The Winnipeg Arts Council completed a strategic planning exercise in 2017, which resulted in a streamlined planning framework based on three words: creation, participation, and inspiration. These three streams contribute to the quality of life in Winnipeg, and to the health and well-being of its citizens.

However, even more important is the singular value of art, and the creative ingenuity of people for the purposes of art. Experiencing the arts provides the capacity to perceive, feel, and interpret the world. Through the Winnipeg Arts Council, there are many perceptions and interpretations of the arts, but the individual artist remains at the creative core and is the source and inspiration for artistic accomplishment in Winnipeg.

The integration of art, the city, and city-building all coalesce in the purpose and programs of the Winnipeg Arts Council. It is at the municipal level that the funding body and the arts are most closely aligned. As the agency charged by the City to invest in and support the three initiatives stated above, the Winnipeg Arts Council proposes a framework to proceed for the next five years, embodied by values and principles to build the annual corporate plan and programs. The planning exercise offered the opportunity to re-examine, explore and draft organizational values within which strategic priorities would be embedded. This approach is constructed upon a platform of a deeply shared vision and values expressed by both the Board and Staff.

It is through the programs and the conduct of Board and Staff that the organization’s values are actualized. A keyword symbolizes each of the values, but carries meaning far more extensive than a single word can convey.

Art, courage, integrity, equity, celebration—these stated values operate within the broader context of our urban environment. We believe art is integral to our city. We strive to use art to build our city, interpret our city and create connections to our city. The full text of the Framework for Planning is available on the Winnipeg Arts Council website.

Creation (aka, what artists do) purposely comes first in our short list. Grant programs for artists and arts organizations remain the priority for the Winnipeg Arts Council. Municipal investment in creativity helps artists to make our city livable and desirable.

Artists pour inspiration into artworks and that impulse is received by audiences of all sorts in every venue and for any possible event. The City’s commitment to public art dwells within both creation and inspiration. Major public artworks continued through 2017, with some due for completion in 2018 and 2019, claiming public space...
and experience for all who pass by. The popularity of public art tours, which sold out even on cold winter evenings and rainy afternoons, confirms the growing expectations and affection Winnipeggers have for their public spaces.

There was never an answer to the question, “Why doesn’t Winnipeg have a Poet Laureate?” So the Winnipeg Arts Council proudly announced the launch of Winnipeg’s Poet Laureate Program in 2017. The process of nominations and jurying took place, and Di Brandt was confirmed as the first in what will be many moments of inspiration for us all. Di will give even more creative voice to this city.

The cover of this year’s Annual Report features the community participation program, Mass Appeal. The program offers occasions when anyone who wants to plays or performs for anyone who is on hand to be part of the audience. Accordions, horns, fiddles, ukuleles and singers all attracted wonderful support and participation in 2017. We will do this again in 2018! The Winnipeg Arts Council Arts Development programs focus on participation and everyone’s potential to create.

There were some momentous events in 2017 that inspired and in some instances saddened us, but they leave an enduring impact upon the arts in Winnipeg and the Winnipeg Arts Council.
The Winnipeg Arts Council, as a signatory to the City of Winnipeg’s Indigenous Accord, has made another public commitment to artists of Indigenous heritage and to arts organizations that present and interpret their artworks. Education and creative experience will be the primary tenets of reconciliation through programs of the Winnipeg Arts Council.

Tricia Wasney has left an imprint on the Winnipeg Arts Council and on the city of Winnipeg that will never disappear. She created a Public Art Program for this city from actually nothing to more than sixty pieces complete, or about to be. She wrote the policy, developed the plans, convinced decision makers, and managed the process. Her methods have always placed artists first, protecting their interests and putting primary value in an artist’s independence and expression. Winnipeg’s Public Art Program has such a great reputation because of Tricia, and she is now one of Canada’s leading authorities on public art. We wish her much success as she moves on to another phase of her career.

Permanent loss is so troubling and difficult to acknowledge. In 2017, our beloved Chair Emeritus, Laird Rankin, died unexpectedly. He was a voice of reason and wisdom on the Board and his devotion to the Winnipeg Arts Council seemed bottomless. After a brief illness, Andrew Wilhelm-Boyles, Executive Director of the Winnipeg Arts Council from 2002 to 2005, passed away. During his tenure, the Winnipeg Arts Council was transformed into an independent funding agency with significantly increased resources. Andrew was a champion for the arts in Winnipeg. Bernie Miller left us too soon but his legacy as an extraordinary artist will forever be memorialized through his creation of the 1919 Streetcar in Pantages Plaza to be completed in June 2019.

The Board and Staff provided exceptional service to the arts in 2017 through their candid and remarkable contributions to the strategic planning process. The results offer a fresh and innovative Framework for Planning. Always ready to move the organization forward, the Board imparts informed governance along with responsible stewardship. The Staff carries out programs with imagination, dedication and resourcefulness. Art, Courage, Integrity, Equity and Celebration are put into practice at every turn. We are so grateful to everyone.

JIM AUGUST
Chair, Board of Directors

CAROL A. PHILLIPS
Executive Director

FACING PAGE:
Mass Appeal Ukeleles.
Photo by Matt Duboff.
It was an exciting year for public art in Winnipeg. Notably, this year we embarked upon major engagements with integrating public art into capital projects. These collaborations, which are funded through the development and construction budgets of the larger projects, allow for artists’ aesthetic considerations within the creation of structures in the city. Additionally, a number of major public artworks and projects were started in 2017, and others continued and were completed.

Artists were selected to create public artworks for the Indigenous Artists’ Project at Air Canada Park, a significant project that was launched last year to highlight the important contributions of Indigenous artists in public art and to reflect on the idea of this place on Treaty 1 territory. Selected artists Rebecca Belmore and Oswaldo Yero, Kenneth Lavallee, Julie Nagam, and Rolande Souliere will install their artworks in 2018. The Winnipeg Arts Council is grateful to have received additional funding for this project from the Government of Canada through Canadian Heritage and the Canada 150 Fund. Through this project, WAC was also able to purchase two large drawings by Métis artist Brandon Atkinson. The Eagle of Protection and The Warrior of Strength are now installed in the foyer of City Hall’s Administration Building.

Winnipeg artist Collin Zipp created Watershed, a sculpture made out of repurposed canoes for the transit plaza at the junction of St. Anne’s and St. Mary’s Roads. The artist was inspired by photos at the St. Vital Museum of people using canoes in the street during the 1950 Red River flood. This artwork was commissioned in collaboration with the Old St. Vital BIZ as part of the redevelopment of the plaza, with support from the Government of Canada.

Working with Mosaika from Montreal, Simon Hughes installed his work Tributaries in the new Windsor Park Library which is still under construction. The artwork will open to the public along with the new library in the spring of 2018.

The Winnipeg Arts Council continues to work closely with the City of Winnipeg on the development of a strategy for a “percent for art” allocation on capital projects. A current manifestation of this process can be seen in the SouthWest Rapid Transit expansion. For this public-private partnership, the Winnipeg Arts Council is managing the integration of public artwork in ten locations along the new transitway that will explore the natural and cultural history of the area.

The invitation to include public art in a proposed major roadway offered the Winnipeg Arts Council the opportunity to develop plans for public art much earlier in a capital development project. We
were pleased to work with the City of Winnipeg and the design team to create a public art plan for the proposed Chief Peguis Trail Extension.

**WITH ART & Youth WITH ART**

Through the Winnipeg Arts Council’s WITH ART & Youth WITH ART community public art program, professional artists work closely with community members to create meaningful collaborative public art projects. A number of these projects were completed in 2017, with many more in development.

More than one hundred children from the North YYouth Centre worked with artist Ursula Neufeld to create dynamic life-size mosaic figures on the wall of the indoor skate park using unconventional materials. Stained glass panels based on their drawings were crafted and hung along the windows to celebrate the importance of the North Y in their lives. They also welded a welcome sign dubbing the space SKATE 363. The young artists celebrated this project with their families at a community supper.

Artist Gurpreet Sehra began meeting weekly with community members at NorWest Co-op’s newly opened Community Food Centre in 2015, often surrounded by cooking and fitness classes and community lunches. Together they devised and painted Social Seed. This bold, colourful mural, based on a 1970s map of the Burrows-Keeewatin area, speaks to the history of the neighbourhood that has been served by the Co-op since that time. The artwork and painters were celebrated at a community lunch.
Students in the Maples neighbourhood’s Wayfinders mentorship program chose to explore notions of safety with artist Karen Cornelius. Over the course of a year, they asked each other a series of questions: How safe do you feel? What have you survived? What have you learned from others? Who do you look up to? How do you see yourself? What do you dream about for the future? Together, they answered these questions while crafting art from old clothing. The wearable art illustrates their Survival Gear Guide and was modelled at a fashion show when they launched the publication.

COMMUNITY ENGAGEMENT AND OUTREACH

In order to make public art accessible to as many people as possible, the Winnipeg Arts Council’s Public Art Tours program continues to offer tours of the growing collection. In 2017, more than 200 Winnipeggers and visitors to our city walked and biked more than 100 kilometers in pursuit of the enjoyment of public art. From our Jane’s Walk in spring to our Nuit Blanche tour at the end of fall, the summer was packed with illuminating conversation and lots of great exercise, all in the name of art.
The winter bus tours were extremely popular again this year. Thanks to generous sponsorship from Thompson Dorfman Sweatman LLP, we were able to offer a second tour to accommodate our long waiting list. To celebrate (and defy!) our cold, dark winters, we highlighted some of the artworks in the collection, including a number of light-based sculptures.

Public Art staff continue to give presentations on public art. In 2017, illustrated presentations were made locally at Music and Mavens at the Rady Centre, the Portsmouth Retirement Residence, and the Downtown Winnipeg Placemaking Summit, and nationally at the Creative City Network of Canada Summit in Halifax and at symposiums at York University in Toronto and in London, Ontario organized by the London Arts Council.

In addition to managing the Winnipeg Arts Council’s Public Art Program, staff provide consultation assistance to others in public art. We were pleased to see the results of our assistance with the Lily Street redevelopment, where artist Sean McLachlan worked with the design team, the City of Winnipeg and CentreVenture to integrate public art features throughout the streetscape. The Assiniboine Park Conservancy was thrilled to have Rachel Schappert as their first artist in residence at the park in the summer of 2017, a project that the Winnipeg Arts Council helped to develop. Staff also participated in the Downtown Winnipeg BIZ Placemaking Committee, the City of Winnipeg Indigenous Accord’s All Partner Gathering and the Public Advisory Committee for the new Arlington Bridge.

**COLLECTION MANAGEMENT AND MAINTENANCE**

As Winnipeg’s Public Art Collection grows, so too does the responsibility for upkeep. The City has invested significantly in the creation of these artworks and long-term care is critical. Though a maintenance reserve is set aside for repairs or conservation of each artwork, staff resources of
both the Winnipeg Arts Council and the City of Winnipeg are taxed in keeping up with demands to ensure the collection remains in good condition. A professional conservator was engaged in 2017 to examine and assess the current condition of the collection.

PROJECTS COMPLETED IN 2017

SKATE 363
Youth WITH ART: Ursula Neufeld with the North Youth Centre
Budget: $17,000 (from WAC operating budget)
Public Launch: May 4, 2017

Social Seed
WITH ART: Gurpreet Sehra with the NorWest Co-op Community Food Centre
Budget: $17,000 (from 2014 allocation)
Public Launch: May 12, 2017

Wayfinders Survival Gear Guide
Youth WITH ART: Karen Cornelius with Wayfinders Manitoba
Budget: $17,000 (from WAC operating budget)
Public Launch: November 15, 2017

Watershed
St. Anne’s/St. Mary’s Junction collaboration with Old St. Vital BIZ
Artist: Collin Zipp
Budget: $125,000 (from 2016 allocation with additional support from the Old St. Vital BIZ and the Government of Canada)
Installed: November 2017

Tributaries
Windsor Park Library Interior Wall
Artist: Simon Hughes
Budget: $118,000 (from 2015 allocation)
Installed: July 2017
PROJECTS IN PROGRESS

Kildonan Park Pond Lighting
Artists: Takashi Iwasaki with Nadi Design
Budget: $150,000 (from 2016 allocation)
Expected completion: Spring 2018

Indigenous Artists’ Project at Air Canada Park
Artists: Rebecca Belmore and Oswaldo Yero, Kenneth Lavallee, Julie Nagam, Rolande Souliere
Budget: $600,000 (from 2014 allocation with additional support from the Government of Canada)
Expected completion: Summer 2018

Taché Promenade
Artist: Marcel Gosselin
Budget: $140,000 (2018 allocation)
Expected completion: Summer 2018

SouthWest Rapid Transit
Artists: TBD
Budgets: Variable, ranging from $111,000 to $224,000
Expected completion: Summer 2019

Cornish Library
Artist: TBD (Call to Artists issued September 2017)
Budget: $121,000 (from 2015 allocation)
Expected Completion: Spring 2019

1919 Streetcar in Pantages Plaza
Artists: Bernie Miller and Noam Gonick
Budget: TBD (with additional support from the Government of Canada and the Winnipeg foundation)
Expected completion: Summer 2019

WITH ART & Youth WITH ART
The following collaborative projects are in various stages of development, with each project receiving a total of $17,000:

- Filmmaker Randy Guest with Palliative Manitoba
- Visual artist Becky-Lynne Thiessen with Knowles Centre youth
- Playwright Ellen Peterson with Siloam Mission Education and Volunteer Services youth
- Filmmaker Jim Agapito with Ndinawe Youth Resource Centre
- Musician Lindsey White with G.R.O.W. (Gaining Resources Our Way)
- Ceramic artist Jennie O’Keefe with 17 Wing Personnel Support Services youth
- Hip Hop artist Pip Skid with Teen Talk’s Peer Support Program youth
- Storyteller Leigh-Anne Kehler with Sunshine House

1. Tributaries by Simon Hughes. Photo by Robert Tinker.
2. Custom tiles fabrication for Tributaries. Photo by Mosaika.
3. Tributaries installation in progress. Photo by WAC.
4. Rendering, Mediating the Treaties by Rolande Souliere.
5. Works in Progress across Winnipeg.
6. Enahjemoowinbun by Rebecca Belmore and Oswaldo Yero, in fabrication. Photo by Oswaldo Yero.
After more than 15 years of tireless work for artists and public art in Winnipeg, the Winnipeg Arts Council’s Manager of Public Art is leaving to work independently, including spending more time on her own art practice.

In 2002, Tricia Wasney was hired by the Winnipeg Arts Council to develop the City of Winnipeg’s first public art policy. She was appointed Manager of Public Art when the policy was unanimously approved by City Council in 2004. Since then, she has overseen a steadily growing and diverse public art program that includes art commissions, artist residencies and community-based projects. The program emphasizes conceptual rigour and artistic integrity and has become a model for cities across North America. Under her watchful eye, more than sixty new public artworks have been created across Winnipeg in a range of media. She also developed WITH ART, an innovative community-building program that matches artists with communities to collaborate on public art projects. Artists and community groups have described this program as transformative. Tricia is one of Canada’s leading resources on public art and has been a speaker and advisor for other public art programs all over the country.

Tricia has been a valued and indispensable colleague. Tricia is passionate about artists and is fiercely protective of them and their vision. We will miss her and her artistic integrity, but are happy that she is taking time to further develop her own artistic practice. She is an artist herself and also a curator, a writer, an excellent manager and an extraordinary human being.

— Carol A. Phillips
Executive Director of the Winnipeg Arts Council

In her first official role as Winnipeg’s Poet Laureate, Di Brandt read the poem she wrote about Tricia Wasney at our Annual Open House holiday party. We have included it here.
Quirky luminous public art

for Tricia Wasney, in celebration of your distinguished career as Manager of Public Art for the Winnipeg Arts Council

All over the city we see your footprints
your eye prints your fingerprints

light images twinkle on concrete bridges
waterfalls glitter from limestone glaciers

metal airplane wings with bull’s eye tips
 mingle with maple trees along the magic river

living living rooms grow moss green leafy
on the lamplit carlined singing boulevards

you you and you celebrate in pentatonic phrases caring hands emblazoned on stately columns while in the quiet snow
mysterious anonymous veiled figures

stand guard like burlap swaddled cedars
or hooded angels over our beloved dead

beside the stone steps of the cathedral ruins
herds of bison haunt our river crossings

and giant glass marbles gleam on street corners confusing our fondest confusions

here there’s a mosaic embedded in the ground
here there’s a video on native grasses

here translucent orbs dangle from mauve umbilical cords championing new mothers

new births there the sidewalks sprout yellow bird and orange ballerina bicycle stands

everywhere the city flickers and rustles and gleams weaving together the many voices

and spaces that make up this multitudinous meeting place quirky luminous public art

gathered and sprinkled across our gardens wooden garages brick walls and gravel paths

guided and prodded and nudged by your laser precise ears and eyes your extravagant heart

© Di Brandt, WAC holiday party, December 2017
Grants Programming

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, audience members and participants. In total, WAC invested $3,873,310 in the Winnipeg arts community in 2017 through peer-assessed grant programs, allowing the Winnipeg Arts Council to respond to evolving practice and the needs of Winnipeg’s varied artistic community.

Our programs support a diverse array of arts organizations, collectives and individual artists in all artistic disciplines. 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 2017 we began a process to move our grant application systems online.
1. much too much to say by Zorya Arrow for Company Link. Photo by Michelle Panting. 2. Still from documentary From Seed to Seed by Katharina Stieffenhofer.
5. Hiromi Omura in Madama Butterfly by the Manitoba Opera. Photo by Robert Tinker.
6. Workshop by Natalie Elizabeth at Martha Street Studio. Photo by Calvin Joseph.
7. Close Forever Walking by the School of Contemporary Dancers. Photo by Constance Cooke.
Building connections between creativity and community is the foundation of the Winnipeg Arts Council’s Arts Development programs. Since 2010, the year Winnipeg was designated Cultural Capital of Canada, the Winnipeg Arts Council has been actively creating and partnering in events that bring arts experiences to citizens across the city.

MASS APPEAL

The Mass Appeal concert series celebrates community and animates the city through music. Concerts performed by people of all skill levels and in many different musical styles take place throughout Winnipeg. The driving idea behind Mass Appeal is that anyone who wants to take part, can! It was introduced in 2016, and returned in 2017 with a little more of everything: more instruments, concerts, locations and musicians.

Five concerts were held in September 2017 at the St. Norbert Farmers’ Market, Union Station and Old Market Square, as well as new locations on the plaza at City Hall and in the Manitoba Legislative Building rotunda. Accordions were a new feature in 2017, and again we had ukuleles, brass band, choir and fiddle concerts. Each event brought out artists from across the spectrum—from seasoned professionals to those just learning their instrument—while audiences were a mix of those who came out specifically for the events and others who simply happened upon them.

WINNIPEG’S POET LAUREATE

In 2017, the Winnipeg Arts Council established the position of Poet Laureate for the city. As in many cities, Winnipeg’s Poet Laureate is charged with writing poems, but also with facilitating connections throughout the city; connections among different literary communities, between the literary community and other artists, and between the arts, the city and the citizens. Our Poet Laureate will raise awareness of the arts in Winnipeg.

The position was developed in collaboration with an advisory group that included poets, spoken word artists, editors and publishers. Prospective applicants were invited through a public call to submit their names for consideration; a jury comprised of poets and editors reviewed all applications received, and late in the year, Di Brandt was named Winnipeg’s first Poet Laureate. Di is a renowned poet, teacher, editor and mentor who has published eight volumes of poetry and collaborated with musicians, writers and other artists. She will begin her laureateship in 2018 and will serve as a literary ambassador, participating actively in the cultural life of the city.

At our annual holiday party, Di read her first poem (on page 13) written in her official capacity, a tribute to Public Art Manager Tricia Wasney, who is leaving the Winnipeg Arts Council after more than 15 years.
NUIT BLANCHE AND CULTURE DAYS

Each year, on the last weekend of September, Culture Days invites people to explore, discover and participate in arts and culture in every community across the country. In Winnipeg, Culture Days has been supported by the Winnipeg Arts Council since its inception almost a decade ago. Citizens participate in free, hands-on, interactive activities that are open to everyone to discover the world of artists, historians, architects, curators, designers, musicians, actors, writers and other creative people in their communities.

For the second year in a row, the Winnipeg Arts Council made a significant investment in Nuit Blanche, a free, all-night exploration and celebration of contemporary art. As the primary producing partner of Nuit Blanche, the Winnipeg Arts Council facilitated the presentation of high-profile works of art by emerging and established artists throughout the city.

In 2017 approximately 30,000 Winnipeggers participated in Culture Days and Nuit Blanche.
The Mayor’s Luncheon for the Arts & WINNIPEG ARTS COUNCIL AWARDS 2017

We are especially fortunate to have extraordinary artists. Our nominees today—whose achievements suggest the depth and breadth of our cultural community across the disciplines—are creative, committed, skilled, tenacious, untiring. Their art supports Winnipeg, not in an obvious boosterish way, not in a One-Great-City way, often in unexpected, complicated, troubled and troubling kinds of ways. Their work helps us to re-examine our past, question our present and face our future.

—Keynote speaker, Alison Gillmor

The 2017 Mayor’s Luncheon for the Arts was held on June 8, 2017 at the Fort Garry Hotel, with individual artists, arts organizations, local businesses and City Councillors in attendance to celebrate the Winnipeg Arts Council Awards.

As guests arrived, they were greeted with a promenade performance curated by One Trunk Theatre, which included mime troupe 100 Decibels, Andrew Balfour, Arlea Ashcroft and Claire Thérèse. Guests followed a winding river of blue tulle while reading poetry off the wall by Katherena Vermette as they were guided up to the Grand Ballroom.

Singer/songwriter Leonard Sumner, who won the Winnipeg Arts Council’s RBC On the Rise Award in 2014, was a great MC and kept everything going smoothly as well as making everyone laugh in two languages.

Sing Out Louise belted out some show tunes with beautiful harmonies, and even got some of us singing along.

Mayor Brian Bowman again showed he is a good sport and champion of the arts. He presented the Making a Mark Award to actor/playwright/director/activist Debbie Patterson, remarking that this was the first time he had ever presented an award to a former topless accordion player. He also presented the Arts Champion award to Drs. William and Elizabeth Tippett-Pope, who have supported Manitoba Opera and other arts organizations for more than 40 years.

Frances Koncan, an exciting multidisciplinary playwright/director, won the RBC On the Rise Award. Her avant-garde work deals with political topics in innovative ways.

The theatre streak continued when theatre artist Grant Guy won the Making a Difference Award. Grant Guy has helmed arts productions of mythological proportions, and quietly but determinedly developed and promoted Winnipeg artists from every discipline.
The Manitoba Liquor & Lotteries Outstanding Volunteer Award went to Dianne Harms, who founded Arts Junktion and continues to devote her time as a board member, treasurer and volunteer.

Keynote Speaker Alison Gillmor’s words truly resonated with the crowd as she discussed the politics of art. “Because even when art is not explicitly political, it is political,” she said. “Art sharpens our awareness and understanding of ourselves and our world, it deepens our compassion, it challenges our complacency, it complicates our myths of power and history, it strengthens our connections.”

MC Leonard Sumner reminded us that as we acknowledge the land we must all act. Our words are empty unless we commit to protecting treaty rights.

We look forward to doing it all again in 2018!
Good afternoon, everyone—ladies and gentlemen, Mayor Bowman. I’m honoured to be here. I’ve attended the Mayor’s Luncheon for the Arts many times, and I’ve heard inspired and inspiring speakers. I never imagined I would be up here at the microphone.

When the Winnipeg Arts Council first talked with me about giving this address, it was only a few weeks after the inauguration of Donald Trump as president of the United States, and I was shell-shocked and, well, sad. And it seemed, at that disheartening time, that I couldn’t possibly talk about culture without talking about politics, that it would have been disingenuous, somehow, even irresponsible, to talk about the arts without talking about the difficult, divisive state of the world.

And I know that Donald Trump is not our president, that we’re supposedly basking in “sunny ways” up here in Canada. I notice that the characters in the dystopian novels I’ve been reading lately are often lighting out for the safety of the Canadian border. But we are—in our politer and more buttoned down way—struggling with some of the same issues that have been thrown into such sharp relief in America: widening income inequality; racism and misogyny; threats to the environment; the problems of intolerance; and an increasingly polarized social discourse.

So back in February, thinking about art and politics, I started out with a very agitprop, fight-the-power kind of feeling, sort of a Dadaist tear-everything-down-and-start-again approach. In the following weeks, partly through thinking about what I wanted to say today, I haven’t calmed down, exactly. But my thoughts about the relationship between culture and politics, about how artists and art might respond in times of crisis and confusion, have settled a little.

I understand artists who are angry, really angry, who are making explicit, confrontational art—posters, billboards, protest songs, street performances, satirical stories—artists who want to name and shame specific problems and specific people, to make Political Art with a capital P. Rage can be a very potent medium. But I also understand artists who are quietly, resolutely continuing to do what they have always done, and what they will do after Trump is gone. Because even when art is not explicitly political, it is political. Art sharpens our awareness and understanding of ourselves and our world, it deepens our compassion, it challenges our complacency, it complicates our myths of power and history, it strengthens our connections. These are political tools.

It also helps, I think, in these troubled times, that many smart, insightful people are thinking and writing and talking with renewed urgency about the culture of politics and the politics of culture.
When Trump popped up in the Republican primaries, it seemed to me that political writers, used to talking rationally about policy and, you know, actual issues, initially struggled with how to cover him. Some of the first people to get some kind of handle on the man were cultural commentators, often pop-culture commentators, who were used to the table-tipping histrionics of reality TV, the exaggerated gestures and overblown rhetoric of movie supervillains, the clickbait-y divisiveness of the Internet, who understood Trump not as a conventional politician but as a grotesque form of pop-culture spectacle.

At the same time, people who were puzzled, apprehensive, appalled about the political situation increasingly turned toward culture for answers. Suddenly Margaret Atwood’s The Handmaid’s Tale, Sinclair Lewis’s It Can’t Happen Here and George Orwell’s 1984 were selling out in bookstores, trending on Amazon. People were sifting through earlier films and plays and writings, all the way back to Plato’s Republic with its talk of how democracy repeals itself, finding dark allegories and ominous explanations for our current predicament, using old works to shed new light on authoritarianism and power and identity.

Critics started announcing “the first art exhibition for the Age of Trump,” the first opera, the first novel, the first children’s cartoon about a tyrannical businessman-baby. This offered a certain kind of short-term satisfaction—and believe me, I’ve felt the relief of using pop-culture criticism to trash-talk Donald Trump. But perhaps we also need to take a longer view. Cultural commentator Josephine Livingstone, writing in The New Republic, related a conversation with a friend who had studied classics in university, specifically the art of satire under the reign of some very bad Roman emperors. The thing is, her friend said, it’s not always about Nero. It can’t just be about Nero.

Livingstone goes on to suggest that making art and writing criticism in direct response to Trump
might be giving him too much credit. It lets him set the agenda, it binds up art and analysis of art within his cramped world view. And it could narrow the problem too much. Trumpism came from somewhere and will not disappear when the man himself does.

So maybe the way we define political art needs to be broader and deeper and larger. Art doesn’t necessarily have to go after Trump, or somebody like Trump. It can go after the things that underpin him—a stunning lack of intellectual curiosity and a killing lack of emotional empathy. Art always has and always will challenge this pinched smallness of mind, this rigid hardness of heart. And that makes art a powerful political force.

Ok, now the downer part of my talk is done. Partly because it can’t just be about Nero. And also because I want to honour the work and commitment and creativity of the people in this room, the artists and cultural workers and volunteers and supporters who remind us every day that art and culture make our city better.

This is another way that art can be political. The Greek root of the word “political,” after all, is connected to the city and to its citizens, the polis. Art that works at the civic level is essential. It makes our city stronger, more vital, more open but also more connected. It is, in this sense, profoundly political.

Last year, I started taking part in the First Fridays in the Exchange Art Talk/Art Walk series, and one of the first guests was the terrific Tricia Wasney, manager of public art at the Winnipeg Arts Council. And she spoke, with this contagious passion, about public art and how it energizes urban spaces, how it functions in place making and community building. She quoted the urbanist Jane Jacobs: “We need art, in the arrangements of cities as well as in the other realms of life, to help explain life to us, to show us meanings, to illuminate the relationship between the life that each of us embodies and the life outside us.”

That sounds pretty political to me. Tricia talked about how public art can reflect the city back to its citizens, so they see it suddenly fresh, from another angle.

The WAC’s Public Art Program supports the creation of artworks, but it doesn’t stop there. It also connects art and communities, opening up art to more people, often in new and innovative ways. There are biking and walking tours of Winnipeg’s public art, so people can see these works and talk about them, maybe argue about them, while they explore the city and its neighbourhoods. The Public Art Program works to embed art into infrastructure projects right from the get-go and not just as add-ons. It embraces social art, through the WITH ART program, in which artists partner with groups of people, not speaking for communities but collaborating on projects that encourage community members to speak for themselves. This is the kind of art in which social involvement and connection are not just by-products of the work but become the actual medium.

I see the effects of cultural and civic engagement in the Exchange District, which has always been an extraordinary bricks-and-mortar architectural legacy for our city but in recent years has been increasingly charged up with art exhibitions and cultural events and festivals. Artists and arts organizations were pioneers in this historic neighbourhood back in its quiet, underused decades. (I remember those days—you could park anywhere.) There are weeks now when the district is packed with people, spilling out of Fringe Fest venues or Jazz Festival concerts or dance performances, proof that urban renewal doesn’t have to come
from megaprojects, that it can come from this kind of block-by-block small-scale revitalization, in which chefs, architects, craftspeople, musicians, indie shop owners, performers and artists create spaces and events that connect people to this area and to each other. I love that the Architecture + Design Film Festival—the only film fest in Canada devoted to the built environment, by the way—takes place primarily within the boundaries of this neighbourhood, which offers such palpable proof of the importance of architecture and design.

I see a strong sense of connection in projects like Urban Shaman’s A Place Between: A 60’s Scoop Arts Project. This recent exhibition started with community conversations and went on to feature more than twenty contemporary Indigenous artists who produced visual artworks, performances, writing, films and events that explored experiences of being adopted out or placed in care. This was politically weighted subject matter expressed in different ways by different artists. It started at the Urban Shaman gallery but also spread through the city’s core, with multiple sites and formats.

Finally, I want to end with a project that is currently getting under way at WAC, the appointment of a Winnipeg poet laureate. And none too soon—there are several Canadian cities, much less poetic than us, that already have them. I love that our town’s histories and myths and people and problems will be given form through the apprehension and expression of a poet. I’m sure there will be poems of celebration and poems of mourning, the traditional territory of the poet laureate. There could also be poems of frustration, maybe haikus about the melancholy of surface parking lots. When you hire a poet, as opposed to a PR person, you can’t be sure what you’ll end up with.

We are fortunate in Winnipeg to have resilient, resourceful arts and cultural organizations. We are fortunate to have audiences that show up on minus-40 January nights and perfect summer days.

We are especially fortunate to have extraordinary artists. Our nominees today—whose achievements suggest the depth and breadth of our cultural community across the disciplines—are creative, committed, skilled, tenacious, untiring. Their art supports Winnipeg, not in an obvious boosterish way, not in a One-Great-City way; often in unexpected, complicated, troubled and troubling kinds of ways. Their work helps us to re-examine our past, question our present and face our future. And that is political art.

Thank you.
Carol Shields Winnipeg Book Award

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. It is named after the late Carol Shields, who showcased Winnipeg in her own writing. This award of $5,000 to the winning author is sponsored by the Winnipeg Arts Council with funding from the City of Winnipeg. The award is administered by the Association of Manitoba Book Publishers.

This year’s recipient was:

The Break
by Katherena Vermette
published by House of Anansi Press

Readers will instantly recognize Winnipeg and the North End in the place names and in the residents’ lives. Through its depiction of the multitude of characters surrounding an act of violence in the North End, the novel examines, celebrates and brings to life the city and its Indigenous community.
Shortlisted Titles included:

Aqueduct: Colonialism, Resources, and the Histories We Remember
by Adele Perry
published by ARP Books
1919 is often recalled as the year of the Winnipeg General Strike, but it is also the year that water from Shoal Lake first flowed in Winnipeg taps. Drawing from a rich archive of historical sources, this timely book throws a critical and necessary eye on the cultural, social, political, and legal mechanisms that allowed the rapidly growing city of Winnipeg to obtain its water supply, and the devastating impact on the local Anishinaabe community.

The Bootlegger’s Confession: A Sam Klein Mystery
by Allan Levine
published by Ravenstone, an imprint of Turnstone Press
Allan Levine provides a unique perspective of Winnipeg’s past. Unlike traditional accounts of history, Levine’s historical fiction brings to life aspects of the city that are often overlooked and is peppered with local references to real places that still exist.

The Shadow Over Portage and Main Weird Fictions
edited by Keith Cadieux and Dustin Geeraert
published by Enfield and Wizenty, an imprint of Great Plains Publications
This anthology features writers who have all lived in Winnipeg for a time and been inspired, horrified, changed by that experience. The stories here capture a tone of history, dread, violence, weirdness and sometimes even whimsy; a tone that only Winnipeg exudes.

Write-ups describing the books’ Winnipeg connections have been edited from supplied information and/or provided by the jurors.

JURORS
Anna Leventhal
Steve Locke
Kristen Pauch-Nolin
In Memoriam

REMEMBERING
LAIRD RANKIN

The Winnipeg Arts Council was devastated to learn about Laird Rankin’s sudden passing on June 19. Laird joined the WAC Board in 2006, and his special and deep connection to the Winnipeg Arts Council prompted the organization to bestow upon him the title of Chair Emeritus in May 2016.

Laird made many visits to City Hall to address the Standing Committee and the Executive Policy Committee on both the budget and the corporate plan, and to meet with individual Councillors on behalf of the Winnipeg Arts Council. He also represented the Winnipeg Arts Council at countless public art openings and other events, and presented the Carol Shields Winnipeg Book Award at the annual Manitoba Book Awards for as long as anyone has been keeping track.

Between 2006 and 2017, Laird missed a total of three Board meetings. He sent regrets once in 2007 and once in 2008, and then his attendance record was perfect until February 2016, when his family sent him to New York for his birthday so he could attend the Metropolitan Opera.

The staff and Board felt an uncommon affinity and bond with Laird. He was a staunch defender of the arts in all its forms. His easy banter and shrewd observations showed his genuine interest and support of the Winnipeg arts community. When Laird would inevitably arrive early for a Board meeting or public art opening, the staff were thrilled, because it meant that we each could have a moment with him to exchange thoughts on recent arts events, local news or travels (both his and ours). Laird was smart, witty, and accomplished in so many areas, and we are deeply grateful for his time with us. His eloquent words, grace, and sense of humour will be remembered. We extend our deepest sympathies to his sons, Matthew and Scott, and all of his family. He will be greatly missed.
The Winnipeg Arts Council is deeply saddened by the passing of Andrew Wilhelm-Boyles and we extend our heartfelt sympathies to his family. Andrew was Director of the Winnipeg Arts Council between 2002 and 2005, a pivotal time of change for the organization when it moved from an advisory committee to a fully incorporated arts agency. His leadership was critical to the formation of the Winnipeg Arts Council Inc. in 2002 and to the development of the Public Art Policy. Andrew established a municipal funding model for the arts that is still current. With his many accomplishments and adventures in the arts in Canada and internationally we were honoured that Winnipeg was one of Andrew’s chosen cities. He will always be remembered for his important contribution.

Winnipeg suffered another loss in 2017 with the sudden passing of beloved artist Bernie Miller. We are fortunate to have his work in Winnipeg’s Public Art Collection. With Light Through, he reflected on the importance of bridges in our river city by integrating photographs into the design of the Disraeli Active Transportation Bridge.

Bernie’s work has been exhibited throughout Canada and the USA, France, Italy, Sweden, Austria, Poland and Germany. Bernie has been commissioned to create major public artworks in Toronto, Vancouver, Edmonton and Winnipeg. He served on the board of the Plug In Institute of Contemporary Art for nine years, and played a crucial role in developing the institute’s current space adjacent to the Winnipeg Art Gallery.

The Winnipeg Arts Council will continue working with Bernie’s collaborator Noam Gonick to realize their shared vision for Bloody Saturday, a major new work to be installed across from City Hall in homage to the Winnipeg General Strike. We extend our deepest sympathies to his partner Jeanne Randolph, his son Jones Randolph Miller and all of his family.
Thanks

The Winnipeg Arts Council is grateful to Mayor Brian Bowman and to each member of City Council for their commitment to, and investment in, the arts in Winnipeg. The Standing Policy Committee on Protection, Community Services and Parks receives our submissions with great interest and support. Thank you to the City Clerk’s Office, the offices of the CAO and COO, and all the City officials who assist Winnipeg Arts Council programs and initiatives.

As volunteers devoted to Winnipeg’s arts and artists, the entire Board of Directors of the Winnipeg Arts Council generously guides the organization to a secure future. The valuable work of all board committees, including the Public Art Committee, is greatly appreciated.

The Winnipeg Arts Council Awards are generously sponsored by RBC, Investors Group Ltd. and Manitoba Liquor & Lotteries.

Mass Appeal was a success due to the efforts of several people, not the least of whom were Music Directors Ben Campbell, Todd Martin, Patti Kusterok, Kate Ferris and Stephen Kiz.

We are grateful to Shannon Kellner at Via Rail; Marilyn Firth at St. Norbert Farmers’ Market; Kristin Pauls at The Forks; Karen Glennie and Todd Miclash at the Manitoba Legislature; and Derek Manaigre at the Exchange District BIZ. Technical support was provided by Audioworks Production Services. We would also like to thank the Winnipeg Folk Festival, the Winnipeg Symphony Orchestra and the Winnipeg Philharmonic Choir Manitoba for donating prizes to our musicians and singers.

The Public Art staff works closely with City of Winnipeg staff on procedures to implement the Policy and Program. We appreciate the assistance of the Planning Executive Advisory Committee and all our colleagues who are critical in the development, installation and ongoing care of the City’s Public Art Collection. We are especially grateful to the Planning, Property and Development Department, our primary liaison.

We thank all our external partners and community members who are essential in the creation of meaningful public artworks. We would especially like to recognize the Old St. Vital BIZ, who partnered with us and contributed funds to the St. Anne’s/St. Mary’s Junction Project.

The Winnipeg Arts Council is fortunate to receive, from time to time, assistance from companies who have donated goods and services towards public art projects. This year, we are especially grateful to Don Lagimodiere and R.D. Sales, who partnered with us on the Kildonan Park Pond Lighting Project and who provided
artists with invaluable assistance and advice. Thanks also to Tim Hortons on Marion Street for providing coffee and hot chocolate for our special public art bus tour on two wintry nights in February, and to all the organizations who donated prizes for the tour participants: Prairie Theatre Exchange, Manito Ahbee Festival, Winnipeg Film Group, Winnipeg Comedy Festival and Across The Board. We were so fortunate to have sponsorship from Thompson Dorfman Sweatman LLP, who provided resources to allow us to offer not just one, but two, winter bus tours this year.

And most of all, thanks to the artists who make our work possible and our city infinitely more dynamic.
This 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. Collectives or unincorporated groups may be eligible provided that they meet the special criteria outlined in the guidelines. The program is designed to provide partial support to a broad range of activities and artforms, reflecting different cultural traditions and art practices. A Project Grant must be applied to a specific project—with potential for artistic merit and community impact—planned to take place within the 18 months following the notification date. This program is not open to recipients of the Winnipeg Arts Council’s multi-year grants programs. The maximum grant available under this program is $10,000.

Aboriginal Peoples Television Network
To support Aboriginal Day Live, Canada’s largest event in recognition of National Aboriginal Day, bringing Canadians together in celebration of Aboriginal peoples’ unparalleled contribution to Canada.

Arts AccessAbility Network Manitoba
To support production of a showcase of disability art and professional artists with disabilities and explaining their work, and the barriers they face while performing and exhibiting their work in multimedia setting.

Canzona
To support Canzona’s 2017-18 concert season: Two concerts featuring Baroque choral music, staged by professional Winnipeg choristers, soloists and orchestra.

Company Link
To commission choreographer Zorya Arrow to create a new site-specific dance theatre work for three performers.

First Fridays in the Exchange
To support Art Talk/Art Walk, a series of informal, moderated lectures or interviews by local artists and art professionals, followed by a tour of Exchange area galleries and studios.

Manito Ahbee Festival
To support the Manito Ahbee Youth Education Program.

Manitoba Music
To support the Manitoba Live series, a series of regular live music events that presents new artists and new artistic projects in Winnipeg’s thriving live music scene.

Manitoba Underground Opera
To support Manitoba Underground Opera’s 2017 season: three operas in renowned Winnipeg locations, presented in new ways to engage audiences to challenge their perception of opera.

Moving Target Theatre Company
To support production of the world premiere of Deserter by Daniel Thau-Eleff.
One Trunk Theatre
To support the continued development and production of Red Earth, a new theatre performance about the colonization of Mars.

Polycoro Chamber Choir
To support three concerts featuring music ranging from the Renaissance to new works by Manitoban composers, and including a multimedia presentation of Joby Talbot’s acclaimed Path of Miracles in collaboration with Winnipeg film maker-projectionist Deco Dawson.

Rose and Max Rady Jewish Community Centre
To support a music series for adults called Music ‘N’ Mavens during winter daytime hours, from January 23 to March 22, 2018 at the Rady JCC.

Storefront Manitoba: Centre for Architecture, Design and Planning
To support Cool Gardens, a public exhibition of contemporary landscape art installations in downtown Winnipeg.

Synonym Art Consultation
To support The Star Blanket Project: Landmarks, an Indigenous community mural-making project and contemporary art exhibition as part of Synonym Art Consultation’s mural and culture festival, Wall-to-Wall.

Theatre by the River
To support the production of Tender Napalm by Philip Ridley.

Weather Parade Dance Theatre
To support creative development for A Small Idea: a new dance theatre work involving four adults and four youth under 12 years old.

Winnipeg Classical Guitar Society
To support the Winnipeg Classical Guitar Society’s 2017–18 concert season: ten concerts featuring international and local performers.

Women’s Musical Club of Winnipeg
To support the 7th McEllan Competition for Solo Performance with the Winnipeg Symphony Orchestra, enhancing the careers of young Manitoban classical musicians.

Young Lungs Dance Exchange
To support The Research Series, a quarterly series of contemporary dance research-based showings, talks, workshops, independent publication and community events.
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. 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 usually will be awarded only for projects taking place outside of North America.

Isadora by Kathleen Hiley. Photo by Mark Dela Cruz.
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 in all artistic disciplines. The Individual Artist Grant Program is intended to support the creation of new work in any art form, or the development, production, curation or exhibition of works of art by Winnipeg artists.

Two types of grants are available, depending on an artist’s level of accomplishment and experience in the discipline of the proposed project: the “A” grant, up to $5,000; and the “B” grant, up to $2,000.

Susan Abbott $2,000
Gabriela Agüero $5,000
Karen Asher $5,000
Sharon Bajer $5,000
Jonathan Ball $5,000
Sonya Ballantyne $2,000
David Bergen $5,000
Jonathan Bland $5,000
Wren Brian $2,000
Erin Brown $2,000
Rick Chafe $5,000
Angela Chalmers $2,000
Evin Collis $2,000
Carrie Costello $1,750
Katrina Craig $2,000
Leah Decter $5,000
Niamh Dooley $2,000
David Elias $5,000
Alexandra Elliott $5,000
Sarah Epp $2,000
Cliff Eyland $5,000
Susan Gerson $2,000
Susan Gibson $2,000
Toby Gillies $2,000
Margaret Glavina $2,000
Susan Gordon $5,000
Trevor Graumann $2,000
Ufuk Gueray $5,000
James Hiscott $5,000
Simon Hughes $5,000
Brian Hunter $2,000
Kristian Jordan $2,000
Greg Leskiw $5,000
Cleo Pearl Leslie $2,000
Janine-Annette Littmann $2,000
Craig Love $5,000
Greg MacPherson $5,000
Nicole Mehta $2,000
Erica Menditzki $5,000
Garry Thomas Morse $5,000
Lasha Mowchun $2,000
Heidi Ouellette $5,000
Leigh Anne Parry $2,000
John Patterson $2,000
Matthew Patton $5,000
Bev Pike $5,000
Lara Rae $2,000
Reza Rezai $2,000
Cherissa Richards $1,750
Kae Sasaki $4,000
Brenda Sciberras $5,000
James Scoles $3,800
David Raphael Scott $5,000
Joanne Soldier $5,000
Katharina Stieffenhofer
Danielle Sturk $5,000
Rachael Thorleifson $2,000
Mia van Leeuwen $5,000
Tyler White $2,000
John Wiens $5,000
Aaron Zeghers $5,000
Three-year Operating Grants and two-year Program Support Grants make contributions to the operations of established arts organizations that have a continuing presence in Winnipeg throughout the year or seasonally, and that have a track record of high-quality programming or services. Multi-year grants support a range of activities and art forms, reflecting different cultural traditions and art practices. Organizations receiving support are expected to advance the development of their art forms, to participate in the development of local artists, to maintain public support, and to practice strict management and financial controls.

Organizations are invited to apply to either the two-year or three-year program depending on a variety of factors, including budget size, scope of programming and number of staff. All organizations receiving multi-year grants must have a history of consistent programming/presentation and public support, and must provide regular reporting to ensure that they continue to meet the objectives of the program. In 2017, one new organization was awarded two-year support, and two organizations withdrew from the program.

<table>
<thead>
<tr>
<th>OPERATING (THREE-YEAR) GRANTS:</th>
</tr>
</thead>
<tbody>
<tr>
<td>aceart Inc.</td>
</tr>
<tr>
<td>Arts Manitoba Publications</td>
</tr>
<tr>
<td>Le Cercle Molière</td>
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<tr>
<td>Festival du Voyageur</td>
</tr>
<tr>
<td>Folk Arts Council of Winnipeg</td>
</tr>
<tr>
<td>Freeze Frame: Storyline FX</td>
</tr>
<tr>
<td>Gas Station Arts Centre</td>
</tr>
<tr>
<td>Jazz Winnipeg</td>
</tr>
<tr>
<td>Manitoba Chamber Orchestra</td>
</tr>
<tr>
<td>Manitoba Conservatory of Music &amp; Arts</td>
</tr>
<tr>
<td>Manitoba Opera Association</td>
</tr>
<tr>
<td>Manitoba Printmakers Association</td>
</tr>
<tr>
<td>Manitoba Theatre for Young People</td>
</tr>
<tr>
<td>Mentoring Artists for Women’s Art</td>
</tr>
<tr>
<td>National Screen Institute – Canada</td>
</tr>
<tr>
<td>PLATFORM: centre for photographic + digital arts</td>
</tr>
<tr>
<td>Plug In Institute of Contemporary Art</td>
</tr>
<tr>
<td>Prairie Fire Press</td>
</tr>
<tr>
<td>Prairie Theatre Exchange</td>
</tr>
<tr>
<td>Rainbow Stage</td>
</tr>
<tr>
<td>Royal Manitoba Theatre Centre</td>
</tr>
<tr>
<td>Royal Winnipeg Ballet</td>
</tr>
<tr>
<td>Sarasvàti Dramatic Theatre</td>
</tr>
<tr>
<td>Productions and Repertory</td>
</tr>
<tr>
<td>School of Contemporary Dancers</td>
</tr>
<tr>
<td>Shakespeare in the Ruins</td>
</tr>
<tr>
<td>Theatre Projects Manitoba</td>
</tr>
<tr>
<td>Urban Shaman: Contemporary Aboriginal Art</td>
</tr>
<tr>
<td>Video Pool Media Arts Centre</td>
</tr>
<tr>
<td>West End Cultural Centre</td>
</tr>
<tr>
<td>Winnipeg Art Gallery</td>
</tr>
<tr>
<td>Winnipeg Centennial Folk Festival</td>
</tr>
</tbody>
</table>
**PROGRAMMING SUPPORT (TWO-YEAR) GRANTS:**

<table>
<thead>
<tr>
<th>Organization</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agassiz Music Incorporated</td>
<td>$8,800</td>
</tr>
<tr>
<td>Association of Manitoba</td>
<td>$10,925</td>
</tr>
<tr>
<td>Book Publishers</td>
<td></td>
</tr>
<tr>
<td>Camerata Nova</td>
<td>$15,000</td>
</tr>
<tr>
<td>Contemporary Verse 2</td>
<td>$6,600</td>
</tr>
<tr>
<td>Dry Cold Productions</td>
<td>$11,000</td>
</tr>
<tr>
<td>Gearshifting Performance Works</td>
<td>$11,000</td>
</tr>
<tr>
<td>Gilbert &amp; Sullivan Society of Winnipeg</td>
<td>$6,325</td>
</tr>
<tr>
<td>GroundSwell</td>
<td>$15,000</td>
</tr>
<tr>
<td>The Little Opera Company</td>
<td>$7,590</td>
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<tr>
<td>La Maison des artistes visuels francophones</td>
<td>$11,880</td>
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<tr>
<td>Manitoba Association of Playwrights</td>
<td>$22,200</td>
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<tr>
<td>Manitoba Choral Association</td>
<td>$14,950</td>
</tr>
<tr>
<td>Manitoba Craft Council</td>
<td>$10,000</td>
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<tr>
<td>Manitoba Writers’ Guild</td>
<td>$17,000</td>
</tr>
<tr>
<td>NAfro Dance Productions</td>
<td>$15,000</td>
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<tr>
<td>Rosamunde Summer Music Academy</td>
<td>$10,000</td>
</tr>
<tr>
<td>send + receive: a festival of sound</td>
<td>$10,800</td>
</tr>
<tr>
<td>Virtuosi Concerts</td>
<td>$8,800</td>
</tr>
<tr>
<td>Winnipeg Gay and Lesbian Film Society</td>
<td>$6,600</td>
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<tr>
<td>Winnipeg Music Festival</td>
<td>$12,075</td>
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<tr>
<td>Winnipeg Philharmonic Choir</td>
<td>$8,050</td>
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<tr>
<td>The Winnipeg Singers</td>
<td>$15,000</td>
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<tr>
<td>Winnipeg Youth Orchestras</td>
<td>$5,750</td>
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<tr>
<td>WNDX</td>
<td>$11,100</td>
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</tbody>
</table>

*Crowd at the Winnipeg Folk Festival. Photo by Ben Dartnell.*

INDEPENDENT AUDITORS' REPORT

To the Directors of
Winnipeg Arts Council Inc.

We have audited the accompanying financial statements of Winnipeg Arts Council Inc., which comprise the statement of financial position as at December 31, 2017 and the statements of operations and changes in net assets and cash flows for the year then ended, 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, 2017 and the results of its operations and its cash flows for the year then ended in accordance with Canadian accounting standards for not-for-profit organizations.

Winnipeg, Canada
February 26, 2018
Statements of Operations and Changes in Net Assets

Year Ended December 31

REVENUES

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>City of Winnipeg</td>
<td>$4,645,319</td>
<td>$4,645,319</td>
</tr>
<tr>
<td>Arts Development</td>
<td>23,699</td>
<td>39,383</td>
</tr>
<tr>
<td>Other income</td>
<td>1,876</td>
<td>10,328</td>
</tr>
<tr>
<td>Interest income</td>
<td>19,210</td>
<td>17,427</td>
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</table>

Total Revenues 4,690,104 4,712,457

EXPENSES

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Program expenses (Page 10)</td>
<td>4,087,679</td>
<td>4,098,852</td>
</tr>
<tr>
<td>Administrative expenses (Page 10)</td>
<td>498,555</td>
<td>534,226</td>
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</table>

Total Expenses 4,586,234 4,633,078

Other Projects

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Art revenues (Note 5)</td>
<td>924,142</td>
<td>560,722</td>
</tr>
<tr>
<td>Public Art expenses (Page 10)</td>
<td>(924,142)</td>
<td>(560,722)</td>
</tr>
</tbody>
</table>

Excess of Revenues over Expenses before Amortization 103,870 79,379

Amortization (7,944) (13,963)

Excess of Revenues over Expenses after Amortization $95,926 $65,416

Invested in Internally

<table>
<thead>
<tr>
<th></th>
<th>Unrestricted</th>
<th>Invested in Capital Assets</th>
<th>Internally Restricted</th>
<th>Total</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets, beginning of year</td>
<td>$130,319</td>
<td>$10,566</td>
<td>$227,294</td>
<td>$368,179</td>
<td>$342,763</td>
</tr>
<tr>
<td>Excess of Revenues over expenses</td>
<td>103,870</td>
<td>(7,944)</td>
<td>-</td>
<td>95,926</td>
<td>65,416</td>
</tr>
<tr>
<td>Transfer (Note 6)</td>
<td>(10,000)</td>
<td>-</td>
<td>-</td>
<td>(10,000)</td>
<td>(40,000)</td>
</tr>
<tr>
<td>Net assets, end of year</td>
<td>$224,189</td>
<td>$2,622</td>
<td>$227,294</td>
<td>$454,105</td>
<td>$368,179</td>
</tr>
</tbody>
</table>

See accompanying notes to the financial statements.
## Statements of Financial Position

December 31

### Assets

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash</td>
<td>$1,755,210</td>
<td>$739,656</td>
</tr>
<tr>
<td>Term deposits</td>
<td>$-</td>
<td>$900,000</td>
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<tr>
<td>Receivables</td>
<td>$74,892</td>
<td>$10,000</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>$-</td>
<td>$4,488</td>
</tr>
<tr>
<td>GST receivable</td>
<td>$10,853</td>
<td>$9,765</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$2,391</td>
<td>$2,338</td>
</tr>
<tr>
<td><strong>Equipment and leasehold improvements</strong> (Note 3)</td>
<td>$1,843,346</td>
<td>$1,666,247</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$1,845,968</td>
<td>$1,676,813</td>
</tr>
</tbody>
</table>

### Liabilities

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Current</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payables and accruals</td>
<td>$15,500</td>
<td>$15,500</td>
</tr>
<tr>
<td>Grant holdbacks (Note 4)</td>
<td>$265,061</td>
<td>$160,028</td>
</tr>
<tr>
<td>Deferred contributions (Note 5)</td>
<td>$1,111,302</td>
<td>$1,133,106</td>
</tr>
<tr>
<td><strong>Total Liabilities</strong></td>
<td>$1,391,863</td>
<td>$1,308,634</td>
</tr>
</tbody>
</table>

### Net Assets

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unrestricted (Note 7)</td>
<td>$224,189</td>
<td>$130,319</td>
</tr>
<tr>
<td>Invested in capital assets</td>
<td>$2,622</td>
<td>$10,566</td>
</tr>
<tr>
<td>Internally restricted (Note 7)</td>
<td>$227,294</td>
<td>$227,294</td>
</tr>
<tr>
<td><strong>Total Net Assets</strong></td>
<td>$454,105</td>
<td>$368,179</td>
</tr>
</tbody>
</table>

**Commitment (Note 8)**

Approved by the Board

---

See accompanying notes to the financial statements.
## Statement of Cash Flows

### Year Ended December 31, 2017

**Cash derived from (applied to):**

<table>
<thead>
<tr>
<th>Category</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Excess of revenues over expenses</td>
<td>$95,926</td>
<td>$65,416</td>
</tr>
<tr>
<td>Amortization</td>
<td>$7,944</td>
<td>$13,963</td>
</tr>
<tr>
<td></td>
<td>$103,870</td>
<td>$79,379</td>
</tr>
</tbody>
</table>

**Change in non-cash working capital**

<table>
<thead>
<tr>
<th>Category</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Receivables</td>
<td>$(64,892)</td>
<td>$6,951</td>
</tr>
<tr>
<td>Interest receivable</td>
<td>$4,488</td>
<td>$219</td>
</tr>
<tr>
<td>GST receivable</td>
<td>$(1,088)</td>
<td>$(4,101)</td>
</tr>
<tr>
<td>Prepaid expenses</td>
<td>$(53)</td>
<td>$2,181</td>
</tr>
<tr>
<td>Payables and accruals</td>
<td>$105,033</td>
<td>$56,987</td>
</tr>
<tr>
<td>Grant holdbacks</td>
<td>$(21,804)</td>
<td>$(64,322)</td>
</tr>
<tr>
<td>Deferred contributions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>$125,554</td>
<td>$86,294</td>
</tr>
</tbody>
</table>

**Investing**

<table>
<thead>
<tr>
<th>Category</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Redemption of term deposits</td>
<td>$900,000</td>
<td>$975,000</td>
</tr>
<tr>
<td>Purchase of term deposits</td>
<td>$(900,000)</td>
<td>$(40,000)</td>
</tr>
<tr>
<td>Transfer to Endowment Fund</td>
<td>$(10,000)</td>
<td>$35,000</td>
</tr>
<tr>
<td></td>
<td>$890,000</td>
<td>$35,000</td>
</tr>
</tbody>
</table>

**Net increase in cash**

<table>
<thead>
<tr>
<th>Category</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$1,015,554</td>
<td>$121,294</td>
</tr>
</tbody>
</table>

**Cash balance**

<table>
<thead>
<tr>
<th>Category</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beginning of year</td>
<td>$739,656</td>
<td>$618,362</td>
</tr>
<tr>
<td>End of year</td>
<td>$1,755,210</td>
<td>$739,656</td>
</tr>
</tbody>
</table>
1. NATURE OF OPERATIONS
Winnipeg Arts Council Inc. (the Organization) funds, supports, and champions 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
These financial statements are prepared in accordance with Canadian accounting standards for not-for-profit organizations. The significant accounting policies used are detailed 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:

<table>
<thead>
<tr>
<th>Equipment Type</th>
<th>Amortization Period</th>
<th>Amortization Method</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office equipment</td>
<td>5 years</td>
<td>Straight-line</td>
</tr>
<tr>
<td>Furniture and fixtures</td>
<td>10 years</td>
<td>Straight-line</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>3 years</td>
<td>Straight-line</td>
</tr>
</tbody>
</table>

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
The Organization recognizes its financial instruments when the Organization becomes party to the contractual provisions of the financial instrument. Financial instruments are initially recorded at fair value with subsequent reporting at amortized cost.

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

<table>
<thead>
<tr>
<th></th>
<th>Cost</th>
<th>Accumulated Amortization</th>
<th>2017 Net Book Value</th>
<th>2016 Net Book Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Office equipment</td>
<td>$6,574</td>
<td>$6,574</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Furniture &amp; fixtures</td>
<td>34,243</td>
<td>32,299</td>
<td>1,944</td>
<td>5,368</td>
</tr>
<tr>
<td>Leasehold improvements</td>
<td>104,258</td>
<td>104,258</td>
<td>-</td>
<td>4,407</td>
</tr>
<tr>
<td>Computer equipment</td>
<td>5,091</td>
<td>4,413</td>
<td>678</td>
<td>791</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$150,166</td>
<td>$147,544</td>
<td>$2,622</td>
<td>$10,566</td>
</tr>
</tbody>
</table>

4. 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:

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Youth WITH ART</td>
<td>$89,972</td>
<td>$71,976</td>
</tr>
<tr>
<td>Arts Development</td>
<td>52,258</td>
<td>27,432</td>
</tr>
<tr>
<td>Individual Artist grants</td>
<td>43,000</td>
<td>24,000</td>
</tr>
<tr>
<td>Multi-year grants</td>
<td>37,150</td>
<td>21,220</td>
</tr>
<tr>
<td>Indigenous Arts Leaders Fellowship</td>
<td>26,431</td>
<td></td>
</tr>
<tr>
<td>Project grants</td>
<td>16,250</td>
<td>13,900</td>
</tr>
<tr>
<td>Professional Development grants</td>
<td>-</td>
<td>1,500</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>$265,061</td>
<td>$160,028</td>
</tr>
</tbody>
</table>
5. 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 program is supported by a specified allocation from the City of Winnipeg with the occasional addition of grant funds and partnerships. Financial support to individual artists is awarded on the recommendations of juries selected by the Organization.

<table>
<thead>
<tr>
<th>Public Art Projects</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air Canada Park/Indigenous Artists Project</td>
<td>$339,525</td>
<td>$249,420</td>
</tr>
<tr>
<td>1919 Streetcar</td>
<td>$237,476</td>
<td>-</td>
</tr>
<tr>
<td>WITH ART: Community Arts Projects</td>
<td>$153,491</td>
<td>$181,625</td>
</tr>
<tr>
<td>South Sherbrook/Cornish Library</td>
<td>$131,263</td>
<td>$137,863</td>
</tr>
<tr>
<td>Kildonan Park</td>
<td>$105,587</td>
<td>$174,748</td>
</tr>
<tr>
<td>Public Art Contingency</td>
<td>$73,410</td>
<td>$73,410</td>
</tr>
<tr>
<td>Broadway Light-based Sculptures</td>
<td>$53,360</td>
<td>$77,765</td>
</tr>
<tr>
<td>Old St. Vital BIZ/Intersection of St. Anne's &amp; St. Mary's</td>
<td>$9,144</td>
<td>$77,639</td>
</tr>
<tr>
<td>Windsor Park Library</td>
<td>$8,046</td>
<td>$73,096</td>
</tr>
<tr>
<td>Artist in Residence</td>
<td>-</td>
<td>$41,108</td>
</tr>
<tr>
<td>Norwood Grove BIZ</td>
<td>-</td>
<td>$39,000</td>
</tr>
<tr>
<td>Public Education and Outreach</td>
<td>-</td>
<td>$4,674</td>
</tr>
<tr>
<td>Community Engagement Program</td>
<td>-</td>
<td>$2,757</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Public Art Projects</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Air Canada Park/Indigenous Artists Project</td>
<td>$339,525</td>
<td>$249,420</td>
</tr>
<tr>
<td>1919 Streetcar</td>
<td>$237,476</td>
<td>-</td>
</tr>
<tr>
<td>WITH ART: Community Arts Projects</td>
<td>$153,491</td>
<td>$181,625</td>
</tr>
<tr>
<td>South Sherbrook/Cornish Library</td>
<td>$131,263</td>
<td>$137,863</td>
</tr>
<tr>
<td>Kildonan Park</td>
<td>$105,587</td>
<td>$174,748</td>
</tr>
<tr>
<td>Public Art Contingency</td>
<td>$73,410</td>
<td>$73,410</td>
</tr>
<tr>
<td>Broadway Light-based Sculptures</td>
<td>$53,360</td>
<td>$77,765</td>
</tr>
<tr>
<td>Old St. Vital BIZ/Intersection of St. Anne's &amp; St. Mary's</td>
<td>$9,144</td>
<td>$77,639</td>
</tr>
<tr>
<td>Windsor Park Library</td>
<td>$8,046</td>
<td>$73,096</td>
</tr>
<tr>
<td>Artist in Residence</td>
<td>-</td>
<td>$41,108</td>
</tr>
<tr>
<td>Norwood Grove BIZ</td>
<td>-</td>
<td>$39,000</td>
</tr>
<tr>
<td>Public Education and Outreach</td>
<td>-</td>
<td>$4,674</td>
</tr>
<tr>
<td>Community Engagement Program</td>
<td>-</td>
<td>$2,757</td>
</tr>
</tbody>
</table>

$1,111,302 $1,133,106
6. TRANSFER
During the year, the Board of Directors approved a transfer of $10,000 (2016 - $40,000) from unrestricted net assets as a contribution to the Endowment Fund held at the Winnipeg Foundation, in memory of Laird Rankin, Chair Emeritus.

7. NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash flow assistance</td>
<td>$100,000</td>
<td>$100,000</td>
</tr>
<tr>
<td>Internally restricted net assets</td>
<td>$127,294</td>
<td>$127,294</td>
</tr>
<tr>
<td></td>
<td>$227,294</td>
<td>$227,294</td>
</tr>
</tbody>
</table>

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 internally restricted net assets is available for the development of new programs at the discretion of the Board of Directors and to finance future projects to engage the overall community in support of the arts in the City of Winnipeg.

UNRESTRICTED NET ASSETS
The Organization considers its capital to be the balance maintained in its unrestricted net assets. Capital is utilized under the direction of the Board of Directors. The primary objective of the Organization is to invest its capital in a manner that will allow it to continue as a going concern.

8. COMMITMENT
The Organization entered into a new lease agreement for office space, which expires on June 30, 2022. The Organization’s annual minimum lease payments over the next five years are as follows:

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2019</th>
<th>2020</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$29,254</td>
<td>$30,131</td>
<td>$31,035</td>
</tr>
<tr>
<td>2021</td>
<td>$31,966</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2022</td>
<td>$16,219</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

10. 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, 2017, the Organization’s cumulative contributions to the Endowment Fund totalled $85,000 (2016 - $75,000) with a cumulative matching grant contribution of $30,001 (2016 - $27,340) from The Winnipeg Foundation. The market value of the Endowment Fund at December 31, 2017 is $157,365 (2016 - $131,691).
## Statements of Expenses

### Year Ended December 31

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Program Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multi-year grants</td>
<td>$3,415,640</td>
<td>$3,418,140</td>
</tr>
<tr>
<td>Individual artist grants</td>
<td>$218,300</td>
<td>$219,550</td>
</tr>
<tr>
<td>Project grants</td>
<td>$168,000</td>
<td>$173,000</td>
</tr>
<tr>
<td>Arts Development</td>
<td>$160,000</td>
<td>$160,000</td>
</tr>
<tr>
<td>Youth WITH ART grants</td>
<td>$60,000</td>
<td>$60,000</td>
</tr>
<tr>
<td>Professional development grants</td>
<td>$37,300</td>
<td>$44,750</td>
</tr>
<tr>
<td>Jury honoraria and expenses</td>
<td>$12,252</td>
<td>$15,310</td>
</tr>
<tr>
<td>Poet Laureate</td>
<td>$7,296</td>
<td>-</td>
</tr>
<tr>
<td>Carol Shields Winnipeg Book Award</td>
<td>$6,750</td>
<td>$6,250</td>
</tr>
<tr>
<td>Translation services</td>
<td>$2,141</td>
<td>$1,852</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$4,087,679</strong></td>
<td><strong>$4,098,852</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Administrative Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Board and committee meetings</td>
<td>$7,040</td>
<td>$6,908</td>
</tr>
<tr>
<td>Hospitality and promotion</td>
<td>$5,074</td>
<td>$5,542</td>
</tr>
<tr>
<td>Professional and consultant fees</td>
<td>$12,064</td>
<td>$26,266</td>
</tr>
<tr>
<td>Professional development, membership and conferences</td>
<td>$5,495</td>
<td>$9,286</td>
</tr>
<tr>
<td>Rent and utilities</td>
<td>$53,685</td>
<td>$51,695</td>
</tr>
<tr>
<td>Salaries and benefits</td>
<td>$372,838</td>
<td>$394,254</td>
</tr>
<tr>
<td>Supplies and other office expenses</td>
<td>$36,487</td>
<td>$35,059</td>
</tr>
<tr>
<td>Telecommunications</td>
<td>$5,872</td>
<td>$5,216</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$498,555</strong></td>
<td><strong>$534,226</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Public Art Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Administration</td>
<td>$75,000</td>
<td>$75,000</td>
</tr>
<tr>
<td>Artists proposal expenses</td>
<td>$60,866</td>
<td>$53,615</td>
</tr>
<tr>
<td>Commission fees</td>
<td>$606,859</td>
<td>$288,626</td>
</tr>
<tr>
<td>Consultation</td>
<td>$107,628</td>
<td>$46,130</td>
</tr>
<tr>
<td>Jury honoraria and expenses</td>
<td>$13,646</td>
<td>$10,298</td>
</tr>
<tr>
<td>Public education</td>
<td>$56,333</td>
<td>$37,548</td>
</tr>
<tr>
<td>Research, planning and marketing</td>
<td>$3,810</td>
<td>$49,505</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$924,142</strong></td>
<td><strong>$560,722</strong></td>
</tr>
</tbody>
</table>
Mandate, Mission, Vision, Values & Strategic Themes

Mandate
The Winnipeg Arts Council Inc. is an independent not-for-profit corporation, created and mandated by the City to carry out the objects stipulated in its Articles of Incorporation by undertaking the following responsibilities:

• 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 Standing Policy Committee on Protection, Community Services and Parks 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
• presenting to the City an annual report and an audited financial statement
• developing and maintaining a co-operative relationship with all City departments and staff working in cultural areas
• managing and administering the City’s Public Art Policy and Program

Mission
The Winnipeg Arts Council funds, supports, and champions 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

Strategic Themes
• Encourage a thriving community of Winnipeg artists and arts organizations
• Create accessible routes to the arts for everyone
• Enhance community livability and vibrancy through art
• Identify the central role played by the arts and artistic expression in every aspect of Winnipeg life
• Develop new investment and support for the arts through innovative partnerships and collaborations
Staff, Board & Assessors

Carol A. Phillips
Executive Director

tamara rae biebrich
Artist Projects Manager

Tanya Christensen
Office Manager & Financial Administrator

Trish Cooper
Communications Coordinator

Katherine Dzbik
Administrative Assistant

Alexis Kinloch
Public Art Projects Coordinator

Dominic Lloyd
Programs & Arts Development Manager

Tricia Wasney
Manager – Public Art (until December 31)

CONSULTANTS
Jackie Hogue
Strategic Planning Contract Consultant

Carolyn Sirett
Conservation Contract Consultant

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Marlene Stern
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ASSESSORS
Applications to the Winnipeg Arts Council 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 and diversity represented by the applicants.

Grant Programs
Jaimz Asmundson
Ian August
Will Bonness
Alison Calder
Yvette Cenerini
Charlene Diehl
Pablo Felices-Luna
Donna Fletcher
hannah godfrey
Ufuk Gueray
Reid Harrison
Brent Johnson
Ben MacPhee-Sigurdson
Erika MacPherson
Mary Lou McGurran
Gerry Morita (Edmonton, AB)
Derek Morphy
Dominique Rey
Charlene Van
Buekenhout
Leanne Zacharias (Brandon, MB)

Winnipeg Arts Council Awards
Holly Harris
Simon Hughes
Andrew McLaren
Geneviève Pelletier

Poet Laureate
Clarise Foster
Catherine Hunter
Maurice Mierau
Katherena Vermette

Public Art Assessors
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Brad Besyk
Marsha Christiuk
Jesse Crowder
Colleen Cutschall
Shawna Dempsey
Ray Fenwick
Rick Haldane-Wilsone
Jason Hooper
Tom Janzen
Kenneth Lavallee
Michelle Lavallee
Niki Little
Divya Mehta
Betty Pary
Bill Pechet
Darren Pell
Paul Robles
Gurpreet Sehra
Wendy Simonson
Jennifer Smith
Adrian Stimson
Kaoru Ryan Suzuki
Dave Thomas
Lexi van Dyck
Liz Wreford

INSIDE COVER IMAGE:
Mass Appeal Violins.
Photo by Matt Duboff.