



**Conseil des Arts  
du Canada**

**Canada Council  
for the Arts**

## **ANNUAL REPORT ON RESULTS**

**Implementation of  
Section 41 of the  
*Official Languages Act*  
2010–2011**

**JUNE 2011**

# CANADA COUNCIL FOR THE ARTS

## ANNUAL REPORT ON RESULTS IMPLEMENTATION OF SECTION 41 OF THE OFFICIAL LANGUAGES ACT 2010-2011

### General information

Federal institution: Web site:	Canada Council for the Arts 350 Albert Street P.O. Box 1047 Ottawa, Ontario K1P 5V8  www.canadacouncil.ca
Minister responsible:	The Honourable James Moore Minister of Canadian Heritage and Official Languages
Senior official(s) responsible for implementation of section 41 of OLA (e.g., Assistant Deputy Minister or Official Languages Champion):	Robert Sirman Director and Chief Executive Officer  Denyse Jomphe Director, Human Resources Official Languages Champion
<b>General</b> mandate of federal institution (4 to 5 lines – This summary of the mandate will be published in the Annual Report on Official Languages tabled in Parliament):	The Canada Council for the Arts is a Crown corporation accountable to Parliament by way of the Department of Canadian Heritage. It was created by an Act of Parliament in 1957. Pursuant to the <i>Canada Council for the Arts Act</i> , its mandate is “to foster and promote the study and enjoyment of, and the production of works in, the arts.” In fulfilling its mandate, the Council supports, promotes and celebrates the work of professional Canadian artists and arts organizations and encourages excellence within a broad range of artistic disciplines in both official languages.
National coordinator responsible for implementation of section 41: Exact title: Telephone no.: E-mail:	Carole Boucher Acting Policy and Planning Coordinator Council Secretariat Canada Council for the Arts 350 Albert Street P.O. Box 1047 Ottawa, Ontario K1P 5V8  Telephone: 1-800-263-5588 or 613-566-4414, ext. 4223 E-mail: <a href="mailto:carole.boucher@canadacouncil.ca">carole.boucher@canadacouncil.ca</a>

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Regional coordinators (if any): Exact titles: Telephone nos.: E-mails:	The Council does not have regional offices and its activities do not require regional coordinators.
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## Summary of the main progress made by your institution in 2010–2011

The Canada Council for the Arts is a public arts funder that offers a wide range of support programs for professional Canadian artists and arts organizations. The Council supports the creation, production and dissemination of works of high artistic merit. It also presents a number of awards and promotes the arts in Canada.

The Council's basic strategic direction places professional artists and arts organizations at the core of its actions. In its strategic plan, *Moving Forward*, the Council confirmed its desire to enhance its leadership role in promoting equity as a critical priority in fulfilling Canada's artistic aspirations. The equity sectors currently targeted are official languages, Aboriginal arts, cultural diversity and arts and disability.

### **Support for artists and arts organizations**

In 2010–2011, Official Language Minority Community (OLMC) artists and arts organizations received more than \$8.7 million in grants from the Council (\$3.1 million to Francophone artists and organizations in OLMC and \$5.6 million to Anglophone artists and organizations in Quebec). The vast majority of this funding comes from the Council's theatre, writing and publishing, music, dance, visual arts, media arts and interdisciplinary arts program budgets. In total, Canada Council funded 341 OLMC artists and 271 OLMC organizations, including 114 artists under 35 years of age (of these, 47 were under 30).

In addition to grant programs, the Council has maintained a targeted fund of \$785,500 to support OLMC artists and arts organizations. In all, 79 OLMC artists and organizations were awarded a supplement or a grant from the targeted funding for carrying out their projects. The funding helped a number of arts organizations such as the Maison des artistes visuels francophones in Winnipeg, Productions DansEncorps in Moncton, the Salon du livre de la Péninsule acadienne, Théâtre français de Toronto, Studio 303 in Montreal (dance), the STO Union in Wakefield (theatre) and the Foreman Art Gallery of Bishop's University in Sherbrooke. Emerging artists—five Francophones and 13 Anglophones—also received support from the targeted fund.

### **Molson Prize awarded to an artist from French OLMC**

The Council administers several awards that it presents annually to Canadian artists. These awards include two \$50,000 Molson prizes presented to distinguished individuals (one in the arts and one in the social sciences and humanities). The Molson Prizes are intended to encourage Canadians who receive them to make continuing contributions to the country's cultural and intellectual life. This year, renowned Acadian artist Herménégilde Chiasson received one of the two prizes. This is the first time that the prize has been awarded to a Francophone OLMC artist.

### **A presence across Canada**

The Council maintains a continuous presence across Canada. Program officers travel regularly to attend events organized in OLMCs and to meet with artists and organizations. The Council also organizes several information sessions and workshops in the various regions in cooperation with organizations that are active in the community. French-speaking artists and organizations from OLMC that have received Council

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support come from 38 different municipalities across the country (outside of Quebec). Council support in the Anglophone community tends to be focused on Montreal and surrounding municipalities (94% of the grants), but artists and arts organizations in 18 other Quebec municipalities have also received grants.

## **Peer assessment**

Peer assessment committees review artists' and arts organizations' applications and base their decisions on the artistic merit of each application. Along with the financial support of the grant, the peer recognition of their work is an important source of national validation for artists working within minority communities.

Each year, the Council invites about 750 artists and cultural workers to participate in assessment committees. In 2010-11, 44 OLMC Francophone artists and 58 OLMC Anglophone artists sat on assessment committees. These artists represent 6.2% of the Francophone peers and 8.1% of the Anglophone peers. This representation is greater than the demographic weight of the OLMCs (3.2% respectively for both language groups). The strong representation of OLMC on the peer assessment committees has the benefit of providing committees with a diversity of perspectives and increasing the level of understanding of different art practices.

## **Promotion of linguistic duality**

The Translation Rights Fair, organized in January 2011, is a new initiative that enables the Council to play a proactive role in promoting linguistic duality in Canada. The Fair enables contacts to be established between Canadian Francophone and Anglophone publishers. Some 70 Canadian publishers from both official language communities met to exchange information on selling the rights to their works, as is done in a more general way at major international fairs. The specific goal of this Fair is to provide for exchanges between Canadian Francophone and Anglophone publishers that will ultimately lead to new options for Canadian readers in providing them with access to literary works from the country's other language group.

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## A. AWARENESS (In-house activities)

[Training, information, orientation, awareness, communication and other activities carried out **in-house** in order to educate employees and/or senior managers of the federal institution about linguistic duality and the priorities of OLMCs; senior manager performance contracts and recognition programs; consideration of the viewpoints of OLMCs in research, studies and investigations carried out in-house.]

<p><b>Activities carried out to achieve the expected result</b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b>Outputs</b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b>Progress made in achieving the expected result</b></p> <p><i>What has changed as a result of the activities carried out during the year? What resulted from these activities?</i></p>	<p><b>Expected result</b></p>
<p>Development of a new strategic plan for 2011–2016 called <i>Strengthening Connections</i> following much consultation with arts communities. A survey was sent to more than 14,000 arts stakeholders, including OLMCs.</p>	<p>Publication of a new strategic plan, <i>Strengthening Connections</i>, released in October 2010.</p>	<p>Equity is still a critical priority for the Council and is the third direction in the 2011–2016 strategic plan.</p> <p>The OLMCs were able to participate in the Council's new strategic direction survey and express their own needs clearly.</p>	<p><b>Creation of lasting changes to the federal institution's organizational culture; employees and managers are aware of and understand their responsibilities regarding section 41 of the <i>Official Languages Act</i> and OLMCs.</b></p>
<p>Implementation of the new strategic plan: renewal of the mandates of the internal working groups created during the last strategic exercise. The working groups identified strategies for implementing the <i>Strengthening Connections</i> strategic plan. One of the five groups focused on equity (third strategic direction). The group suggested a certain number of strategies—new or in continuity with the activities and initiatives of the last strategic exercise (2008-2011).</p>	<p>The working group on equity submitted its report in the fall of 2010. Its recommendations were integrated into the Council's Corporate Plan.</p>	<p>This group's work reaffirms the importance of equity as one of the Council's fundamental values and the importance of the integration of equity at all levels of the Council's structure and in all of its activities, programs and initiatives.</p>	
<p>Drafting a Corporate Plan that lists action strategies for implementing direction number 3 regarding equity.</p>	<p>The Corporate Plan has been drafted and Board of Directors approval is imminent.</p>	<p>Strategies identified for implementing direction number 3 regarding equity. The OLMCs are one of the groups targeted by the Council regarding equity.</p>	

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<p>Meetings of the Arts and Official Languages Committee regarding the implementation of Section 41.</p> <p>Under the direction of the Council Secretary and the Director, Strategic Initiatives, the working group focused its attention on OLMC funding, services provided by the Council and implementation of positive measures.</p> <p>The committee is made up of the Section 41 Coordinator, Section Heads, Program and Information Officers and the Equity Officer.</p>	<p>Three meetings held in 2010–2011.</p> <p>Renewing the mandates of committee members.</p>	<p>Examples of actions taken during working group meetings</p> <ul style="list-style-type: none"> <li>- Update of the working group's mandate</li> <li>- Review of the information on the targeted funding for OLMC artists and arts organizations</li> <li>- Review of the sample letters used for recipients of targeted funding</li> <li>- Update of the codes to be used for identifying OLMC applications in the Council database and distribution of a memo to all staff</li> </ul>	
<p>Meeting of officers responsible for targeted funds for OLMCs.</p>	<p>A meeting of disciplinary section officers to discuss targeted funds and their objectives, the guidelines and procedures to follow for awarding amounts, and discussion about the OLMCs' needs</p>	<p>The officers responsible for targeted funds for OLMC artists and arts organizations have a better understanding of the objectives of the funding and the procedures to follow to ensure strategic and equitable division of the amounts.</p>	
<p>In January 2011, Denyse Jomphe, Director of Human Resources, was named Official Languages Champion to replace Manon Dugal.</p>	<p>The Council benefits from the commitment of the Official Languages Champion.</p>	<p>The Official Languages Champion supports promotion of linguistic duality.</p>	
<p>Council information exchange on Section 41.</p>	<p>Distribution of information from the Department of Canadian Heritage (e.g., <i>Bulletin 41-42, Les Rendez-vous de la Francophonie</i>) and the OLMCs to Council senior management and employees.</p> <p>Distribution of national coordinators' meeting summaries to upper management by the national coordinator responsible for the implementation of Section 41.</p>	<p>Council senior management and employees are better informed about the OLMCs' activities and more aware of their needs.</p>	

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<p>Second year of the Council's research plan. The Research and Evaluation Section has established a multi-year plan that takes OLMC research into account.</p> <p>When relevant and according to the nature of the research project, the Office makes sure to obtain a sufficient sample of OLMC artists and arts organizations to ensure the validity of the study's findings regarding their situation.</p> <p>The Council can occasionally undertake OLMC research projects.</p>	<p>In 2010–2011, the Research and Evaluation Section ordered a study from researcher Anne Robineau of the Canadian Institute for Research on Linguistic Minorities on the working conditions of Canadian Francophone artists in OLMCs. A preliminary version of <i>Un regard actuel sur la situation des artistes dans la francophonie canadienne</i> will be presented in June 2011 at <i>Être artiste dans la francophonie canadienne : Forum sur les pratiques artistiques</i>, organized by the FCCF.</p>	<p>In addition to meeting an FCCF need for a document that can fuel shared thinking during the Forum, the study will enable the Council to be more familiar with the situation that OLMC artists face.</p> <p>Stronger collaboration between the Council and the FCCF</p>	
<p>Launch of a new voluntary self-identification form in 2011. The fruit of collaboration between the Equity Office and the Arts Services Unit, the voluntary self-identification form is for artists, but not for arts organizations. Three questions focus specifically on artists' language and their being part of an OLMC.</p>	<p>Addition of self-identification form to grant application forms for individuals</p>	<p>The Council will be able to more accurately identify the OLMC artists who submit applications to it. Before the new form was implemented, only the language in which a grant application was submitted was used as a criterion for identifying OLMC artists. A Canadian Francophone artist who used English in a grant application escaped any follow-up, did not appear in Council OLMC statistics and could not receive a supplement from the targeted funding.</p> <p>More accurate gathering of demographic data will improve monitoring of the impact on Council programs and policies, identifying poorly-served groups and developing outreach strategies.</p>	
<p>In 2010–2011, the Council implemented a mechanism in the CADAC centralized Web system (Canadian Arts Database/Données sur les arts du Canada) for identifying OLMC organizations. CADAC is a national database into which organizations that receive operating funds submit their financial data and statistics.</p>	<p>Implementation of a mechanism in the CADAC database for identifying OLMC organizations</p>	<p>This recent improvement will enable data on OLMC organizations to be obtained quickly. It will also enable comparison of one organization's situation with that of other similar organizations and quick identification of trends. The first reports will be for 2011. The arts sector will also be able to use unique data from CADAC.</p>	

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<p>Several Council employees are originally from OLMCs. Many of them hold positions, including management positions, in the Arts Disciplines Division.</p>	<p>Several Council staff members are from OLMCs.</p>	<p>The knowledge and experience that these employees possess enhances Council expertise on the OLMC issue. These employees share their expertise with other Council employees who have a better resultant understanding of the situation of OLMC artists and arts organizations.</p>
<p>Participation in the Office of the Commissioner of Official Languages 2010–2011 Report Card exercise.</p> <p>Several meetings with senior management, the Official Languages Champion and staff regarding the preparation of the Office of the Commissioner's review.</p>	<p>The Office of the Commissioner of Official Languages' annual report, in which the Report Cards are found, will be available in October 2011.</p>	<p>The exercise clarified some of the Council's obligations under the <i>Official Languages Act</i>.</p> <p>The preliminary report states that the Council received a favourable overall score, especially in the implementation of Section 41.</p>
<p>Distribution of the Office of the Commissioner of Official Languages' study entitled <i>Beyond Bilingual Meetings: Leadership Behaviours for Managers</i>, about the importance of managers' leadership in the implementation of the <i>Official Languages Act</i> in the workplace.</p>	<p>The Official Languages Champion distributed the report to Council senior management.</p>	<p>Managers were able to peruse the study's findings.</p>

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## B. CONSULTATIONS (Sharing of ideas and information with OLMCs)

[Activities (e.g. committees, discussions and meetings) through which the federal institution consults the OLMCs and interacts with them to identify their needs and priorities or to understand potential impacts on their development; activities (e.g. round tables and working groups) to explore possibilities for cooperation within the existing mandate of the federal institution or as part of developing a new program or new policy; participation in consultations with OLMCs coordinated by other government bodies; consultation of OLMCs by regional offices to determine their concerns and needs.]

<p><b><u>Activities carried out to achieve the expected result</u></b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b><u>Outputs</u></b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b><u>Progress made in achieving the expected result</u></b></p> <p><i>What has changed as a result of the activities carried out during the reporting year? What were the results of these activities?</i></p>	<p><b>Expected result</b></p>
<p>Regular consultations with OLMCs.</p> <p>The first bilateral meeting between Council upper management and disciplinary sections representatives and ELAN and its disciplinary representatives was held in May 2010.</p> <p>The FCCF requested that there be no TENDANCES meeting in 2010–2011 so that it could focus on organizing <i>Être artiste dans la francophonie canadienne : Forum sur les pratiques artistiques</i>, to be held in June 2011.</p> <p>Despite the cancellation of the bilateral TENDANCES meeting, there were many opportunities for consultation in 2010–2011.</p> <ul style="list-style-type: none"> <li>- The Council held several consultations on its <i>Strengthening Connections</i> strategic plan, which several OLMC representatives took part in preparing.</li> <li>- Participation of OLMC arts sector associations (FCCF, ELAN, AAAPNB, FRIC, RECF, ANIM, ATFC, AGAVF) at the Council's annual consultation meeting with national arts service organizations in December 2010</li> </ul>	<p>The first bilateral meeting between the Council and ELAN in May 2010 enabled both organizations to discuss and exchange views on issues specific to the Quebec Anglophone community.</p> <p>The many Council consultations allowed OLMCs to express their views and make their priorities known.</p>	<p>The Council and its staff have a better knowledge of the challenges specific to artistic practice and dissemination in the arts in OLMCs.</p> <p>OLMC priorities are passed on to Council representatives, who can integrate them into the development of Council programs and policies.</p>	<p><b>Creation of lasting relationships between the federal institution and OLMCs; federal institution and OLMCs understand each other's needs and mandates.</b></p>

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<ul style="list-style-type: none"> <li>- Canada Council for the Arts annual public meeting in Toronto in October 2010, to which Francophone artists and arts organizations were invited</li> <li>- See item on disciplinary consultations</li> </ul>			
<p>Disciplinary consultations: Several disciplinary sections held consultations of varying scale on different subjects. The consultations specifically targeted OLMCs or were intended for all stakeholders in one discipline—including OLMCs—that were duly invited to participate.</p>	<p>Examples of disciplinary consultations:</p> <ul style="list-style-type: none"> <li>- The Inter-Arts Office's meeting with Conseil culturel francaskois staff (Regina, May 2010)</li> <li>- The consultation on cultural infrastructure held in Iqaluit, Nunavut, by the Partnership and Networks Office in collaboration with Aboriginal Affairs and Northern Development Canada's Inuit Relations Secretariat and Canadian Heritage. At least three representatives from Francophone cultural organizations attended this meeting.</li> <li>- The Writing and Publishing Section's meeting with associations and its online consultation on reviewing how grants to book publishers are calculated</li> </ul>	<p>Disciplinary section employees have a better understanding of the disciplinary issues and the impact of the programs and policies on OLMCs.</p> <div style="background-color: #ADD8E6; padding: 5px; text-align: center;"> <p><b>ISSUE: STRENGTHENING CULTURAL AND ARTISTIC STRUCTURES</b></p> </div>	

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<p>Collaboration with the FCCF in awarding a contract to research the working conditions of Canadian Francophone artists: <i>Un regard actuel sur la situation des artistes dans la francophonie canadienne</i>.</p> <p>The proposal submitted by researcher Anne Robineau of the Canadian Institute for Research on Linguistic Minorities was accepted.</p> <p>The Council ensures that the research that it sponsors and funds meets its information requirements and, when possible, community needs.</p>	<p>Consultation with the FCCF in drafting the proposal, and FCCF participation on the consultant/ researcher selection committee</p>	<p>The Council looks proactively to gain a better knowledge and understanding of the working conditions of OLMC artists.</p>	
<p>Meetings with OLMC artists and arts organizations.</p> <p>Program officers, section heads and coordinators met with artists and arts organizations on their turf.</p> <p>The Council encourages its staff to travel to OLMCs and has a budget for this.</p>	<p>For example, Council representatives attended the following events (non-exhaustive list):</p> <ul style="list-style-type: none"> <li>- FCCF annual general meeting (Ottawa, June 2010)</li> <li>- Annual meeting and 20<sup>th</sup> anniversary of the AAAPNB (Tracadie–Sheila, June 2010)</li> <li>- Assemblée de la francophonie de l'Ontario press conference (Ottawa, June 2010)</li> <li>- Piggyback Fringe Festival (Wakefield, June 2010)</li> <li>- Asian Heritage Month National Symposium (Montreal, June 2010)</li> <li>- Ontario official languages symposium, AFO (Ottawa, October 2010)</li> <li>- Contact ontariois (Ottawa, January 2011)</li> <li>- Visual Arts Section meeting with the AGAVF in Winnipeg</li> </ul>	<p>The many opportunities for meetings with artists and representatives from OLMCs enables information to be exchanged on Council programs and helps to gain a better understanding of artistic practices in OLMCs.</p> <p>These meetings enable Council staff and representatives from OLMC arts sectors to forge ties with each other.</p> <p>The Council considers OLMC issues when it develops its programs and policies.</p>	

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## C. COMMUNICATIONS (Transmission of information to OLMCs)

[External communications activities to inform OLMCs about the activities, programs and policies of the federal institution and to promote the bilingual character of Canada; inclusion of OLMCs in all information and distribution lists; use of the federal institution's Web site to communicate with OLMCs.]

<p><b>Activities carried out to achieve the expected result</b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b>Outputs</b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b>Progress made in achieving the expected result</b></p> <p><i>What has changed as a result of the activities carried out during the reporting year? What were the results of these activities?</i></p>	<p><b>Expected result</b></p>
<p>Organization of information sessions and grant-writing workshops for OLMC professional artists and arts organizations.</p> <p>The Council looks for organizations in these communities to collaborate in the organization and promotion of the sessions.</p>	<p>In 2010–2011, the Council organized a fair number of information sessions and workshops in various regions of Canada. The sessions are bilingual or intended for one particular language group. In the following cities, the Council held information sessions or workshops specifically for OLMC artists:</p> <ul style="list-style-type: none"> <li>- Montreal, QC</li> <li>- Québec, QC (for the Anglophone community, collaboration with ELAN)</li> <li>- Ottawa, ON</li> <li>- Wakefield, QC</li> <li>- Calgary, AB</li> <li>- Winnipeg, MB</li> <li>- Tracadie–Sheila, NB (in collaboration with the AAAPNB)</li> </ul>	<p>Artists and arts organizations have a better knowledge of Council programs, understand the Council's mandate and obtain information to help them submit high-quality grant applications.</p> <p>In the feedback surveys, artists expressed their satisfaction with the information sessions. The Council took their comments into account in organizing future sessions.</p> <p>Collaboration between the Council and OLMC arts organizations is strengthened.</p>	<p><b>OLMC culture reflects a broad understanding of the federal institution's mandate; OLMCs receive up-to-date and relevant information about the federal institution's programs and services.</b></p>
<p>Using OLMC media.</p> <p>Press agents are hired to promote major Canada Council for the Arts awards such as the Governor General's Literary Awards, which fall under Council responsibility. They work with local OLMC media when artists</p>	<p>Articles on winners and Council activities are published in local media. Regional Radio-Canada stations interview winners and report on Council activities.</p>	<p>The targeted media approach in the case of award finalists and winners helps to make award-winning artists and writers better known.</p> <p><b>ISSUE: INCREASING ARTISTS' VISIBILITY AND INFLUENCE</b></p>	

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<p>from these communities are award finalists or winners.</p> <p>The Council collaborated with OLMC organizations to put together information sessions. Local media were used for promoting or reporting on activities.</p> <p>Electronic releases and invitations from the Council were systematically sent to media across Canada, including media that actively cover OLMCs that are included in the Communications Section's distribution lists.</p>		<p>Systematic distribution of Council releases to OLMC media increases understanding of the Council's role in these communities.</p>	
<p>Updated information on targeted funding to support OLMC artists and arts organizations on the Council's Web site.</p>	<p>Information on the Council's Web site is clearer and more accessible.</p>	<p>OLMC artists and arts organizations have better access to information and a better understanding of the mechanisms for allocating targeted funding.</p>	
<p>OLMC artists' and arts organizations' stories were posted on the Council Web site. The Council promotes the arts and artists in Canada.</p>	<p>Several profiles of OLMC artists and organizations are posted on the Council Web site. These include the Théâtre populaire d'Acadie, the Playwrights' Workshop Montréal, the Regroupement des éditeurs canadiens-français and the Montreal publisher Drawn &amp; Quarterly.</p>	<p>The Council helps to make the accomplishments of OLMC artists and arts organizations across Canada better known.</p> <p style="background-color: #ADD8E6; text-align: center;"><b>ISSUE: INCREASING ARTISTS' VISIBILITY AND INFLUENCE</b></p>	
<p>Designated officers in each disciplinary section to be responsible for information on targeted funding to support OLMC artists and arts organizations.</p>	<p>Artists can communicate directly with these designated officers to obtain information on targeted funding and on the Council's programs.</p>	<p>This service establishes better relations with OLMC artists and arts organizations. It is easier for them to obtain information.</p>	
<p>Promotion of the Translation Rights Fair: Production of videos of publishers who explain the advantages of literary translation in making authors known to all Canadians in both language groups and talk about the National Translation Program (see Part E for more information on the Fair).</p>	<p>Videos are posted on YouTube and the Council's Web site.</p>	<p>Promotion of linguistic duality: Better knowledge of the National Translation Program and better understanding of the importance of translating Canadian literary works into the other official language.</p>	

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## D. COORDINATION AND LIAISON (Does not include funding – Internal coordination and liaison with other government institutions)

[Coordination activities (research, studies, meetings, etc.) carried out by the federal institution itself along with other federal institutions or other orders of government; participation in activities organized by other federal institutions, other orders of government, etc.; participation of official languages champions, national and regional coordinators, and others in various government forums.]

<p><b>Activities carried out to achieve the expected result</b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b>Outputs</b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b>Progress made in achieving the expected result</b></p> <p><i>What has changed as a result of the activities carried out during the reporting year? What were the results of these activities?</i></p>	<p><b>Expected result</b></p>
<p>Following the temporary leave of the position holder, the position of Acting National coordinator responsible for implementation of section 41 of the <i>Official Languages Act</i> was filled.</p>	<p>The new incumbent began her duties in January 2011. She will hold this position until the return of the permanent position holder in January 2012.</p>	<p>A follow-up was conducted despite a prolonged period without a national coordinator. The Council delegated observers to a certain number of meetings and continued discussions with the associations regarding developmental activities (Forum, Art Summit).</p>	<p><b>Co-operation with multiple partners to enhance OLMC development and vitality and to share best practices.</b></p>
<p>Meeting of national coordinators responsible for implementation of Section 41 of the <i>Official Languages Act</i>.</p>	<p>Participation of the National coordinator or other Council delegates at three meetings (June 2010, October 2010, February 2011)</p>	<p>Collaboration with the Department of Canadian Heritage was strengthened, sharing of information was easier and each could contribute to the national dialogue.</p>	
<p>Council's participation in arts sector working groups, with the Francophone community.</p>	<p>Participation in publishing, music and songs and media arts working groups</p>	<p>These meetings enable discussion on the disciplinary issues of OLMCs and how support from federal institutions in the arts domain can help. They support collaboration between federal institutions and the communities.</p>	
<p>The Champion participated in a Champions network meeting in New Brunswick and a meeting organized by the Office of the Commissioner of Official Languages.</p>	<p>Participation in two meetings.</p>	<p>These meetings allowed information to be shared. The Champions from different institutions met each other.</p> <p>The Official Languages Champion better understands OLMC issues and can more easily fulfill her role within the organization.</p>	

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<p>Collaboration between the Council and the FCCF in organizing the first meeting of stakeholders in Canadian Francophonie dance.</p>	<p>First meeting in November 2010, at which Council representatives were present, including two Dance Section officers.</p>	<p>The key leaders of the Canadian Francophonie dance sector started a discussion on the issues specific to this discipline. The meeting helped bridge the gaps between the Francophonie dance sector, the FCCF and the Council.</p>	
<p><b>ISSUE: STRENGTHENING CULTURAL AND ARTISTIC STRUCTURES</b></p>			
<p>Meeting of the signatories of the <i>Agreement for the Development of Arts and Culture in Canadian Francophonie</i>.</p>	<p>Council's participation in a signatory meeting in Ottawa on February 2011.</p>	<p>Dialogue and collaboration between the federal agencies and departments of the arts sector are encouraged. This allows for a more consistent approach to promoting the sector.</p>	
<p>Discussion Group on Arts, Culture and Heritage with the English-Speaking Community of Quebec.</p>	<p>Council's participation in the discussion group, November 2010.</p>	<p>The Council has a better understanding of the issues and priorities of the Anglophone community of Quebec in terms of art, culture and heritage.</p>	

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## E. FUNDING AND PROGRAM DELIVERY

[Implementation of the federal institution's programs and delivery of its services; funding, alone or in cooperation with other federal institutions, of OLMC projects; inclusion of the needs of OLMCs in the delivery of the federal institution's programs and services.]

<p><b>Activities carried out to achieve the expected result</b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b>Outputs</b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b>Progress made in achieving the expected result</b></p> <p><i>What has changed as a result of the activities carried out during the reporting year? What were the results of these activities?</i></p>	<p><b>Expected result</b></p>
<p>Support for OLMC artists and arts organizations – number of applications and success rate.</p> <p>OLMC artists and organizations submitted applications to the Council's grant programs for the creation, production and distribution of works, for their professional development or for their development in music, theatre, dance, writing and publishing, media arts, visual arts and interdisciplinary arts.</p>	<p>In 2010-2011, the Council received 159 grant applications from Canadian Francophonie artists and 183 applications from Canadian Francophonie arts organizations; 1 054 applications from Anglophone artists in Quebec and 294 applications from Anglophone arts organizations in Quebec.</p>	<p>The Council contributes to OLMC artistic development by supporting creation, production, arts dissemination and professional development projects.</p> <p>ALL ISSUES, ACCORDING TO THE NATURE OF THE APPLICATIONS SUBMITTED TO THE COUNCIL.</p>	<p><b>OLMCs are part of the federal institution's regular clientele and have adequate access to its programs and services; OLMC needs (e.g. geographic dispersion and development opportunities) are taken into account.</b></p>

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<p>Support to OLMC artists and arts organizations – total amount granted and geographic breakdown.</p> <p>The Council supported OLMC artists and arts organizations by allocating grants in an amount totalling \$8.7 million.</p> <p>Canadian Francophonie artists and organizations that have received Council support come from 38 different municipalities across the country, with the exception of Quebec.</p> <p>The Council's support to the Anglophone community was concentrated in Montreal and surrounding area (94% of grants). The other grants were allocated to artists and organizations from 18 different municipalities in Quebec.</p> <p>(Consult the table in the Annexes for more details)</p>	<p>In 2010-2011, the Council granted a total of \$8,748,822 to OLMC artists and organizations, shared as follows:</p> <ul style="list-style-type: none"> <li>- Francophone artists: \$244,570</li> <li>- Francophone arts organizations: \$2,902,556</li> <li>- Total Francophones: \$3,146,648</li> <li>- Anglophone artists: \$2,480,294</li> <li>- Anglophone organizations: \$3,121,880</li> <li>- Total Anglophones: \$5,602,174</li> </ul>	<p>Several creation and production projects can be completed and distributed to the public. Arts associations and organizations can complete artistic projects that have structuring effects.</p> <p>In 2010-2011, the total amount awarded for operating grants to OLMC organizations increased by 3,7 % compared to last year. Operating grants provide stability to organizations, which can count on the continuity of the financial support within the established criteria. In this way, operating grants have an important structural impact on the artistic communities.</p> <p>It should be noted, though, that the global amount awarded to OLMC in 2010-11 decreased by 6.2%, through a reduction in project grants. The number and the nature of these requests vary from year to year and such a variation is not unusual. Total grants were also reduced because specialized music sound recording grants were made unavailable after the withdrawal of an important program partner.</p> <p><b>ALL ISSUES, ACCORDING TO THE NATURE OF THE APPLICATIONS SUBMITTED TO THE COUNCIL.</b></p> <p><i>Examples: The established Montreal artist, Philip Howard Szporer, received a grant for a research and writing project on dance, Moments in Motion, Part Deux.</i></p> <p><i>The Alliance nationale de l'industrie musicale (ANIM), based in Ottawa, received a grant for a residence project in Petite-Vallée and Winnipeg in June and September 2010. These residences are for young Canadian Francophonie author-composers and performers.</i></p> <p><b>ISSUE: THE NEXT GENERATION</b></p>	
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# CANADA COUNCIL FOR THE ARTS

		<p><i>Studio 303, an Anglophone presenter in Montreal specializing in dance, received a grant for two residences in Montreal.</i></p> <p><i>The Conseil culturel fransaskois received a grant for the presentation of Silo à souvenirs [silo of memories], a multidisciplinary performance of four Francophone artists, to highlight the 100<sup>th</sup> anniversary of the village of Zenon Park.</i></p>	
<p>Emerging artists received a significant part of the grants allocated in 2010-2011. The following data indicate the percentage of OLMC artists who received a Council grant.</p> <ul style="list-style-type: none"> <li>- 28% of Francophone artists were under 35 (12 artists).</li> <li>- 38% of Anglophone artists were under 35 (102 artists).</li> <li>- 19% of Francophone artists were under 30 (8 artists).</li> <li>- 15% of Anglophone artists were under 30 (39 artists).</li> </ul> <p>Note: The concept of emergence varies from one discipline to another. For example, in literature, the average age of writers who publish their first work is relatively high, whereas in dance, emerging artists are often much younger.</p> <p>A significant number of artists and arts organizations received a Council grant for the first time.</p> <ul style="list-style-type: none"> <li>- 17 Francophone OLMC artists and organizations received their first grant and shared 2.9% of the total amount granted to Francophone OLMCs by the Council.</li> <li>- 114 Anglophone artists and organizations in Quebec received their first grant and shared 18% of the total amount granted to the Anglophone community of Quebec.</li> </ul>	<p>Emerging artists received Council grants. They obtained funding to complete artistic projects, but also recognition from their peers on the quality of their work and confirmation of their place in the professional artistic community.</p> <p>The Council enabled real access to its programs and the established processes made room for new recipients.</p>	<p>The Council supports the development of emerging artists from OLMCs.</p> <p><b>ISSUE: THE NEXT GENERATION</b></p>	

## CANADA COUNCIL FOR THE ARTS

<p>Maintenance of targeted funds to support OLMC artists and arts organizations in 2010-2011. A total amount of \$785,500 was granted to OLMC artists and arts organizations as supplements or for applications that were highly recommended for financial support.</p>	<p>79 artists and arts organizations received a grant or supplement from targeted funds.</p>	<p>More artists and more artistic projects receive financial support from the Council. With this targeted support, the Council offers a positive measure for OLMC artistic development.</p> <p>Examples of projects funded:</p> <ul style="list-style-type: none"> <li>- <i>Le Laboratoire d'art de Toronto, whose mandate is to produce and promote Francophone media arts and interdisciplinary projects, received support for its training and research activities.</i></li> </ul> <p><b>ISSUE: INTEGRATING NEW TECHNOLOGIES</b></p> <ul style="list-style-type: none"> <li>- <i>The young writer Georgette Leblanc, from Nova Scotia, received a grant for the creation of a new literary work.</i></li> </ul> <p><b>ISSUE: THE NEXT GENERATION</b></p> <ul style="list-style-type: none"> <li>- <i>The young Montreal musician Stephen Davidson received a grant to study the bass clarinet in Spain with Master Harry Sparnaay.</i></li> </ul> <p><b>ISSUES: NEXT GENERATION AND PROFESSIONAL DEVELOPMENT</b></p>	
<p>Targeted support of one-time structuring projects.</p>	<ul style="list-style-type: none"> <li>- Grant to the FCCF for the <i>Forum sur les pratiques artistiques</i> held in Ottawa in June 2011</li> <li>- Grant to ELAN for the "State of the Arts" Summit held in Montreal in November 2011</li> <li>- Grant to the Association des groupes en arts visuels francophones (AGAVF) for a member professionalization project</li> </ul>	<p>The associations were able to complete exceptional projects that had a structuring effect on the arts in OLMCs.</p> <p><b>ISSUES: PROFESSIONAL DEVELOPMENT, NEXT GENERATION, STRENGTHENING CULTURAL AND ARTISTIC STRUCTURES</b></p>	
<p>OLMC artists were invited to participate in the Council's peer assessment committees. In 2010-2011, 44 Francophone artists and</p>	<p>In 2010-2011, 6.2% of committee members were from the Canadian Francophonie and 8.1% were</p>	<p>With such a representation of OLMCs, the contexts of artistic practices in these communities are better understood and taken into account in the evaluation</p>	

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<p>specialists and 58 Anglophone artists and specialists from Quebec took part in the evaluation committees.</p>	<p>Anglophones from Quebec. This representation is greater than the demographic weight of the populations.</p>	<p>of applications.</p> <p>The artists who participated on a committee gained a better understanding of Council programs and the peer evaluation process. They shared their experience with members of their community and enhanced their understanding of the peer evaluation process.</p> <p>Participation on an evaluation committee is also an opportunity to meet other artists from across the country and share artistic practices.</p> <p style="background-color: #ADD8E6; display: inline-block; padding: 2px;">ISSUE: PROFESSIONAL DEVELOPMENT</p>	
<p>Simultaneous interpretation of evaluation and advisory committee meetings.</p>	<p>The simultaneous interpretation service was used with several evaluation committees responsible for reviewing operating grant applications in non-linguistic sectors (dance, music, visual arts, etc.). The service was also offered for advisory committees of artistic disciplines.</p>	<p>Simultaneous interpretation ensures the full contribution of all committee members to the evaluation process and increases the quality of the evaluation and discussion.</p>	
<p>Support to writers through the Public Lending Right Commission (PLRC), which distributes payments to Canadian authors annually for the presence of their books in Canadian public libraries.</p> <p>The PLRC selects a sample of public libraries for its data collection. It ensures representation from all regions of Canada, including the Canadian Francophonie.</p> <p>Two representatives from Francophone OLMCs (Jacques Ouellet and Daniel Poliquin) sit on the PLRC board of directors and there is one representative (Phyllis Aronoff) from the Anglophone community of Quebec.</p>	<p>In 2010-2011, 575 Canadian Francophone writers received \$325,690 (or 2.84% of PLRC's total budget) whereas 575 Anglophone writers in Quebec shared \$325 690 (or 3.29% of the PLRC's total budget).</p> <p>Of the 12 libraries selected, one library served a Francophone OLMC.</p>	<p>The PLRC program offers a real compensation to OLMC writers for use of their works in public libraries.</p> <p>At PLRC, OLMCs have several representatives who can promote the needs of these communities. The PLRC can take their advice into account in program management.</p> <p>OLMC literary works are well represented in the sampling.</p>	

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<p>The Public Lending Right Commission integrated activities that target OLMCs in its 25<sup>th</sup> anniversary celebrations program.</p> <p>Example:</p> <p><i>With the support of the Canada Council for the Arts' Partnership and Networks Office, the Public Lending Right Commission, the Canadian Commission for UNESCO and the Canadian Teacher's Federation developed a partnership project focussed on Canadian literature, literacy and social action and linking media arts and literature. The first phase of the project—producing pilot videos and videos documenting the project — was completed in 2010-2011 with two schools: Holy Trinity High School in Ottawa and Collège Louis-Riel in Winnipeg. The partners decided that the Francophone school would be located in the Canadian Francophonie so that OLMCs could identify with the project.</i></p> <p><i>The Collège Louis-Riel students read Ru by Kim Thúy. After meeting the author (via Skype), the students then discussed the book, what Canadian literature meant to them, the importance of reading and the importance of literary creation in daily life. They then directed video scenarios showing the impact of literature on our lives. A Francophone videographer from Winnipeg, Danielle Sturk, documented the project.</i></p>	<p>OLMCs benefited from activities highlighting the PLRC's 25<sup>th</sup> anniversary.</p>	<p>According to the teacher, the students, not fans of reading, found the project interesting in the end, and the interview with the author helped them understand how much creation is part of our daily lives. The project also caught the attention of a Francophone video production company, Productions Rivard, which approached the school to discuss a course on video. The project will be launched nationally in September 2011.</p> <p style="background-color: #ADD8E6;"><b>ISSUE: THE NEXT GENERATION</b></p>	
<p>OLMC artists and researchers made a name for themselves by being finalists or winners for prizes and research grants managed by the Council.</p> <p><i>The recipients of 2010-2011:</i></p> <ul style="list-style-type: none"> <li>- <i>Writer Alain-Bernard Marchand (Ottawa) won the CBC Literary Award</i></li> </ul>	<p>In total, \$236,000 was granted to OLMC artists and researchers by the Council's Endowments and Prizes Section.</p>	<p>Prizes help promote the artists who are finalists and winners. They promote the public's knowledge and appreciation of the artists' achievements.</p> <p>OLMC artists received extensive media coverage across the country, partly owing to the Council's promotional activities.</p> <p>The awards granted to OLMC artists acknowledge</p>	

## CANADA COUNCIL FOR THE ARTS

<p><i>(the prize money is contributed by the Canada Council for the Arts);</i></p> <ul style="list-style-type: none"> <li>- <i>Artist and poet Herménégilde Chiasson (Grand-Barachois, NB) won the Molson Prize (granted for the first time to an artist from a Francophone OLMC). This \$50,000 prize is awarded to an artist for the entire body of his work;</i></li> <li>- <i>Sheila Fischman, Michael Harris and Lazer Lederhendler (all from Montreal) were finalists for the Governor General's Literary Award;</i></li> <li>- <i>Philip Szporer (Montreal) won the Jacqueline Lemieux Prize in dance;</i></li> <li>- <i>Osvaldo Ramirez Castillo and Nadine Sures (both from Montreal) won the Victor Martyn Lynch–Staunton Award;</i></li> <li>- <i>Professor William Caplin (Montreal) received a Killam research grant for independent research on cadence, a major element in music creation.</i></li> </ul>		<p>their contribution to the cultural vitality of their community and reaffirm Canada's linguistic duality. They instil pride in all Canadians.</p> <p><b>ISSUE: INCREASING ARTISTS' VISIBILITY AND INFLUENCE</b></p>	
<p>Memorandum of Understanding on the Zones théâtrales event.</p>	<p>In partnership with the Department of Canadian Heritage and the National Arts Centre, the Council renewed the memorandum of understanding regarding the Zones théâtrales event for 2009, 2011 and 2013.</p>	<p>The next edition of the event will be held in 2011. A \$120,000 grant for the three editions of the Zones théâtrales event was granted in 2010-2011.</p> <p>One component of the event is devoted to networking and professional development activities.</p> <p><b>ISSUES: INCREASING VISIBILITY. PUBLIC RENEWAL, SUPPORTING THE NEXT GENERATION AND PROFESSIONAL DEVELOPMENT</b></p>	
<p>Pursuing partnerships that have an impact on OLMCs.</p>	<p>The Council continued to work with its partners by offering targeted support to artists and arts organizations in Alberta, through the Alberta Creative Development Initiative (ACDI).</p>	<p>OLMC artists receive funding for their artistic projects through these partnerships.</p> <p><i>Example: Francophone artist Merhbano Gezelbash from Calgary received a grant from ACDI for a media installation on the theme of veiled women in post-modern societies.</i></p> <p><b>ISSUE: INTEGRATION OF NEW TECHNOLOGIES</b></p>	

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	<p>The Council supported young immigrant or visible minority professional artists from Montreal through a partnership with Vivacité Montréal. The program is part of an agreement between six partners, including the Conseil des arts et des lettres du Québec, the Conseil des arts de Montréal and the Canada Council for the Arts. Approximately half the grants allocated through Vivacité Montréal were given to Anglophone artists. The partnership was renewed in December 2010 for three years.</p> <p>Through a partnership with the Conseil des arts et des lettres du Québec, the Council helped six Francophone writers from OLMCs participate in the <i>Forum on literary creation in Quebec</i>, held in May 2011.</p>	<p>Young artists from Montreal, several of whom are from various cultural backgrounds and around half of whom are Anglophone, received funding to help them continue their artistic work.</p> <p><b>ISSUE: THE NEXT GENERATION</b></p> <p>Six Francophone writers from OLMCs participated in a seminal event for the writers' community in Quebec. They could participate in discussions, create ties, understand the artistic practice in Quebec, talk about their practice and become part of a network.</p> <p><b>ISSUES: PROFESSIONAL DEVELOPMENT AND INCREASING ARTISTS' VISIBILITY AND INFLUENCE</b></p>	
<p>New partnership between the Council and the National Theatre School of Canada and the Banff Centre for the Arts for the completion of an annual practicum in ongoing training in theatre at the Banff Centre.</p>	<p>The Council funded a partners meeting to conclude an agreement in January 2011.</p>	<p>The first practicum will be held in Banff in December 2011 or January 2012.</p> <p><b>ISSUES: PROFESSIONAL DEVELOPMENT, STRENGTHENING CULTURAL AND ARTISTIC STRUCTURES</b></p>	

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<p>First Translation Rights Fair, January 2011. In partnership with the Department of Canadian Heritage and its National Translation Program for Book Publishing, the Canada Council for the Arts' Writing and Publishing Section organized the first Translation Rights Fair. The Council proactively encouraged the creation of ties between Francophone and Anglophone publishers in Canada. Such a forum had never existed before.</p>	<p>Over 70 publishers and literary agents met to share information on their titles that could interest readers in the other language group.</p>	<p>By organizing the Translation Rights Fair, the Council played a proactive role in promoting Canada's linguistic duality. Of the 70 participating publishers, several had already confirmed sales of the rights to works, which will allow Canadian readers to discover Canadian authors and works translated into their language.</p>	
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# CANADA COUNCIL FOR THE ARTS

## F. ACCOUNTABILITY

[Activities through which the federal institution integrates its work on the implementation of section 41 of the OLA into departmental planning and accountability mechanisms (e.g. report on plans and priorities, departmental performance report, departmental business plan and status report on implementation of section 41 of the OLA); internal audits and evaluations of programs and services; regular review of programs and services as well as policies by senior managers of the federal institution to ensure implementation of section 41 of the OLA.]

<p><b>Activities carried out to achieve the expected result</b></p> <p><i>What activities were carried out during the reporting year? What was done?</i></p>	<p><b>Outputs</b></p> <p><i>What products or services came from the activities carried out during the reporting year?</i></p>	<p><b>Progress made in achieving the expected result</b></p> <p><i>What has changed as a result of the activities carried out during the reporting year? What were the results of these activities?</i></p>	<p><b>Expected result</b></p>
<p>Equity was confirmed as a fundamental value for the Council in several corporate documents: Corporate Plan, Strategic Plan, and Annual Report.</p>	<p>In implementing the 2008-2011 Action Plan, <i>Acting for the Future</i>, the Council modified its internal structure to reflect its priorities. The Equity Office is now integrated into the Council Secretariat and Strategic Initiatives (CSSI). This division is also responsible for implementing section 41. The characteristic of this Division is the horizontality of functions and its collaboration with all divisions in the Council.</p>	<p>Interdisciplinary work and the horizontality of CSSI functions ensure the collaboration of all players in implementing section 41. Coordination is easier and discussions on section 41 involve all sections and divisions of the Council.</p>	<p><b>Full integration of the OLMC perspective and section 41 of the OLA into the federal institution's policies, programs and services; the reporting structure, internal evaluations and policy reviews determine how to better integrate OLMCs' perspective.</b></p>
<p>Office of the Commissioner of Official Languages Report Card. The Council was selected for review by the Office of the Commissioner for the 2010-2011 year.</p>	<p>The Report Cards will be published in the Office of the Commissioner of Official Languages' annual report in the fall of 2011.</p>	<p>A preliminary report indicates that the Council's evaluation was positive, particularly regarding the implementation of section 41. The review also highlighted the Council's obligations under the <i>Official Languages Act</i>. Also, a fruitful collaboration between several divisions was necessary to fully meet the Office of the Commissioner's requirements.</p>	
<p>Report on Results for the implementation of section 41 of the <i>Official Languages Act</i>.</p>	<p>This annual report follows the format set out by the Interdepartmental Coordination Directorate of the Department of Canadian Heritage.</p>	<p>The development of the report enables an annual results analysis.</p>	

# CANADA COUNCIL FOR THE ARTS

## Annexes

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Annex 1: Canada Council for the Arts support to Francophones outside Quebec, 2008-2009 to 2010-2011

Annex 2: Canada Council for the Arts support to Anglophones in Quebec, 2008-2009 to 2010-2011

# CANADA COUNCIL FOR THE ARTS

## Distribution list

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In addition to submitting your report on results to Canadian Heritage, you should also send it to interested parliamentary and community stakeholders.

- **Clerk of the House of Commons Standing Committee on Official Languages**

*See the Committee's Web site for the Clerk's contact information:*

(<http://www2.parl.gc.ca/CommitteeBusiness/CommitteeHome.aspx?Cmte=LANG&Language=E&Mode=1&Parl=40&Ses=2>)

- **Clerk of the Senate Standing Committee on Official Languages**

*See the Committee's Web site for the Clerk's contact information:*

([http://www.parl.gc.ca/common/Committee\\_SenContact.asp?Language=E&Parl=39&Ses=2&comm\\_id=595](http://www.parl.gc.ca/common/Committee_SenContact.asp?Language=E&Parl=39&Ses=2&comm_id=595))

- **Commissioner of Official Languages**

*See the Web site of the Office of the Commissioner of Official Languages for contact information:*

([http://www.ocol-clo.gc.ca/html/contact\\_e.php#ho](http://www.ocol-clo.gc.ca/html/contact_e.php#ho))

- **Community organizations** (OLMC and other interested organizations)

Indicate to which community organizations you will be sending your report on results. In addition to existing partners, you might want to include potential partners, i.e. groups that could be interested in your institution's work. Among other things, this information will allow Canadian Heritage to have a better understanding of your institution's partners.

Federal institutions should publish their report on results on their Web site.

**Exact Web address of your institution's report on results:**

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*See Treasury Board Secretariat guidelines on Internet posting – Communications Policy of the Government of Canada:*

(<http://www.tbs-sct.gc.ca/pol/doc-eng.aspx?id=12316>)