parking Authority; sound technician Cam Loeppky; Rob Ring of the Winnipeg Fringe

Festival; and Carole Marshall and Sandy Hyman of the Winnipeg Library Foundation. Much gratitude to the performers, Keith Price Trio, Trio Bembe, Shakespeare in the Ruins, John K. Samson and Veda Hille, and Mama Cutsworth. A huge thank you to all who so generously provided refreshments free of charge: Mo Razik, chair of the Independent Specialty Wine Stores of Manitoba; Arkadash Bistro; Rudy's Food and Drink; East India Company; Place Louis Riel; The Keg and Human Bean.

Throughout the year, our Arts Development program gave us the chance to work with many partners throughout the city and we would like to thank Paul Jordan, Susan Reid, Geraldine de Braune, and Clare MacKay of The Forks; Stefano Grande and Tricalynn Morgan of the Downtown Winnipeg BIZ; Kevin Walters and Jean Giguère of Culture Days; Susan Algie of the Winnipeg Architecture Foundation; David Penner, Ian Tizzard, and Sharon Ackerman of Storefront Manitoba.

The Winnipeg Arts Council was pleased to work with Business for the Arts on the continued success of artsVest Winnipeg. We would like to thank the national artsVest team including Laura Adlers, Nichole Anderson, Aida Aydinyan, and Claire Hefferon of Business for the Arts, as well as Linda Payeur of artsVest Saskatchewan, Kathleen Speakman of artsVest BC, Emiko Muraki of Calgary Arts Development, and workshop facilitator Marian Ruston. The West End Cultural Centre and Artspace generously hosted numerous artsVest meetings.



PUBLIC ART

THE PUBLIC ART POLICY AND PROGRAM IS MANAGED by the Winnipeg Arts Council on behalf of the City of Winnipeg and is funded by an annual allocation from the City's capital budget. Since the policy was approved by City Council in 2004, the Public Art Program has evolved into a multi-layered program that includes art commissions, artist-in-residence projects and community-based initiatives.



spmb (Eduardo Aquino and Karen Shanski), *From Here Until Now*, stainless steel, aluminum, concrete, LED lighting, 2012. Photos by William Eakin

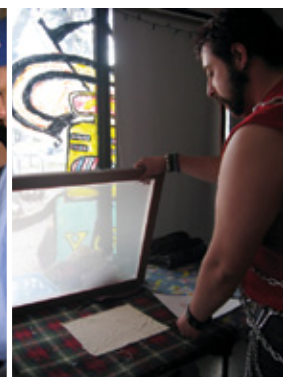
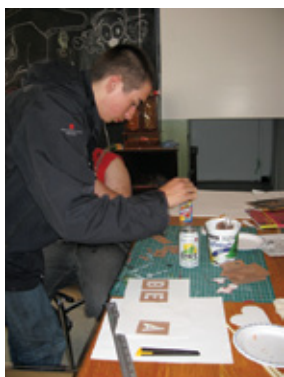
Two thousand twelve was a banner year for public art in Winnipeg. A record eight new art projects were completed and opened to the public, ranging from intimate, community-based collaborations to art integrated with infrastructure to major stand-alone sculptures. The Winnipeg Arts Council participated in and initiated a number of symposia, talks and other community events, including the premiere of a documentary about WITH ART, the highly regarded collaborative art program that matches artists with community groups to engage in the art-making process together.

Each completed public art project is celebrated with an event. For the opening of *Gutter Art Space* on April 24, a WITH ART collaboration with Resource Assistance for Youth (RaY), an open house featured an exhibition and demonstration of artwork, a chance to meet the young artists, and offered food for the guests and participants. On July 31, the *Marbles on Portage* project, a collaboration between artist Erica Swendrowski and the Downtown Winnipeg BIZ, was opened with an afternoon ice cream party in Air Canada Park. The oversize marbles created by artist Erica Swendrowski incorporate plants and light, and are a whimsical and much adored addition to Portage Avenue. August 15 was the opening of two new artworks in Millennium Library Park, *emptyful* by Bill Pechet and *Sentinel of Truth* by

Darren Stebeleski. After a hot, dry summer, our luck changed and the planned outdoor event was rained out and moved into the Carol Shields Auditorium inside the Millennium Library. The event, which still attracted an exceptionally warm and appreciative crowd, was hosted by Bill Richardson with performances by John K. Samson, Veda Hille, the Keith Price Trio, Trio Bembe, and Shakespeare in the Ruins, followed by music by DJ Mama Cutsworth. *Queer Perspectives* is a WITH ART collaboration between the Rainbow Resource Centre Peer Project for Youth and artist Lisa Wood. The project culminated with an exhibition at aceartinc on October 10 of self-portraits by the young artists and portrait paintings of the youth by Lisa Wood. A publication featuring the artwork, as well as writing by the young artists, is distributed through the Winnipeg Library System and widely disseminated to youth groups in Winnipeg and beyond. With the completion of the Osborne Bridge rehabilitation, the embedded artwork on the bridge entitled *From Here Until Now* by artists Eduardo Aquino and Karen Shanski (spmb), also opened to the public. A celebration at the historic Granite Curling Club on November 7 included the inaugural lighting of the work and tours to the nearby bridge. The artists worked closely with the community and with bridge engineers to complete this first infrastructure-art integration undertaken through the Public Art Program.



ABOVE: Darren Stebeleski, *Sentinel of Truth*, weathering steel, stainless steel, 2012. Photos by Robert Tinker and Leif Norman
 BELOW: A WITH ART collaboration between RaY Youth Participants and visual artist Leah Decter, *The G.A.S.* (Gutter Art Space), 2012, Various media and website, www.thegutterartspace.ca. Photos by Adrien Sala



In addition to artworks, the Winnipeg Arts Council participated in a number of public events throughout 2012. On March 8, in collaboration with the first “Artist + Community” symposium organized by The Arts and Cultural Industries Association of Manitoba (ACI), Rick Lowe presented an artist talk about the Texas community-based Project Row Houses, which he founded. In April, the Winnipeg Arts Council worked with Winnipeg community centres to offer art workshops to commemorate Earth Day. Artist Craig Love worked with children from diverse areas of Winnipeg to create artwork that was exhibited at the Millennium Library on April 22. “Public Art and You” was a mini-symposium presented by Mentoring Artists for Women’s Art and the Winnipeg Arts Council on May 26. Artists Sarah Crawley, Christine Fellows and Germaine Koh, who have all completed public art work through the program, presented their diverse works, while Tricia Wasney set the context for public art in Winnipeg and beyond. *engaging WITH ART*, a documentary about the Winnipeg Arts Council’s collaborative art program, premiered on June 4. On August 13, artist Bill Pechet and Tricia Wasney gave talks about art and public space to children enrolled in Architecture Camp through the Winnipeg Art Gallery.

PROJECTS COMPLETED IN 2012

The G.A.S. (Gutter Art Space)

[WITH ART: Resource Assistance for Youth \(RaY\)](#)
with artist [Leah Decter](#)

Development of a youth-driven weekly art drop-in and accompanying website.

Budget: \$17,000 (from 2008 allocation)

Opened to the public: April 24, 2012.

Marbles on Portage

Portage Avenue

Artist: [Erica Swendrowski](#)

Twenty-one larger-than-life marble sculptures incorporating plants and light.

Budget: \$47,750 (from 2009 allocation)

Opened to the public: July 31, 2012.

emptyful

Millennium Library Park

Artist: [Bill Pechet](#)

A 35-foot-tall sculptural work comprised of stainless steel, water, light and fog.

Budget: \$575,000 (allocation from 2005, 2006 and 2010, and with funding from the Department of Canadian Heritage Cultural Capitals Program)

Opened to the public: August 15, 2012.

Sentinel of Truth

Millennium Library Park

Artist: [Darren Stebeleski](#)

A weathering steel fence with stainless steel insets incorporating literary themes and marking the edge of Millennium Library Park.

Budget: \$90,000 (from 2009 allocation)

Opened to the public: August 15, 2012.

Queer Perspectives

[WITH ART: Rainbow Resource Centre Peer Project for Youth with artist Lisa Wood](#)

Exhibition of paintings and a book consisting of Lisa Wood’s portraits of the program participants, and self-portraits and text by the young artists.

Budget: \$17,000 (from 2010 allocation)

Opened to the public: October 10, 2012.

From Here Until Now (Phase 2)

Artists: [Eduardo Aquino & Karen Shanski \(spmb\)](#)

An integration of text, light, laser-cut drawings and paving into the rehabilitation of Osborne Bridge.

Budget: \$120,000 (from 2007 allocation)

Opened to the public: November 7, 2012.

PROJECTS IN DEVELOPMENT

Transcona Performance Pavilion

Artist: David Firman

An artist-designed pavilion with photographic elements for the new Transcona Centennial Square.

Budget: \$218,000 (from 2010 and 2011 allocations)

Expected completion: Spring 2013.

Disraeli Bridge

Artist: TBA

Integration of artwork into the new Disraeli Bridge.

Budget: \$30,000 (artist fee only, from 2012 allocation)

Expected completion: Summer 2013.

Waterfront Drive

Artist: Jennifer Stillwell

WAC is facilitating the process on behalf of the City of Winnipeg for a public art project at Waterfront Drive.

Budget: \$200,000

Expected completion: Summer 2013.

WITH ART

The following collaborative projects are in various stages of development:

Multidisciplinary artist Jennie O'Keefe with the River East Neighbourhood Network:

\$17,000

Choreographer and musician Casimiro Nhussi with the African Community Organization of Manitoba Inc.:

\$17,000

Filmmaker Kevin Nikkel with the Winnipeg Humane Society: \$17,000

Media-artist Jim Agapito with Sunshine House:

\$17,000

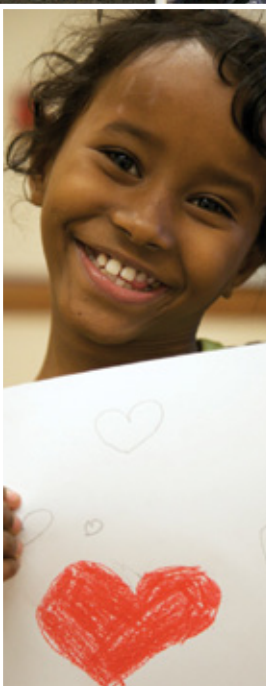
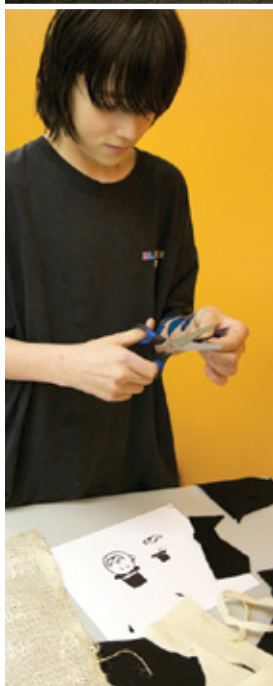
TOP: Portraits by Lisa Wood

MIDDLE: At the opening of *Queer Perspectives*. Left to right: Alison Burdeny, Julian Kirchmann, Sheila Mogg, Lisa Wood,

Tricia Wasney, Jared Star, Vic Peters. Photo by Alix Sobler

BELOW: Artists at Rainbow Resource Centre work on *Queer Perspectives*. Photos by Tricia Wasney





Artist Craig Love and the 2012 Spring Break Earth Day participants. Photos by William Eakin



GRANTS PROGRAMMING

TOTAL APPLICATIONS RECEIVED:	433
TOTAL FUNDS REQUESTED:	\$4,756,648
TOTAL GRANTS AWARDED:	207
TOTAL GRANT FUNDS AWARDED:	\$3,589,260

WITH A FOCUS ON ARTISTIC EXCELLENCE AND community impact, the Winnipeg Arts Council supports opportunities for the people of Winnipeg to engage with the arts as artists, audiences, and participants. In 2012, WAC invested \$3,589,260 in the Winnipeg arts community through peer-assessed grant programs, allowing the Winnipeg Arts Council to respond to evolving practice and the needs of Winnipeg's diverse artistic community.

The Winnipeg Arts Council regularly conducts program reviews to improve the application and assessment process and the impact of grant programs on clients, as well as to provide opportunities to engage new and/or underserved Winnipeg artists and arts organizations. In 2012, all program guidelines were revised for efficiency.



CLOCKWISE: *The Wretched Coincidences*, *Overt Folly*, & *Sentimental Exuberance* of Dalnavert Copperfield (Knight Bachelor of 61 Carlton Street); *AN ASTONISHING CONFLATION WITH SKITS* (Which neither Sir John A. Macdonald nor Charles Dickens meant to be Presented on any Account.) by Ian Mozden and Doug Melnyk, 2012. Photo by Larry Glawson • Patrick Treacy, *Acteon Opapiskow*, work in progress, 2011. Photo by Chris Insull • Yisa Folasele Akinbolaji, *Changing Lane*, mixed media on canvas, 2011. • Puppets being built by Asa Nodelman. • Performers in *The Touring Test* by Scott Douglas.



CLOCKWISE: Ryan Black in MTYP's *The Last Tree of Rapa Nui*, 2012. Photo by Leif Norman • Stephen Foster, *Raven Brings the Light* at Urban Shaman. Photo by Karen Asher • Participants at the Winnipeg International Children's Festival, 30th Annual Kidsfest. Photo by Leif Norman • The Manitoba Chamber Orchestra in rehearsal. Photo by Jon Snidal • Marcel Dzama, *Death Disco Dance*, video installation at Plug In ICA. Photo by William Eakin



CLOCKWISE: Donna Szoke and Ricarda McDonald, *And all watched over by machines of loving grace*, video installation at Plug In ICA. Photo by William Eakin • National Screen Institute, New Voices 2012. Photo courtesy of NSI • Rainbow Stage cast of *Annie*, 2012. Photo by Robert Tinker • Nikki Einfeld (Marie) and the Manitoba Opera Chorus in *The Daughter of the Regiment*, 2012. Photo by Robert Tinker • School of Contemporary Dancers, *Chutes and Ladders*, 2012. Photo by Rodney S. Braun • Charles Leblanc and Christian Perron in Le Cercle Molière's *Le Dîner de cons*, 2012. Photo by Hubert Pantel

NEW CREATIONS FUND

The New Creations Fund has invested over \$1.7 million since 2003 in the development and presentation of major new works by Winnipeg artists for Winnipeg audiences. In 2012, two works created with the support of this fund were premiered.

WINNIPEG'S CONTEMPORARY DANCERS

Allocation from 2011

97 Positions of the Heart, a new, full-length dance/theatre performance based on the lives of Canadian writer Elizabeth Smart and English poet George Barker.

97 Positions of the Heart was a huge success. Robert Enright (for CBC and Border Crossings) called it "a triumph." The Winnipeg Free Press described it as "an extraordinary, heart-stopping fusion of movement and text" and John Kendle as "resonating with the complexity and fury of love." The audience response could not have been better. Following the tour de force in Winnipeg, WCD then went on to perform this production at the Canada Dance Festival in Ottawa.

—Kathy Fenton, General Manager
Winnipeg's Contemporary Dancers

PRAIRIE THEATRE EXCHANGE

Allocation from 2011

The final development and premiere production of *The Brink*, a new play by Ellen Peterson.

We were justifiably proud to open our 40th anniversary season with this strong piece, the 140th premiere of a new play at PTE.

—Cherry Karpyshin, General Manager
Prairie Theatre Exchange



ABOVE: Winnipeg Contemporary Dancers' Mark Medrano. Photo by Leif Norman

BELOW: Prairie Theatre Exchange's *The Brink*. Photos by Bruce Monk • RobYn Slade, Steven Ratzlaff and Jan Skene Hall • RobYn Slade and Evan Hall



ARTS DEVELOPMENT

THE WINNIPEG ARTS COUNCIL IS NOT ONLY COMMITTED to engaging with the community through the artists and arts organizations it funds, but also through creating, producing and partnering in events that bring the arts experience to the larger Winnipeg Community. In 2010, WAC was instrumental in having Winnipeg designated Cultural Capital of Canada, and through this



FACING PAGE: 2012 Manitoba Lotteries River Barge Festival. Photo by Dan Harper LEFT TO RIGHT: artsVest Winnipeg participants from Art City launch their new van. Photo by Mandy Malazdrewich • Performers at 2012 Culture Days. Photo by Gaune Studios • Francesca Cotroneo, Barbara Guia, Clara Orallo, Helma Rogge Rehders, Reena Shah, Hien Tran, Samantha Walters and Beatrice Watson in Sarasvati Productions' Immigration Stories at FemFest 2012. Photo by Janet Shum

program undertook a massive campaign of events and programs under the theme “Arts for All.” We continue to create connections between creativity and community, providing opportunities for citizens to be engaged in arts experiences as both observers and participants.

In 2012, the Winnipeg Arts Council partnered in two marquee events created under the Arts Development banner, the River Barge Festival at The Forks and the Big Dance on Broadway. The Winnipeg Arts Council also supported Culture Days as part of the Council’s commitment to arts development in Winnipeg.

ARCHITECTURE + DESIGN FILM FESTIVAL (THROUGH URBAN IDEA)

The Winnipeg Arts Council oversees Urban Idea, an organization that was founded in the late 1980s to “encourage and facilitate the exchange of ideas and opinions relating to the city, the quality of urban life and future possibilities.” Encouraging discourse on placemaking and public space within the City, Urban Idea addresses questions related to the public domain. By promoting public participation in arts and cultural issues confronting the City, Urban Idea seeks to broaden the community’s understanding of urban issues and to contribute to Winnipeg’s cultural development.

In April, Urban Idea partnered with Storefront Manitoba, the Winnipeg Architecture Foundation and the Winnipeg Film Group to present the inaugural Architecture + Design Film Festival. More than 600 people attended screenings at Cinematheque and the Winnipeg Art

Gallery’s Muriel Richardson Auditorium exploring the theme of architecture and design in everyday life.

ARTSVEST WINNIPEG

In 2012, the Winnipeg Arts Council completed the first year of artsVest Winnipeg—a training and matching incentive program designed to equip small and medium-sized arts organizations with tools to develop new, innovative and mutually beneficial sponsorship arrangements with the private sector. Nationally, artsVest is a program of Business for the Arts, an association that seeks to strengthen connections between the arts and the private sector. It was developed for the local context and delivered by the Winnipeg Arts Council.

With funds from the Winnipeg Foundation and the Department of Canadian Heritage, artsVest Winnipeg provides participants with training in fund development, proposal writing, pitching and stewardship. Upon completion of the program, organizations receive a matching grant from Business for the Arts.

The first year of artsVest Winnipeg saw twenty-two organizations admitted to the program through a juried process. In the first year, participants generated approximately \$148,000 in new private sector sponsorships and received, in addition to those funds, over \$98,000 in matching grants. As a result, \$250,000 was added to the budgets of Winnipeg’s arts organizations.

At the conclusion of 2012, artsVest was in its second program year, with twenty-three organizations participating.



WINNIPEG ARTS COUNCIL AWARDS

& THE MAYOR'S
LUNCHEON FOR
THE ARTS

MAYOR SAM KATZ PRESENTED THE WINNIPEG ARTS Council Awards at the sixth annual Mayor's Luncheon for the Arts on Friday, June 15, 2012, at the Fairmont Winnipeg. The Luncheon recognizes and celebrates the arts, artists and partnerships that make Winnipeg a centre for cultural achievement.



Photos by Leif Norman. FACING PAGE: 2012 Winnipeg Arts Council Award winners: Holly McNally, Jose Koes, Michael Dumontier, Leslie Supnet, Mayor Sam Katz. Not pictured: Larry Desrochers. ABOVE: The Mayor's Luncheon for the Arts.

THE WINNERS OF THE 2012 WINNIPEG ARTS COUNCIL AWARDS ARE:

RBC ON THE RISE

The RBC On the Rise Award recognizes the demonstrated promise of an emerging professional Winnipeg artist in any discipline. This award is a cash prize of \$2,500, intended to help with the artist's professional development. *This award is sponsored by the RBC Emerging Artists Project.*

WINNER: **Leslie Supnet**

Nominated by Mentoring Artists for Women's Art & Negative Space

Leslie Supnet's distinctive films have screened at more than one hundred major festivals globally, and her poignant illustrations have appeared in publications nationally. She has shown exceptional commitment to this community by actively teaching, volunteering and serving on boards and committees.

MAKING A MARK

The Making a Mark Award applauds an established professional Winnipeg artist in any discipline who is receiving critical recognition for excellence in art practice in Winnipeg and beyond. This award is a cash prize of \$2,500.

WINNER: **Michael Dumontier**

Nominated by Plug In ICA

Michael Dumontier, a founding member of the internationally acclaimed Royal Art Lodge, is the quintessential Winnipeg artist—humble, industrious, inventive, idiosyncratic, and forever collaborating with other artists.



MAKING A DIFFERENCE

The Making a Difference Award celebrates the contribution of a Winnipeg artist or arts administrator to the growth and development of the arts in any discipline in Winnipeg. This award is a cash prize of \$2,500.

WINNER: Larry Desrochers

Nominated by Dave Barber

Over the years, Larry Desrochers has done outstanding work in pioneering the creation of the Winnipeg Fringe Festival, and put exceptional effort into the creative renewal of two important Winnipeg organizations, the Winnipeg Fringe Theatre Festival and the Manitoba Opera.

ARTS CHAMPION

The Arts Champion Award honours an individual, a business or an organization that has demonstrated sustained support to the arts in Winnipeg. The award is a unique work of art by a Winnipeg artist.

WINNER: McNally Robinson Booksellers

Nominated by Agassiz Chamber Music Festival

McNally Robinson Booksellers, promoter of the arts in Manitoba for over thirty years, has invested in initiatives of enormous benefit to our cultural community. This Winnipeg institution is an Arts Champion.



MAKING A DIFFERENCE AWARD for Outstanding Volunteer

The Outstanding Volunteer Award honours an individual who has demonstrated an exceptional commitment to volunteerism within the Winnipeg arts community. The award is a \$1,000 cash donation on behalf of the winner to the Winnipeg arts organization of his or her choice.

WINNER: José Koes

Nominated by the Winnipeg Art Gallery

A dedicated and exceptional member of the Volunteer Associates of the Winnipeg Art Gallery, José Koes has provided exemplary service to the greater benefit of the WAG for thirty-one remarkable years.



Photos by Leif Norman. FACING PAGE: The Keith Price trio entertains the crowd. • Sketch Comedy group Hot Thespian Action start the day with a sketch. THIS PAGE, CLOCKWISE: Fred Penner and Councillor John Orlikow. • Laird Rankin, Chair of the Winnipeg Arts Council board addresses the crowd. • Suzie Smith and Abigail Auld. • Meeka Walsh, Robert Enright and Michael Dumontier. • Jennifer Gibson and Dominique Rey. • Noam Gonick and Kenny Boyce. • Luncheon attendees admire the Arts Champion Award artwork, *The Books I've Read* by The Royal Art Lodge: Michael Dumontier, Marcel Dzama, and Neil Farber. • Mayor Sam Katz.



Written and delivered
by Rick Chafe

*Rick Chafe is Winnipeg-based playwright
whose work has been produced across Canada.*

*He served on the Winnipeg Arts Council
board from 2007-2012.*

Playwright Rick Chafe addresses the crowd. Photo by Leif Norman.

PUBLIC ADDRESS

at the Mayor's Luncheon for the Arts

THE FIRST TIME I EVER WORKED IN A THEATRE rehearsal hall was in the old PTE building on Princess Street. We'd all shaken hands, eaten our doughnuts, listened to the actors read through the script for the first time. And now they were on their feet, scripts in hand, and I was having an out-of-body experience.

It was a play called *Talk to Me, Talk to Me*, a sort of a cabaret musical Bruce McManus, Norm Dugas and I had co-written.

And I was floating somewhere near the ceiling, thinking: we're a bunch of grown-ups in a room, putting on a play, intently, seriously engaged in trying to work out this scene, exactly the same way I had with my sisters and cousins, when I was five years old putting on plays for the adults. This is the stuff I used to do at the old MTC theatre school when I was eleven.

Except everybody was getting paid to do this. I couldn't believe it. I was thinking, this is hilarious. This is great!

The play was for PTE's school tour. It played all over the city, 145 different high schools and junior highs across the province. All the kids in the suburbs and the inner city, on the farms and way up north saw that show in their school gymnasiums that year, and lots of other shows besides, because they were publicly funded.

Roll ahead to today. I've just completed serving a five-year term on the Board of the Winnipeg Arts Council. I enjoyed myself. It was actually fun. When it was over, they asked me to present a report on what I learned in the five years. So here it is.

There is a phenomenal amount of arts activity in this city. Winnipeggers are passionate about the arts. The Winnipeg Arts Council has a tiny little staff. They accomplish an enormous amount while spending a thin slice of it on administration.

But you *all* know this. Either because you work in the arts and squeezing out miracles is part of your mission statement. Or because you're an arts supporter, and very intelligent, and you've been paying attention.

So I'll cut to the most important thing I learned in my five years on the Board of WAC. When I joined, I thought our job was to distribute funding to artists, and arts organizations. I learned that's not it at all.

As public funders, the Winnipeg Arts Council's job is to fund opportunities for art experiences for the people of Winnipeg. That is, Arts for All.

I only mention this because, at a time when we're scrambling to find audiences to replace the baby boomers, *at the same* time as the economy is tanking—and when isn't it?—we are all—all of us—getting hit harder and harder to make ourselves accountable for our piece of public funding.

So the arts are under pressure to evolve. As usual. Is it the massive-asteroid-striking-the-earth kind of evolutionary pressure? Or just the kind where we end up gaining the artistic equivalent of opposable thumbs? I guess we'll know when we're done.

But as we're all here taking a lunch break from the job of evolving, I'd like to share a few things I hope we can take along with us. I know every art form and discipline

will have your own examples, but I'll stick for the most part to what I know and love best, which is theatre.

The first thing we're all after, of course, is the elusive younger audience. And we know young audiences crave the all-encompassing, immersive, social, capital letter "E" Experiences. So the first thing I hope our future theatre can take along is anything we can learn from one of our greatest recent adaptations, the Fringe.

The experience of the Fringe begins in the Exchange District when you're still a block or two away, when you start hearing the noise. By the time you can see the buskers and the open-air, free performances in Old Market Square, you've already crossed the threshold. There's more than fifty shows, more than you could possibly see in two weeks, but the biggest show is the Fringe itself. Every part of it is an experience. Just deciding what to see is part of the show, standing in line and sharing information with strangers, what you have to see and what you have to avoid.

What the Internet does in virtual life, the Fringe does in real life. A multi-dimensional, inherently social, fully immersive, self-organizing experience.

Immersive experiences that appeal to young audiences? My wife and I were at a restaurant the other night. The twenty-year-old hostess practically pleaded with us, "You have *got* to go see *Henry the Fifth!*"

What turns a twenty-year-old into a raving Shakespeare fan?

Okay, Toby Hughes, who plays Henry, is pretty cute. That's probably part of it.

But also, Shakespeare in the Ruins plays outdoors, in and around the ruins of an old monastery. Every few scenes the actors ask the audience to get up, carry their lawn chairs to a new location for the next part of the play. A messenger might enter the scene at a run, but she's started from the top of a hill fifty yards off. In the next moment, two lovers lie awake in the night, practically in our laps. A madwoman emerges from the river, trying to wash the blood from her hands. Capital letter "E" Experiences.

Of course everything won't be Shakespeare or outdoors or festivals. But to draw from a wider demographic, *what's* on stage will have to evolve as well.

The last big evolution in Canadian theatre wasn't all that long ago. I was going to MTC on a high school student rate in those days. This play was coming up next, it was getting all kinds of attention, *Billy Bishop Goes to War*. My sister, who'd seen it a week earlier, explained it to me. This is huge, she said. This guy isn't speaking in a British accent, or an American accent. He actually says "Eh?"

And for the first time, we suddenly had all these Canadian plays coming in, most of them written in Toronto or Quebec. But then Prairie Theatre Exchange, with about 200 subscribers, suddenly started hiring local novelists to write plays that were actually about people on the Prairies. And within two seasons they were selling out the shows, and eventually selling out their entire seasons.

Theatre evolved and suddenly became relevant in an entirely new way and brought entirely new people into the audience.

Then children's theatre had a second evolution all by itself, and they've been ahead of the rest of us ever since. Twenty years ago, the Manitoba Theatre for Young People decided that the stories and people on stage were going to reflect the audience they wanted to play for. And suddenly actors and writers, playing in every gymnasium in the city, started appearing in stories and in skin tones other than white. So we know the

trail has already been cut, and we know it can be taken.

Another way to get there is arts education and outreach.

Years ago, I was doing a lot of Artist in the Schools projects. I was asked in an interview if I was in the schools in order to build future audiences for the theatre. I was kind of gobsmacked.

In one of my school projects, I teamed with two drama teachers—Ed Braun in Norway House and Kayla Gordon in Winnipeg. We paired the drama class in Norway House with the class at West Kildonan Collegiate for a cross-cultural playwriting exchange.

Over a whole school year, the students would visit each other's communities, take acting and writing workshops, and then collaborate to write a play about the whole experience, all by fax machine. Then they'd come back together, glue the scenes together, rehearse it, and present it in both communities. Over the years, we did the cross-cultural exchange project six times. We weren't ever doing it to build future audiences.

In another project, I'd worked with a drama class to write a play we were very proud of. With the play, the kids asked, what if all the filters were off? If people had to speak the truth at every moment?

The principal and vice principal had some concerns about the play and asked to see the dress rehearsal. Afterwards, they called the drama teacher and me into their office. They didn't like the tone of the play, they didn't like the rudeness, they didn't like theme. But there was one scene they would not allow us to perform at all. The climactic scene, the crux of the whole piece.

In that scene, three boys conspire on the night of the grad dance to use a cherry bomb—a large firecracker—to blow up a toilet.

But you see, a school shooting had happened that day in Columbine, Colorado.

So after arguing for forty-five minutes, and losing, the drama teacher and I had to go back and tell the kids they could do the play without the bomb scene, or not at all.

They yelled, they screamed, several cried in frustration. But they wouldn't go home. I finally told them the one thin chance I saw would be to make use of their education. Write an essay arguing why the show should be performed in its entirety and hand it in to the office in the morning. They all swore they would.

Next morning I got a call from the drama teacher. Twenty kids had written that essay. Twenty essays on the principal's desk. The show was on, in its entirety.

We don't do arts education in order to develop audiences. We teach arts education because it's just good education. It's about teaching curiosity. And experiencing. And creating. And independent thinking. And becoming a citizen in a democracy. That's reason enough. Every arts organization here does outreach and education and they do it brilliantly. Let's bring *that* along as we evolve.

And in our struggle for survival, as we're falling all over ourselves to be entertaining, let's not forget that the arts *are* entertaining... but they aren't entertainment.

We have entertainment coming out the yingyang.

You want to be entertained? We have movies, we have TV and the Internet, and travelling shows, and concerts that stop in on their way around North America *and they're great*. Entertainment is better than it's ever been. If entertainment was all we needed, then you could just cable us up and we'd never have to leave our apartments.

We have the arts for the same reason we have parks and green spaces inside the city limits; the same reason we love our old buildings; the same reason we want our new buildings to be beautiful; the same reason we love our public spaces; we play sports and cheer for our sports teams; the same reason we need our families,

our spiritual beliefs, our community...our rivers, our trees, and that massive blue sky.

These are the things we need to live, the reasons we live here and not somewhere else. Whether housing prices are up or down, whether we're leading the country in economic indicators this week or falling to the back of the pack, these are the things we need to live, to care about our city, in order to call it a city at all.

And that is the reason we have public funding for the arts. And it's the reason all these people in this room might as well have the same mission statement as the Winnipeg Arts Council.

It's the ongoing and ever-growing and evolving mission to create opportunities for artistic experiences—for everyone.

One last thing theatre does, and this is my only practical suggestion today. On opening night—and for some theatres it's every night of the run—there's a little ritual just before the lights go down. It usually goes, "Ladies and gentlemen, please turn off your cellphones." And then something like, "We'd like to thank the Canada Council, the Manitoba Arts Council, and the Winnipeg Arts Council for their financial support."

And that's pretty good, but it kind of only goes halfway there. The councils don't need thanks, they need clout. We all do. Our audiences are passionate about the arts. Everyone knows it. But they don't speak up. And I think it's because we consistently miss the chance of asking them to. So I recommend that in the future, we evolve to add one extra line on the cellphone speech. Something like, "And if you have a moment to pass a message to your elected representatives, please tell them, politely but firmly, 'Public funding of the arts matters to me. Very much.'"

Thus ends my report. Thank you.

CAROL SHIELDS WINNIPEG BOOK AWARD

PRIX LITTÉRAIRE CAROL-SHIELDS DE LA VILLE DE WINNIPEG

THE CAROL SHIELDS WINNIPEG BOOK AWARD/PRIX littéraire Carol-Shields de la ville de Winnipeg honours books that evoke the special character of, and contribute to the appreciation and understanding of, the City of Winnipeg. The City of Winnipeg, through the Winnipeg Arts Council, sponsors this award of \$5,000 and is administered by the Association of Manitoba Book Publishers.

The winners of the 2011 Manitoba Book Awards/Les Prix du livre du Manitoba were announced April 28, 2012, at the Centre culturel franco-manitobain. The awards gala is organized by the Manitoba Writers' Guild with support from the Association of Manitoba Book Publishers.

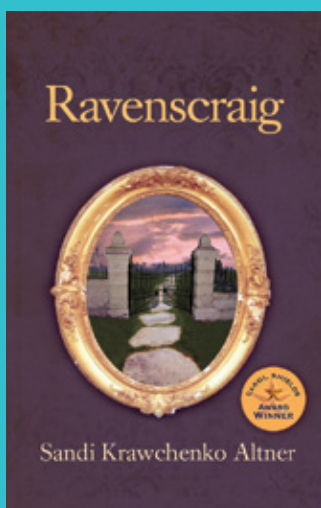
WINNER:

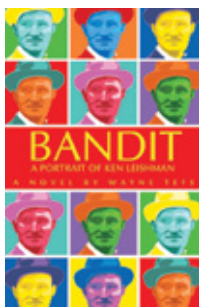
Ravenscraig

by Sandi Krawchenko Altner

published by Heartland Associates

Ravenscraig is an epic novel set in Winnipeg at the turn of the twentieth century. Sandi Krawchenko Altner masterfully weaves the stories and experiences of two very different families: the Willows, wealthy and established; and the Zigmans, new Jewish immigrants from Russia. Meticulously researched, *Ravenscraig* illuminates Winnipeg's history at a time when it was one of North America's fastest growing cities. The city comes alive in this book as the reader is brought into some of the wealthiest homes at the time, as well as some of the poorest. Drama, illness, romance and the influence of major world events on Winnipeg and its citizens make this story both engaging and insightful.





Bandit:
A Portrait of Ken Leishman
 by Wayne Tefs

published by Turnstone Press

Bandit by Wayne Tefs is a quintessential Winnipeg story about the ambitious dreamer Ken Leishman, who masterminded Canada's largest gold heist but had his getaway thwarted by an ill-timed blizzard. Tefs is a compelling storyteller and with his deft use of stream-of-consciousness yields a colourful portrait of a lovable loser, who as a kid used Hollywood gangster movies to escape his humble Prairie roots, but as an adult criminal could not avoid the long arm of the law.



Forgotten Heroes:
Winnipeg's Hockey Heritage
 by Richard Brignall

published by J. Gordon Shillingford Publishing

If Winnipeg hockey fans need another reason to stand up and cheer this season, they will find it in *Forgotten Heroes: Winnipeg's Hockey Heritage*, which chronicles the glorious early days of the sport in this prairie outpost. Author Richard Brignall goes top-shelf with his well-researched coffee-table book that inspires, especially with the feel-good story of the underdog Winnipeg Victorias challenging the arrogant Eastern champions and winning the 1896 Stanley Cup. A must-read for hockey fans young and old.



Winnipeg Beach:
Leisure and Courtship in a Resort Town, 1900-1967
 by Dale Barbour

published by University of Manitoba Press

Dale Barbour's incisive work examines the ways Winnipeg residents spent their off hours in the early twentieth century after leaving the city behind and heading for the beach. From an undeveloped stretch of shore grew a vital meeting place where the issues surrounding race, class, community and, especially, gender in the province were played out under the banner of recreation. The book takes an insightful look at this microcosmic community, and reveals the social implications inherent to simply setting foot on the boardwalk of Winnipeg Beach.

JURORS | MEMBRES DU JURY

Sidura Ludwig

Kevin Prokosh

John Toews

IN MEMORIAM

Rachel Browne



THE WINNIPEG COMMUNITY MOURNED THE LOSS OF a great leader in the dance community in June 2012. Rachel Browne, who served on the Winnipeg Arts Council Board of Directors from 1998 to 2001, dedicated her life to the art of dance and choreography, and left an indelible mark on generations of dancers in Winnipeg. After moving to Winnipeg in 1961 to dance with the Royal Winnipeg Ballet, Rachel founded Winnipeg's Contemporary Dancers in 1964 and served as the company's artistic director for twenty years. In 1972, she also founded the School of Contemporary Dancers. Throughout her career, Browne created original works for companies all across the country and received many awards, including the Order of Canada in 1997. She never stopped performing and appeared on stage as recently as 2010. In honour of her incomparable contribution to dance in Canada, the Rachel Browne Trust was formed to preserve and disseminate her legacy, the many dances she so carefully crafted.

Rachel Browne performs *Home Again*, choreographed by Stephanie Ballard. Photo by Vince Pakhala



2012

GRANTS AWARDED

PROJECT GRANT PROGRAM

for arts organizations

THE PROJECT GRANT PROGRAM IS INTENDED FOR NEW and developing arts organizations, established arts organizations that work on a project basis, and arts organizations undertaking a special one-time initiative. It is designed to support a range of activities and art forms, reflecting different cultural traditions and art practice. A Project Grant must be applied to a specific project planned to take place within the eighteen months following the notification date. This program is not open to existing Operating Grant recipients.

The maximum grant available under this program is \$15,000.

APPLICATIONS RECEIVED:	47
TOTAL FUNDS REQUESTED:	\$510,825
GRANTS AWARDED:	28
GRANT FUNDS AWARDED:	\$210,000

Aboriginal Music Manitoba To support the Aboriginal Music Week 2012 Festival.	\$12,750	Contemporary Verse 2 (CV2) To support the "Winnipeg Poet Project" issue, which includes interviews, essays and poetry by Winnipeg poets, and artwork by Winnipeg visual artists.	\$5,000
Agassiz Music To support an international chamber music festival celebrating the 50th anniversary of the passing of Francis Poulenc and the 100th anniversary of the birth of Benjamin Britten.	\$8,000	Dry Cold Productions To support the production of <i>Little Women: The Musical</i> at the Shaw Performing Arts Centre.	\$8,000
Art City To support <i>Art City and Friends!</i> a partnership project with the Aboriginal School of Dance, Sarasvati Productions, and La Maison des artistes visuels francophones.	\$9,000	First Fridays in the Exchange To support the <i>Art Talk/Art Walk</i> First Fridays initiative, a series of lectures by local artists and art professionals in Winnipeg.	\$2,000
Canzona To support the production of <i>Baroque to Zelenka</i> , two concerts of choral-orchestral works from the Baroque and Classical eras.	\$8,000	La Maison des artistes visuels francophones To support a series of six exhibitions showcasing contemporary art—video, photography, installation, painting, and serigraphs—featuring local and Quebec artists.	\$12,750
Chamber Orchestra MUSAIC To support a Black History Month concert showcasing the contributions people of African descent have made in the field of orchestral musical composition.	\$7,500	Manitoba Craft Council To support the production of two new curated exhibitions of contemporary craft in Winnipeg galleries.	\$7,500
Cinémental To support the 21st annual Cinémental, a five-day festival promoting French-language films.	\$5,000		

Mennonite Literary Society (<i>Rhubarb</i> Magazine)	\$5,000	White Rabbit Productions	\$8,000
To support a multidisciplinary digital literature workshop in Winnipeg, featuring Portuguese expert Manuel Portela.		To support the stage production of the musical <i>Bloodless: The Trial of Burke + Hare</i> .	
Q Dance	\$15,000	Winnipeg Architecture Foundation	\$2,000
To support the commissioning of choreographer Peter Quanz to create an evening of dance for a company of eight dancers.		To support a QR Code tour of contemporary architecture, landscapes and public art.	
RAW: Gallery of Architecture and Design	\$10,000	Winnipeg Classical Guitar Society	\$6,000
To support the production, installation and presentation of two exhibits: <i>Another Atlas</i> and <i>Reclamation Site</i> .		To support a series of ten concerts of leading classical guitarists from around the world and from Winnipeg in celebration of the 29th Anniversary of the Winnipeg Classical Guitar Society.	
Rosamunde Summer Music Academy	\$5,000	Winnipeg Gay and Lesbian Film Society (Reel Pride)	\$5,000
To support the Rosamunde Summer Music Academy, an international string instrument training session held on the campus of the Canadian Mennonite University.		To support the Reel Pride Gay and Lesbian Film Festival, Winnipeg's only film festival that reflects the GLBT experience.	
School of Art Gallery	\$5,000	Winnipeg Scottish Festival	\$3,000
To support development and mounting of the exhibition <i>Perfect Imperfections</i> at the School of Art Gallery.		To support the Riverwalk Highland Gathering, an adjudicated solo piping, drumming, and pipe band festival at The Forks.	
send + receive: a festival of sound	\$7,500	Women's Musical Club of Winnipeg	\$3,000
To support the 14th edition of send + receive: a festival of sound.		To support the final concert of the WMC McLellan Competition for Solo Performance, which provides a unique performance opportunity with the WSO for deserving young Manitoba musicians.	
SPARK Arts and Disability Network	\$10,000	Young Lungs Dance Exchange	\$8,000
To support the SPARK Arts and Disability Fair, celebrating the accomplishments and potential of artists with disabilities in Manitoba, Canada, and around the world.		To support a four-week choreographic process involving four Young Lungs members.	
The Lime Project Dance Company	\$10,000	Zone41 Theatre	\$10,000
To support the creation and presentation of <i>arrivals & departures</i> , a site-specific contemporary dance choreographed for five dancers.		To support the presentation of Molière's <i>The Miser</i> in a new, modern version by Carolyn Gray.	
Virtuosi Concerts	\$8,000		
To support the presentation of two concerts as part of Virtuosi's 2012/13 chamber music series at Eckhardt-Gramatté Hall.			

PROFESSIONAL DEVELOPMENT GRANT PROGRAM

for artists and arts administrators

THE WINNIPEG ARTS COUNCIL RECOGNIZES THAT THE continued growth and development of arts professionals is essential to the cultural health of the community. The Professional Development Grant Program is designed to provide support to artists and arts administrators for activities that contribute to their professional development and enhance their careers in the arts. These activities may include unique opportunities for short-term study (beyond basic training) in a formal or informal setting; attendance at events where the work of the applicant is to be presented or where the applicant is an invited speaker or resource person; or travel that is a component of such activities.

APPLICATIONS RECEIVED:	98
TOTAL FUNDS REQUESTED:	\$87,079
GRANTS AWARDED:	82
GRANT FUNDS AWARDED:	\$53,610

Professional Development grants are distributed in fixed amounts of \$250, \$500, \$750 or \$1,000 and are intended to represent a contribution not exceeding 50 percent of the total eligible costs. Grants of \$1,000 are usually awarded only for projects taking place outside of North America.

Yisa Akinbolaji	\$750	crys cole	\$1,000	Karen Hibbard	\$1,000
Cory Anderson	\$500	Aston Coles	\$500	Simon Hughes	\$500
PJ Anderson	\$1,000	Travis Cooke	\$500	Krista Jackson	\$500
Karen Asher	\$500	Karen Cornelius	\$1,000	Carol James	\$1,000
Graham Asmundson	\$500	Sarah Crawley	\$1,000	jaymez jansen	\$500
Jaimz Asmundson	\$500	Paul De Gurse	\$500	Lisa Kehler	\$500
Karen Asmundson	\$1,000	Leah Decter	\$750	Evan Klassen	\$750
Andrew Balfour	\$750	Alain Delannoy	\$1,000	Jason Kun	\$500
Mark Bawingan	\$500	Jaimi Deleau	\$1,000	Lyndsay Ladobruk	\$500
Irene Bindi	\$510	Jared Ebell	\$1,000	Monique Larouche	\$1,000
Lawrence Bird	\$750	David Elias	\$500	Pat Lazo	\$500
Teresa Braun	\$750	Shayla Elizabeth	\$500	Andrew Lizotte	\$500
Joanne Bristol	\$1,000	Ingrid Gatin	\$500	Brent Lott	\$500
Michael Benjamin Brown	\$1,000	Noam Gonick	\$750	Jennifer Lyon	\$750
Rick Chafe	\$250	Carolyn Gray	\$750	Jennifer MacDonald	\$500
Dayna Cielen	\$500	Barbara Hamilton	\$500	S. Boyd MacKenzie	\$500



Sylvia Matas	\$1,000	Elizabeth Roy	\$1,000
Jessica McMann	\$750	Andraea Sartison	\$500
Ingrid McMillan	\$500	Christopher Scholl	\$750
Divya Mehra	\$500	Helga Schulte-Schroeer	\$1,000
Simon Miron	\$500	Gurpreet Sehra	\$250
Lasha Mowchun	\$500	Andre Silva	\$1,000
Ian Mozden	\$500	Claire Sparling	\$1,000
Michael Nathanson	\$1,000	Katharina Stieffenhofer	\$500
Curtis Nowosad	\$750	Daniel Thau-Eleff	\$500
Dan Peasgood	\$500	John Titley	\$750
Denise Préfontaine	\$1,000	Racheal Tycoles	\$1,000
Daria Puttaert	\$340	Roberto Jr. Veruela	\$500
Alexandre Quesnel	\$1,000	Robert Vilar	\$500
Ricky Ramdath	\$500	Catherine Woods	\$500
Andrea Reichert	\$250	Hagere Selam	\$750
Danielle Roy	\$1,000	Zegeye-Gebrehiwot	

CLOCKWISE: Gurpreet Sehra, *Artist as Maharaja Duleep Singh* (detail), acrylic on textile, 2011. • Karen Cornelius teaching alumigraph workshop at St. Michael's Printshop in St. John's, NL. Photo by April White • Ingrid McMillan speaking at *Slow Movement* opening, Gallery 2, Grand Forks, BC. Photo by Ted Fogg

OPERATING GRANT PROGRAM

for arts organizations

THE OPERATING GRANT PROGRAM IS INTENDED TO provide ongoing partial support to established arts organizations that have a continuing presence in Winnipeg and a track record of high-quality programming or services. It is designed to support a wide range of activities and art forms, reflecting different cultural traditions and art practices. Organizations receiving support are expected to contribute to the development of their art form, to participate in the development of local artists, to maintain a reasonable level of public support, and to maintain strict management and financial controls. The Operating Grant Program runs on a two-year cycle.

APPLICATIONS RECEIVED:	53
TOTAL FUNDS REQUESTED:	\$3,467,213
GRANTS AWARDED:	53
GRANT FUNDS AWARDED:	\$3,107,650

aceartinc.	\$39,200	GroundSwell	\$13,000	Mentoring Artists for Women's Art	\$34,500
Alliance chorale Manitoba	\$3,300	Jazz Winnipeg	\$40,000	NAfro Dance	\$12,000
Association of Manitoba Book Publishers	\$9,000	Little Opera Company	\$6,000	National Screen Institute—Canada	\$25,000
<i>Border Crossings</i> Magazine (Arts Manitoba Publications Inc.)	\$15,000	Manitoba Association of Playwrights	\$22,000	PLATFORM: centre for photographic + digital arts	\$22,750
Camerata Nova	\$12,500	Manitoba Chamber Orchestra	\$50,000	Plug In Institute of Contemporary Art	\$103,500
Cercle Molière	\$65,000	Manitoba Choral Association	\$12,000	Prairie Fire Press	\$35,000
Festival du Voyageur	\$100,000	Manitoba Conservatory of Music & Arts	\$36,250	Prairie Theatre Exchange	\$138,000
Folk Arts Council of Winnipeg	\$100,000	Manitoba Opera Association	\$100,000	Rainbow Stage	\$45,000
Freeze Frame: Storyline FX	\$26,000	Manitoba Printmakers' Association (Martha Street Studio)	\$28,000	Royal Manitoba Theatre Centre	\$330,000
Gas Station Arts Centre	\$10,000	Manitoba Theatre for Young People	\$109,500	Royal Winnipeg Ballet	\$325,000
Gilbert & Sullivan Society of Winnipeg	\$5,000	Manitoba Writers' Guild	\$17,000	Sarasvati Dramatic Theatre Productions and Repertory	\$10,000



School of Contemporary Dancers	\$28,750	Winnipeg International Writers Festival	\$23,500
Shakespeare in the Ruins	\$25,900	Winnipeg Jazz Orchestra	\$18,000
Theatre Projects Manitoba	\$38,000	Winnipeg Music Festival	\$10,000
Urban Shaman: Contemporary Aboriginal Art	\$39,000	Winnipeg Philharmonic Choir	\$6,500
Video Pool Media Arts Centre	\$31,000	Winnipeg Singers	\$13,000
West End Cultural Centre	\$31,000	Winnipeg Symphony Orchestra	\$278,000
Winnipeg Art Gallery	\$390,000	Winnipeg Youth Orchestras	\$5,000
Winnipeg Centennial Folk Festival	\$100,000	Winnipeg's Contemporary Dancers	\$30,000
Winnipeg Film Group	\$45,250	WJT (Winnipeg Jewish Theatre)	\$30,000
Winnipeg International Children's Festival	\$56,500	WNDX	\$8,750

LEFT: Nafro Dance, Moving Inspirations Dance Festival. Photo by Leif Norman
RIGHT: Daria Puttaert, Marina Stephenson Kerr and Sarah Constible in Royal Manitoba Theatre Centre's *The Fighting Days*. Photo by Bruce Monk

INDIVIDUAL ARTIST GRANT PROGRAM

for Winnipeg artists working in all artistic disciplines

THE WINNIPEG ARTS COUNCIL RECOGNIZES THE individual artist as the primary source of creative activity. These grants are intended to support the creation of new work in any art form, or the development, production, curation or exhibition of works by Winnipeg artists, by providing them with funds directly.

APPLICATIONS RECEIVED:	188
TOTAL FUNDS REQUESTED:	\$681,531
GRANTS AWARDED:	44
GRANT FUNDS AWARDED:	\$173,000

Two types of grants are available, depending on an artist's level of accomplishment and experience:

The "A" grant of up to \$5,000 for mid-career and established artists.

The "B" grant of up to \$2,000 for emerging artists.

Sharon Bajer	\$5,000	Gordon Fitzell	\$5,000	Johanna Riley	\$5,000
Colette Balcaen	\$2,000	Noam Gonick	\$5,000	Mélanie Rocan	\$5,000
Jonathan Ball	\$5,000	Brenda Hasiuk	\$5,000	Douglas Smith	\$5,000
Linda Beech	\$2,000	Carol James	\$5,000	Suzie Smith	\$5,000
Ben Bonner	\$2,000	Glen Johnson	\$5,000	Jennifer Still	\$3,000
Nat Chard	\$5,000	Laura Magnusson	\$2,000	Danielle Sturk	\$5,000
crys cole	\$5,000	Lise McMillan	\$4,200	Daniel Thau-Eleff	\$2,000
Ginny Collins	\$2,000	Nicole Mehta	\$5,000	Diana Thorneycroft	\$5,000
Méira Cook	\$3,000	Andrew Milne	\$5,000	Duncan Thornton	\$5,000
Sarah Crawley	\$5,000	Shaun Morin	\$5,000	Rhayne Vermette	\$2,000
Anita Daher	\$5,000	Mark Neufeld	\$5,000	Andrea von Wichert	\$2,000
Scott Douglas	\$2,000	Crystal Nykoluk	\$2,000	Jamie Wright	\$2,000
Jane Enkin	\$2,000	Stéphane Oysttryk	\$2,000		
Danishka Esterhazy	\$5,000	Nina Patel	\$4,800		
Christine Fellows	\$5,000	Gaile Petursson-Hiley	\$5,000		
Elvira Finnigan	\$5,000	Sherrie Rennie	\$2,000		



2012

AUDITOR'S REPORT
& STATEMENT OF FINANCIAL POSITION

INDEPENDENT AUDITORS' REPORT

Booke & Partners
CHARTERED ACCOUNTANTS

500 - 5 DONALD STREET
WINNIPEG, MANITOBA R3L 2T4
TEL: 204 284 7060
FAX: 204 284 7105
www.bookeandpartners.ca

To the Directors of
Winnipeg Arts Council Inc.

We have audited the accompanying financial statements of Winnipeg Arts Council Inc., which comprise the statements of financial position as at December 31, 2012, December 31, 2011 and January 1, 2011 and the statements of operations and changes in net assets and cash flows for the years ended December 31, 2012 and December 31, 2011, and a summary of significant accounting policies and other explanatory information.

MANAGEMENT'S RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

Management is responsible for the preparation and fair presentation of these financial statements in accordance with Canadian accounting standards for not-for-profit organizations, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

AUDITORS' RESPONSIBILITY

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with Canadian generally accepted auditing standards. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the organization's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the organization's internal control. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

OPINION

In our opinion, the financial statements present fairly, in all material respects, the financial position of Winnipeg Arts Council Inc. as at December 31, 2012, December 31, 2011, and January 1, 2011 and the results of its operations and its cash flows for the years ended December 31, 2012 and December 31, 2011 in accordance with Canadian accounting standards for not-for-profit organizations.

Winnipeg, Canada
FEBRUARY 25, 2013

Booke & Partners

CHARTERED
ACCOUNTANTS

STATEMENTS OF OPERATIONS AND CHANGES IN NET ASSETS

YEARS ENDED DECEMBER 31

2012

2011

Revenues		
City of Winnipeg	\$ 4,082,552	\$ 4,032,552
Arts Development	76,798	26,788
Other income	18,162	7,335
Interest income	15,179	17,628
	<u>4,192,691</u>	<u>4,084,303</u>
Expenses		
Program expenses (Page 54)	3,689,936	3,701,929
Administrative expenses (Page 54)	453,955	340,427
	<u>4,143,891</u>	<u>4,042,356</u>
Other projects		
Cultural Capital of Canada revenues		
Contributions	270,362	1,254,387
Cultural Capital of Canada expenses	(214,997)	(1,254,387)
Public Art revenues	494,959	456,704
Public Art expenses (Page 54)	(494,959)	(456,704)
	<u>(55,365)</u>	<u>-</u>
Excess of revenues over expenses before amortization	<u>104,165</u>	<u>41,947</u>
Amortization	<u>(14,712)</u>	<u>(15,884)</u>
Excess of revenues over expenses after amortization (Note 9)	<u>\$ 89,453</u>	<u>\$ 26,063</u>

	UNRESTRICTED	INVESTED IN CAPITAL ASSETS	INTERNALLY RESTRICTED	TOTAL	TOTAL
Net assets, beginning of years	\$ 81,603	\$ 75,677	\$ 174,691	\$ 331,971	\$ 325,908
Excess (deficiency) of revenues over expenses	104,165	(14,712)	-	89,453	26,063
Transfers (Note 7)	<u>(131,603)</u>	<u>-</u>	<u>131,603</u>	<u>-</u>	<u>(20,000)</u>
Net assets, end of years	<u>\$ 54,165</u>	<u>\$ 60,965</u>	<u>\$ 306,294</u>	<u>\$ 421,424</u>	<u>\$ 331,971</u>

See accompanying notes to the financial statements.

STATEMENTS OF FINANCIAL POSITION

	DECEMBER 31 2012	DECEMBER 31 2011	JANUARY 1 2011
ASSETS			
Current			
Cash	\$ 65,978	\$ 95,043	\$ 59,550
Term deposits	1,105,000	990,000	1,446,000
Receivables	5,672	6,736	27,332
GST receivable	9,177	20,338	19,529
Prepaid expenses	<u>4,632</u>	<u>56,988</u>	<u>3,475</u>
	1,190,459	1,169,105	1,555,886
Equipment and leasehold improvements (Note 4)	<u>60,965</u>	<u>75,677</u>	<u>88,830</u>
	<u>\$ 1,251,424</u>	<u>\$ 1,244,782</u>	<u>\$ 1,644,716</u>
LIABILITIES			
Current			
Payables and accruals	\$ 9,522	\$ 5,000	\$ 46,590
Grant holdbacks (Note 5)	132,500	122,108	61,340
Deferred contributions (Note 6)	<u>687,978</u>	<u>785,703</u>	<u>1,210,878</u>
	<u>830,000</u>	<u>912,811</u>	<u>1,318,808</u>
NET ASSETS			
Unrestricted			
	54,165	81,603	42,387
Invested in Capital Assets			
Internally Restricted (Note 9)	<u>306,294</u>	<u>174,691</u>	<u>194,691</u>
	<u>421,424</u>	<u>331,971</u>	<u>325,908</u>
	<u>\$ 1,251,424</u>	<u>\$ 1,244,782</u>	<u>\$ 1,644,716</u>

Commitment (Note 8)

On behalf of the Board



DIRECTOR



DIRECTOR

See accompanying notes to the financial statements.

STATEMENTS OF CASH FLOWS

YEARS ENDED DECEMBER 31

2012

2011

Cash derived from (applied to)		
OPERATING		
Excess of revenues over expenses	\$ 89,453	\$ 26,063
Amortization	<u>14,712</u>	<u>15,884</u>
	104,165	41,947
Change in non-cash working capital		
Receivables	1,063	20,596
GST Receivable	11,161	(809)
Prepaid expenses	52,356	(53,513)
Payables and accruals	4,523	(41,590)
Grant holdbacks	10,392	60,768
Deferred contributions	<u>(97,725)</u>	<u>(425,175)</u>
	(18,230)	(439,723)
INVESTING		
Redemption of term deposits	-	456,000
Purchase of term deposits	(115,000)	-
Transfer to Endowment Fund	-	(20,000)
Purchase of equipment	<u>-</u>	<u>(2,731)</u>
	<u>(115,000)</u>	<u>433,269</u>
NET (DECREASE) INCREASE IN CASH	(29,065)	35,493
CASH BALANCE		
Beginning of years	<u>95,043</u>	<u>59,550</u>
End of years	<u>\$ 65,978</u>	<u>\$ 95,043</u>

See accompanying notes to the financial statements.

NOTES TO THE FINANCIAL STATEMENTS

DECEMBER 31, 2012 AND 2011

1. NATURE OF OPERATIONS

Winnipeg Arts Council Inc. (the Organization) funds, supports, and fosters development of the arts on behalf of the people of Winnipeg.

The Organization is an incorporated not-for-profit entity and is a registered charity under the Income Tax Act.

2. SIGNIFICANT ACCOUNTING POLICIES

The Organization follows Canadian accounting standards for not-for-profit organizations in preparing its financial statements. The significant accounting policies used are as follows:

(a) Equipment and leasehold improvements

Equipment and leasehold improvements are recorded at cost. The Organization provides for amortization using the following methods at rates designed to amortize the cost of the equipment and leasehold improvements over their estimated useful lives. The annual amortization rates and methods are as follows:

Office equipment 5 years Straight-line

Furniture and fixtures 10 years Straight-line

Computer equipment 3 years Straight-line

Amortization of leasehold improvements is recorded over the term of the lease.

(b) Revenue recognition

The Organization follows the deferral method of accounting for contributions.

Restricted contributions are recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when received or receivable, if the amount to be received can be reasonably estimated and collection is reasonably assured.

(c) Accounting estimates

The preparation of financial statements in accordance with Canadian accounting standards for not-for-profit organizations requires management to make estimates and assumptions that affect the reported amount of assets and liabilities, disclosure of contingent assets and liabilities at the date of the financial statements and the reported amount of revenues and expenses during the reported period. These estimates are reviewed periodically and are reported in earnings in the period in which they become known. Actual results could differ from these estimates.

(d) Financial instruments

It is management's opinion that the Organization is not exposed to significant credit, currency, interest rate, price, liquidity or market risks arising from its financial instruments.

3. IMPACT OF THE CHANGE IN THE BASIS OF ACCOUNTING

Effective January 1, 2012, the Organization adopted the requirements of the Canadian Institute of Chartered Accountants (CICA) Handbook - Accounting, electing to adopt the new accounting framework: Canadian accounting standards for not-for-profit organizations. These are the Organization's first financial statements prepared in accordance with these accounting standards for not-for-profit organizations (ASfNPO) and the transitional provisions of Section 1501, First-time Adoption by Not-for-Profit Organizations have been applied. Section 1501 requires retrospective application of the accounting standards with certain elective exemptions and limited retrospective exceptions. The accounting policies set out in the significant accounting policy note have been applied in preparing the financial statements for the year ended December 31, 2012, the comparative information presented in these financial statements for the year ended December 31, 2011 and in the preparation of an opening ASfNPO statement of financial position at January 1, 2011 (the Organization's date of transition).

The Organization issued financial statements for the year ended December 31, 2011 using generally accepted accounting principles prescribed by CICA Handbook - Accounting Part V. The adoption of ASfNPO had no impact on the previously reported assets, liabilities, and net assets of the Organization, and accordingly, no adjustments have been recorded in the comparative statement of financial position, statements of operations and changes in net assets, and the statement of cash flows. Certain of the Organization's disclosures included in these financial statements reflect the new disclosure requirements of ASfNPO.

4. EQUIPMENT AND LEASEHOLD IMPROVEMENTS

	COST	ACCUMULATED AMORTIZATION	2012 NET BOOK VALUE	2011 NET BOOK VALUE
Office equipment	\$ 6,574	\$ 6,574	\$ -	\$ -
Furniture and fixtures	29,664	15,636	14,028	16,994
Leasehold improvements	104,258	58,148	46,110	56,536
Computer equipment	3,961	3,134	827	2,147
	<u>\$ 144,457</u>	<u>\$ 83,492</u>	<u>\$ 60,965</u>	<u>\$ 75,677</u>

5. GRANT HOLDBACKS

The Organization follows the policy of holding back a proportion of grants awarded in a year until certain completion criteria have been satisfied. Furthermore, some awards will be disbursed according to a cash flow schedule developed with the agreement of the recipient organizations. Accordingly, this account represents the award balances which will be disbursed in the future according to the specified guidelines.

At December 31, the composition of the holdbacks according to award category are as follows:

	2012	2011
Project grants	\$ 54,550	\$ 56,862
Youth WITH ART grants	35,000	-
Individual artist	28,200	32,446
New Creations	11,500	24,000
Audience Development	1,500	3,000
Arts Development	1,000	3,500
Professional development	750	-
Youth Arts Initiative	-	2,300
	<u>\$ 132,500</u>	<u>\$ 122,108</u>

6. DEFERRED CONTRIBUTIONS

Deferred contributions represent restricted funding and unspent externally restricted resources which relate to the subsequent year.

Public Art relates to the design and execution of particular artworks to be created in public areas of Winnipeg. The commissioning and installation of public art projects is a multi-year process. This project is supported by a specified allocation from the City of Winnipeg. Financial support to individual artists is awarded on the recommendations of juries selected by the Organization.

In 2009, Winnipeg was designated as the Cultural Capital of Canada 2010 by the Department of Canadian Heritage. Various governments have committed funds in excess of two million dollars to the City for use by the Organization for community arts projects as designated and approved by Canadian Heritage.

DEFERRED CONTRIBUTIONS - CONTINUED	2012	2011
PUBLIC ART		
Balance, beginning of year	\$ 715,341	\$ 675,945
Contributions		
City of Winnipeg	467,596	460,400
Other	-	35,700
Transferred to revenue	(494,959)	(456,704)
	<u>687,978</u>	<u>715,341</u>
CULTURAL CAPITAL OF CANADA		
Balance, beginning of year	70,362	534,933
Contributions	200,000	789,816
Transferred to revenue	(270,362)	(1,254,387)
	<u>-</u>	<u>70,362</u>
Decrease during the year	(97,725)	(425,175)
Deferred contributions, beginning of year	<u>785,703</u>	<u>1,210,878</u>
Deferred contributions, end of year	<u>\$ 687,978</u>	<u>\$ 785,703</u>

The following provides a breakdown by
project of the unexpended balance:

	2012	2011
PUBLIC ART PROJECTS		
Osborne Bridge	\$ 2,272	\$ 16,538
Bijou Park	134,500	134,500
Central Park	-	13,068
WITH ART: Community Arts Projects	145,321	156,828
Millennium Park Literary Fence	7,928	55,953
Community Gardens	13,302	29,965
BIZ Collaboration	-	79,559
Private-Public Partnership	-	17,981
Public Education and Outreach	-	9,842
Transcona Performance	4,053	143,132
Broadway Light-based Sculptures	124,463	-
Disraeli Bridge	34,000	-
Rapid Transit Corridor	165,500	-
Public Art Contingency	<u>56,639</u>	<u>57,975</u>
	687,978	715,341
Cultural Capital of Canada	<u>-</u>	<u>70,362</u>
	<u>\$ 687,978</u>	<u>\$ 785,703</u>

7. TRANSFERS

During the year, the Board of Directors approved the following transfers:

\$Nil (2011 - \$2,731) was transferred from unrestricted net assets to invested in capital assets in order to fund cash outlays for capital asset acquisitions.

\$Nil (2011 - \$20,000) was transferred from internally restricted net assets to The Winnipeg Foundation in order to establish an endowment fund in the Organization's name.

\$100,000 (2011 - \$Nil) was transferred from unrestricted net assets to internally restricted net assets to be used for future Municipal Arts and Cultural Development programs. Specifically, \$50,000 of the current year surplus has been designated to the Cultural Capital of Canada Legacy Event.

\$31,603 (2011 - \$Nil) was transferred from unrestricted net assets to internally restricted net assets to be used for Future Programs.

8. COMMITMENT

The Organization has entered into a lease agreement at an annual cost of \$35,464. Commencing April 1, 2012, the rent will increase annually by the Consumer Price Index. The lease expires in 2017.

9. INTERNALLY RESTRICTED NET ASSETS

		2012	2011
Cash flow assistance	\$	100,000	\$ 100,000
Future Programs		74,270	42,667
Municipal Arts and Cultural Development		<u>132,024</u>	<u>32,024</u>
	\$	<u>306,294</u>	<u>\$ 174,691</u>

The allocation for cash flow assistance was made in order to provide cash flow assistance to client organizations until such time as operating grants for their use have been received by Winnipeg Arts Council Inc. from the City of Winnipeg.

The allocation for Future Programs is available for the development of new programs at the discretion of the Board of Directors.

The allocation to Municipal Arts and Cultural Development was made to finance future projects to engage the overall community in support of the arts in the City of Winnipeg. Specifically, \$50,000 of the current year surplus has been designated to the Cultural Capital of Canada Legacy Event.

10. ECONOMIC DEPENDENCE

The volume of financial activity undertaken by the Organization with its main funding bodies is of sufficient magnitude that the discontinuance of their funding would endanger the ability of the Organization to continue as a going concern.

11. ENDOWMENT FUND

In 2011, the Organization established an Endowment Fund through a \$20,000 contribution to be held in perpetuity at The Winnipeg Foundation. Interest revenue earned by this fund is available to the Organization annually to support general operations. As of December 31, 2012, the Organization's cumulative contributions to the Endowment Fund totaled \$20,000 (2011 - \$20,000) with a cumulative matching grant contribution of \$15,000 (2011 - \$15,000) from The Winnipeg Foundation. The market value of the Endowment Fund at December 31, 2012 is \$39,309 (2011 - \$35,502).

SCHEDULE OF EXPENSES

YEARS ENDED DECEMBER 31

2012

2011

PROGRAM EXPENSES

Operating grants	\$ 3,107,650	\$ 2,953,650
Project grants	210,000	190,000
Individual artist grants	173,000	155,678
Professional development grants	53,610	69,358
New Creations grant	-	227,198
Arts Development	86,895	76,011
Youth WITH ART grants	17,500	-
Jury honoraria and expenses	23,825	17,251
Translation services	11,206	6,533
Carol Shields Winnipeg Book Award	6,250	6,250
	<u>\$ 3,689,936</u>	<u>\$ 3,701,929</u>

ADMINISTRATIVE EXPENSES

Board and committee meetings	\$ 6,121	\$ 9,405
Hospitality and promotion	2,664	9,089
Professional and consultant fees	22,255	12,199
Professional development, membership and conferences	3,946	3,688
Rent	41,425	41,453
Salaries and benefits	341,505	233,138
Supplies and other office expenses	29,566	24,580
Telecommunications	6,473	6,875
	<u>\$ 453,955</u>	<u>\$ 340,427</u>

PUBLIC ART EXPENSES

Administration	\$ 74,996	\$ 74,766
Artists proposal expenses	1,000	-
Commission fees	342,000	352,143
Consultation	17,539	9,788
Jury honoraria and expenses	1,360	2,849
Maintenance	12,651	-
Public education	13,477	5,788
Research, planning and marketing	31,936	11,370
	<u>\$ 494,959</u>	<u>\$ 456,704</u>

See accompanying notes to the financial statements.



MANDATE

The Winnipeg Arts Council, a registered non-profit corporation, was created at arms' length from the City of Winnipeg. The mandate of the Winnipeg Arts Council, as directed by City Council, is as follows:

- managing and carrying out the City's arts and cultural funding programs, exercising final arm's-length authority to approve and issue cultural grants
- presenting for approval to the Standing Policy Committee on Protection and Community Services a three-year Arts and Culture Business Plan to be adopted on an annual basis
- managing a conditional grant from the City designated to fund the approved programs
- advising the City on cultural policy
- exploring partnerships and initiatives with other funding bodies, foundations and other groups
- managing and administering the City's Public Art Policy and Program

MISSION

The Winnipeg Arts Council funds, supports and fosters development of the arts on behalf of the people of Winnipeg.

VISION

Winnipeg is a creative city, where art is integrated into all people's lives. All people have access to the arts, are able to participate in the arts, value the arts, and are enriched by the arts.

VALUES

- The arts are essential to a vibrant and healthy community
- Artistic excellence and diversity of expression are imperative
- Grant making is based on a fair and equitable process of peer assessment
- Integrity, transparency, accountability and ethical practice are mandatory

BOARD OF DIRECTORS

CHAIR

Laird Rankin

VICE CHAIR

Vonnie Von Helmolt

SECRETARY/TREASURER

Randy Joynt

PAST CHAIR

Moti Shojania

ARTS COMMUNITY DIRECTORS

Perry Grosshans

Reid Harrison

Ann Hodges (*from May 2012*)

Jolyne Jolicoeur (*to May 2012*)

Jeffrey Kohut (*from May 2012*)

Sheila Spence

COUNCIL DIRECTORS

Derek Dabee

Monica Giesbrecht

Theresa Harvey Pruden

Yude Henteleff

Marlene Stern

CITY REPRESENTATIVE

John Orlikow

PUBLIC ART COMMITTEE

CHAIR

Marlene Stern

Lee Caldwell

Matt Carreau

Sarah Crawley

Louise Duguay

hannah_g

Monica Giesbrecht

Christina Harris

STAFF

Carol Phillips

Executive Director

tamara rae biebrich

Artist Projects Manager (From August 2012)

cam bush

Program Assistant (to May 2012)

Tanya Christensen

*Office Manager & Financial
Administrator*

Dominic Lloyd

Program & Arts Development Manager

eryn thorey mackenzie

Administrative Assistant (from June 2012)

Kerri-Lynn Reeves

Administrative Assistant (to June 2012)

Alix Sobler

*Communications & Resource
Development Manager*

Tricia Wasney

Manager, Public Art

Applications to the Winnipeg Arts Council Grant Programs are assessed against program criteria and guidelines by a panel of qualified persons. Panel members are selected to broadly reflect the range of artistic expression represented by the applicants.

ARTS GRANTS ASSESSORS

INDIVIDUAL ARTISTS, PROJECT AND OPERATING GRANTS

Stephanie Ballard

Rodrigo Beilfuss

Karla Berbrayer

Irene Bindi

Pascal Boutroy

Charlene Diehl

Derek Dunlop

William Eakin

Donna Fletcher

Alison Gillmor

Kayla Gordon

Holly Harris

Odette Heyn

Catherine Hunter

Joe Kalturnyk

Karen Kuzak

Vanessa Lawson

Boyd Mackenzie

Rita Menzies

Paul Nolin

Milena Placentile

Steven Ratzlaff

Mary Reid

Don Stein

Danielle Sturk

Courtney Thompson

Kurt Tittlemier

Jon Tupper

Caelum Vatnsdal

Katherena Vermette

PUBLIC ART

Monica Giesbrecht

Ken McKim

Bill Pechet

WINNIPEG ARTS COUNCIL AWARDS

Zaz Bajon

Randy Joynt

Sheila Spence

Dave Williamson

Vicki Young





WINNIPEG
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