

# The Banff Centre Annual Report

April 2004 – March 2005



THE BANFF CENTRE



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Creativity and innovation are essential to growing sustainable, healthy, and vital cultures, communities, and countries. Creative leaders need a place to develop new ideas, to be inspired, and to invent new possibilities. As shown by the accomplishments outlined in this Report, The Banff Centre is that place — an institution where creativity, originality, exploration, and experimentation are promoted, where transformative learning and creative partnerships are fostered, and where groundbreaking new works of imagination and value are developed and shared with Alberta and the world.

2004-05 was a year in which The Banff Centre focused on the future — planning for the revitalization of The Banff Centre campus and the continued excellence of our programs.

Campus revitalization is one of the most significant challenges — and opportunities — facing The Banff Centre in its 72-year history. To best prepare for this opportunity, the Board of Governors engaged Diamond and Schmitt Architects, one of Canada's leading architectural firms, to develop a comprehensive Campus Master Plan for The Banff Centre. Through intensive planning sessions and discussions with our staff, stakeholders and participants, and our Board of Governors, the architects worked with senior staff and the Campus Development Committee of the Board to develop a new Campus Master Plan which was approved by the Board of Governors in January, 2005.

The Plan envisions an integrated, inspiring campus that will foster creativity and collaboration. State-of-the-art learning facilities will be specifically designed to meet the diverse needs of program participants, and to enhance current programming as well as to enable new programs to flourish. Our renewed campus vision includes multidisciplinary spaces and services designed to draw participants together, a vitally needed learning resource centre, and inspiring architecture that embraces our mountain environment.

# Message from the Board Chair and the President

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Our vision for The Banff Centre is grounded in our commitment to continue to attract the most influential and experienced artists, and business and environmental leaders as participants, faculty and mentors, and to enable a deeper level of scholarship and research support across artistic and leadership disciplines.

Our vision is ambitious; but with the support of the Government of Alberta in committing the first \$20 million toward the project, we are underway! The Banff Centre will continue to be proactive in fundraising, working with government, and with individual and private sector alliances. We are profoundly grateful to our many donors and supporters, to the Government of Canada, and, most particularly, to the Province of Alberta for their continued support as we strive to ensure that The Banff Centre remains an essential destination on the career pathway of highly creative individuals.

## Statement of Accountability

The Banff Centre's Annual Report for the year ended March 31, 2005 was prepared under the Board's direction in accordance with the Government Accountability Act and ministerial guidelines established pursuant to the Accountability Act. All material economic, environmental, and fiscal implications of which we are aware have been considered in the preparation of this Report.



Philip G. Ponting, QC  
Chair, Board of Governors



Mary E. Hofstetter  
President & CEO



# Mission and Goals



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## **Our Mission**

The Banff Centre is a catalyst for creativity, with a transformative impact on those who attend our programs, conferences, and events. Our alumni create, produce, and perform works of art all over the world, lead our institutions, organizations, and businesses, and play significant roles in our cultural, social, intellectual, and economic well-being, and in the preservation of our environment.

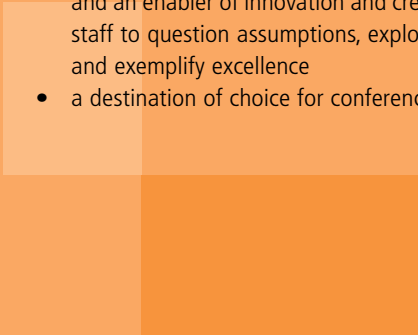
## **Strategic Goals**

The Banff Centre identified the following strategic goals in its 2004–2008 Four-Year Business Plan:

- Professional and Creative Development
- Outreach and Collaboration
- Research and Partnerships
- Enterprise Revenue Development

The Banff Centre is a globally respected arts, cultural, and educational institution and conference facility. For almost 75 years, the impact of our inspiring mountain location, the creative atmosphere, the diverse group of participants from many backgrounds and disciplines, and the strong support from Centre staff have combined to make a powerful experience that is intellectually, physically, and emotionally stimulating.

The Banff Centre is internationally recognized as:

- a leader on the local, national, and international stages in the development and promotion of creative work in the arts, sciences, business, and the environment
  - a catalyst for creative thought, lifelong learning, the development and showcasing of new work, and the advancement of applied research
  - a resource for individual and group renewal and transformation, and an enabler of innovation and creativity for participants and staff to question assumptions, explore ideas, embrace change, and exemplify excellence
  - a destination of choice for conferences
- 



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#### **Banff Centre Impact**

The Banff Centre is a key contributor to Canadian culture, society, and well-being. Each year, thousands of talented Canadians in the performing, visual, literary, and media arts come to Banff, and tens of thousands of audience members enjoy performances in our theatres, exhibitions in our venues, and are inspired by new work created at the Centre. Arts programming is at the core of The Banff Centre mandate – and all of our future visioning, including our campus revitalization, is centred on the strengthening of that programming and its service to the creative and talented individuals from Alberta, across Canada and beyond who come here. A proudly Albertan institution which is also designated federally as a national training institution, The Banff Centre and its mandate are truly unique in the world.

Our Leadership Development program pioneers new ways of looking at leadership and new methodologies for leading in an increasingly complex world. For 50 years, business and community leaders have developed new skills, and refocused their vision in the supportive, creative, multidisciplinary environment offered by The Banff Centre. Our public and customized programs equip both emerging and seasoned leaders with the competencies they need to succeed using unique and creative methodologies.

The Banff Centre is committed to the development of an understanding and the preservation of mountain resources and the environment. Through our Mountain Culture programming and our environmental stewardship, the Centre is a leader in environmental practices.

Since 1952, Conferences have been a core activity of The Banff Centre, providing delegates from Alberta, Canada, and around the world with world-class meeting facilities in a specialized environment that fosters a creative and inspirational learning experience. Delegates benefit from the creative energies and showcasing of our arts, leadership, and mountain culture programming and events.

# Professional and Creative Development

They say that for emerging writers in Canada there are two distinct life phases, before Banff and after.

**Munju Ravindra**  
2004 Writing Studio program

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The Banff Centre has been transforming lives and careers since 1933. During 2004-05, the Centre's multi-disciplinary programs provided professional and creative development for over 4,300 participants. Thirty-six per cent of those participants came from Alberta, 47 per cent from the rest of Canada, and 17 per cent were international participants. This rich community of individuals of diverse ages, cultures, and disciplines working together in an inspiring mountain environment is fundamental to the successful creative development that takes place at The Banff Centre.



The Banff Centre's Visual Arts division experienced a renaissance in 2004-05, refocusing its creative and curatorial programs and substantially increasing opportunities for Aboriginal artists. The year's projects included

*Intra-nation*, which enabled 44 artists from Canada and other countries to create projects focusing on issues of racial equity, national identity, and nations within nations.

Participating in a Banff Centre Writing & Publishing program is a rite of passage for many of Canada's best writers and poets. Evidence of that impact can be found in the fact that Centre alumni and faculty dominated the 2004 Governor General's Literary Awards and Giller Prize awards lists, garnering 14 nominations, and three award winners.



I was presented with artistic and practical support  
so that I was able to complete my goals.  
A truly invigorating and rewarding program!

**Marjorie Chan,  
2004 Banff playRites Colony**

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The Centre's innovative Wired Writing program, through which emerging writers work with faculty mentors in Banff and then refine their works-in-progress through on-line mentorship, grew in popularity and effectiveness, with 100 per cent of participants rating the program as outstanding or excellent, and 88 per cent attesting that their career opportunities had improved in outstanding or excellent ways.

The 2004 Banff International Literary Translation Centre featured outstanding faculty from Mexico, the United States, and Canada, and provided support to 15 translators working on projects in 10 languages, including Mayan and Zapotec.

The Banff playRites Colony had one of the most productive years in its history, attracting 25 playwrights, 20 dramaturges, and eight actors under the leadership of artistic director John Murrell for an expanded period of four weeks in May. Participants were uniformly positive about the rich work produced at the Colony, Canada's only artist-defined playwriting program.

left to right:

Yann Martel at the Leighton Studios

Lida Abdul, *Military/Body*, 2004, video still. A participant in the *Intra-nation* residency, Abdul was the first Afghani artist to be officially represented at the Venice Biennale, supported by the Centre's Banff International Curatorial Institute and Walter Phillips Gallery.

Greg Hollingshead, director, Banff Writing Studio

Banff playrites Colony participants

When translator and author actually get to meet, the result can be inspired.  
Darwin said, "God is in the details." It is the same for a great translation;  
details illuminate the entire work. Nuance is what translates language into art.  
There is no substitute for the direct connection that Banff provides.

**Ann-Marie MacDonald, speaking of working with the Israeli translator of her  
book *The Way the Crow Flies*, at the 2004 Banff International Literary Translation Centre**



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The Centre's Music & Sound programs have been transforming careers since their inception in 1936. In 2004-05, over 900 musicians experienced exceptional opportunities for professional development, collaboration, composition, and preparation for international competitions.

The opportunity to experience some of the great musicians of our time, both artistically and personally, is the greatest gift I could have imagined.

**Jonathan Michalah,**  
2004 jazz participant

The Centre's audio programs are equally impactful. In 2004, audio work-studies garnered six awards in the student recording competition from the international Audio Engineering Society and participated in the production of 19 CD recordings, including the St. Lawrence String Quartet's EMI Classics release *Awakening*. Stanford University's Centre for Computer Research in Music and Acoustics (CCRMA) held their 2004 summer school at the Centre, providing exceptional career development and research opportunities.



My experience at Banff gave me the opportunity to dialogue with other international Aboriginal artists and curators. There is nothing in the USA like The Banff Centre. It is unique and fills a tremendous void in the Aboriginal arts world.

**California artist Joanna O. Bigfeather**

# Professional and Creative Development

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Women in the Director's Chair launched my filmmaking career, resulting in an award-winning short film playing across Canada and internationally.

**Patricia Harris Seeley**  
Calgary writer/director

The Banff New Media Institute's (BNMI) eighth annual Women in the Director's Chair program received uniformly high ratings from all participants. This three-week program takes a dynamic approach to traditional fictional storytelling for film and television by combining classroom theory with opportunities for practical hands-on experience.

opposite: Music Residency Program 2005

above: Zacharias Kunuk, *Nunavut (Our Land)*, 1995, film still, from 2004  
Walter Phillips Gallery exhibition, *A Question of Place*

Where else can you sit down for dinner with a sculptor from Denmark on your left and an Argentinean poet on your right?

At The Banff Centre it is all there; the space and focused time necessary to work, mind-stimulating interaction with international artists ... if everyone had a Banff Centre in their life, what a better world it would be.

**Shelley Leedahl, Saskatoon  
Canada-Mexico Photography Literature Exchange participant**



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The Banff Centre showcases the creative work of its participants, and reaches out to Albertans and Canadians, through exhibitions, performances, and festivals.



By providing resources, mentorship, and the physical and temporal space for participants to write, paint, compose, choreograph, and to dream, the Centre fosters hundreds of new creations every year. 2004-05 was no exception, as Centre programs inspired notable new projects in opera, music, theatre, literary arts, publishing, and visual and media arts.

An integral part of The Banff Centre experience is the opportunity to collaborate with participants of diverse disciplines and backgrounds. At the Centre, business leaders rub shoulders with visual artists, dancers share meals with mathematicians, and mountaineers swap stories with musicians. Programs foster creative fusion among the arts, business, and science.

In 2004-05, the Centre continued its focus on building public understanding and support through audience and community outreach. Audiences for Centre events continued to grow, including a 55 per cent increase in attendance at the Fall Concert series, a 20 per cent increase in the Banff International String Quartet competition audience, and a total audience of 23,522 at the Banff Summer Arts Festival, a 10 per cent increase over 2003.

Without the support of The Banff Centre, The Gryphon Trio would not have been able to fully realize its vision for *Constantinople*.

**Roman Borys, The Gryphon Trio**



I feel liberated creatively [at the Centre]. This is our haven. There's something in the air that allows the creative juices to flow.

**Vicki Adams Willis,**  
founder and artistic director,  
Decidedly Jazz Danceworks

# Outreach and Collaboration

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Music and Sound presented over 190 public concerts. Especially notable was the 8th Banff International String Quartet Competition (BISQC), offering an opportunity for ten young quartets drawn from all over the globe to play before impassioned audiences and an expert jury. This year's winner, the Jupiter String Quartet, featured two Centre alumni, who credited formative Banff experiences early in their career for enabling their success.

Other music highlights included the Rolston Tribute Concert – a moving testament to the distinguished careers of retiring artistic directors Isobel and Tom Rolston; a jazz program featuring participants of greater diversity and accomplishment than ever before, playing before consistently sold-out houses; and the annual Music Makers program which brought the magic of music to elementary schools in southern Alberta.

New creative works were highlighted during the Banff Summer Arts Festival, including the world premiere of *Constantinople*, a multi media music-as-theatre work produced by The Gryphon Trio in partnership with the Centre, Music Toronto, Tapestry New Opera Works, and Ex Machina.

Creative and production residences during 2004-05 included Douglas Coupland's new dramatic monologue *September 10th*, Alberta Ballet's *Dangerous Liaisons*, Les Ballets Jazz de Montréal's *The Stolen Show*, Ballet BC's *Carmina Burana*, Decidedly Jazz Dancework's *iBulla!*, and Souleppper Theatre and One Yellow Rabbit's co-production of *The Love of Three Oranges*.

Workshops continued on *Frobisher*, the new Canadian opera by the same creative team that conceived *Filumena* – composer John Estacio, librettist John Murrell, and stage director and dramaturge Kelly Robinson. Co-commissioned by the Centre and Calgary Opera, *Frobisher* will have its world premiere in 2007.



left to right:

Jupiter String Quartet, 2004 BISQC winners;  
*Configurations of the Body*, choreographed  
by D.A. Hoskins;

The Gryphon Trio in the world premiere  
of *Constantinople*, photo Michel Boulianne;

Krzysztof Penderecki at the  
Banff Summer Arts Festival;

Decidedly Jazz Danceworks hit production  
*iBulla!*, photo Trudie Lee;

*The Marriage of Figaro*, 2004  
(left to right) Zorana Sadiq as Susanna  
and Carla Dirlikov as Cherubino

I have been in a lot of festivals,  
and I can say that your festival  
it is the best in any sense....

**Jesús Bosque**  
2004 Banff Mountain  
Film Festival finalist



# Outreach and Collaboration

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Visual Arts' ground-breaking thematic residency *Informal Architectures* was launched at the Tate Gallery in London, England in September 2004, included a seven-week residency in Banff during which participants created works relating to the representation of space, and culminated in a symposium at the Centre in October, featuring 30 world-renowned architectural authorities. *Database Imaginary*, a first-ever exhibition to examine databases as a cultural art form, opened in mid-November at the Centre's Walter Phillips Gallery and will tour several cities in Canada, the UK, and the US.

We have made some of our very best work at Banff. The art-focused environment, away from our daily lives, inspired incredible leaps of creativity... It is an artist's paradise.

**Shawna Dempsey**  
Winnipeg artist, curator, filmmaker

*The Alberta Biennial of Contemporary Art 2005* opened in Banff in February. Co-curated by the Walter Phillips Gallery and the Edmonton Art Gallery, the Biennial explored some of the most dynamic contemporary art in the province and offered the public an opportunity to get a behind-the-scenes glimpse into the process through which six Centre artists created new works for the exhibition. The exhibition then moved on to the Edmonton Art Gallery.

The flagship programs of Mountain Culture, the Banff Mountain Festivals, presented their annual celebration of mountain images, words, and stories to an audience of over 11,000 in October-November. The leading event, worldwide, in the global mountain community, the 2004 festival saw a record number of 331 films and 137 books entered into competition, with 32 premiere screenings.

The 2004-05 Banff Mountain Film Festival World Tour brought The Banff Centre to approximately 165,000 people in 29 countries on seven continents, with new international partnerships established in Japan, Finland, Spain, and Antarctica.



Incorporating creativity and  
leadership is no longer an option  
— it's a must!

**Jerry Callaghan**  
Group Lead, Encana Corporation

# Research and Partnerships

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The Banff Centre supports and encourages research in the arts, culture, and leadership practices by working with artists, scientists, businesses, and other educational and research organizations such as the Banff International Research Station for Mathematical Innovation and Discovery (BIRS), the Alberta Science and Research Authority, Alberta Innovation and Science, and the National Research Council.

The Banff Centre researches new methodology in the field of leadership development, producing innovative programming that assists in the transformation of individuals and organizations.

In 2004-05, the Centre further strengthened its position as a leader in innovative research, formalizing a Research department under the guidance of a Director of Research responsible for co-ordinating initiatives across The Banff Centre, creating partnerships with external institutions, and leading specific research initiatives in new media, in conjunction with the Banff New Media Institute (BNMI).

During 2004-05, the Centre was successful in attracting a total of \$3.75 million in the following research funds:

- Alberta Science and Research Authority – three projects \$980,000
- Western Economic Diversification fund – two projects \$775,000
- Alberta Innovation and Science – two projects \$700,000
- Social Sciences and Humanities Research Council – six projects \$440,000
- Canadian Foundation for Innovation (with other partners) – one project \$350,000
- Department of Canadian Heritage – three projects \$335,000
- CANARIE – two projects \$185,000

left to right:

Diane Bos, *Carousel Stampede*, 2004, chromogenic print;

Best Photo – Mountain Adventure

2004 Banff Mountain Photography Competition:

*Climber – Mogollon Plateau, Arizona*, Kenneth L. Driese

The Banff Centre, and in particular the Banff New Media Institute, is a wonderful meeting place of great minds. It is a creative space, rooted in the arts but with an open-minded attitude for technology and collaboration.

**Mark Bishop, Toronto new media producer,  
co-founder marblemedia**

# Research and Partnerships



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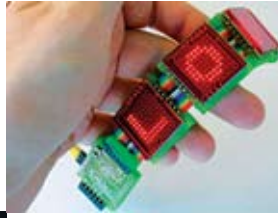
The convergence of research and new media at the Centre resulted in numerous innovative projects, including the *Mobile Digital Commons*, a project examining the experiential and interactive possibilities inherent in mobile devices such as cell phones and PDAs, and the *Am-I-Able* workshop, which explored the future of wearable responsive technology.

In August, the Banff New Media Institute (BNMI) hosted the Wearables Fashion Show featuring the latest innovations in responsive fabrics and wearable technologies including the CodeZebra Summer 2004 collection, which included fabric that changes colour in response to body movements and temperatures.

The highly successful Remote Advanced Community of Learners (RACOL) project concluded in July. During this project, BNMI partnered with the University of Alberta and the Fort Vermilion School District to create three online games based on the Alberta Physics curriculum. Six computer science and graphic design work studies were trained at Banff as a result.

The Banff New Media Accelerator program, which supports the development of new media technical and content companies in western Canada, was launched this year with significant funding from the Government of Alberta and Western Economic Diversification. Working in partnership with SAIT, NAIT, and several independent Alberta producers, the Centre's Creative Electronic Environment has evolved a plan to become a leader in High Definition Television training, as part of an Alberta skills-upgrading and research initiative, which the Centre is co-leading with the Alberta Film Commission.

The Banff International Research Station (BIRS) completed its second successful year of operation at the Centre, and discussions on renewing the BIRS contract and expanding programming from 40 to 48 weeks a year began. BIRS brings hundreds of the world's leading mathematicians and researchers to Banff annually. BIRS researchers made use of the Centre's Visualization Laboratory to develop a mathematics visualization project, and delegates took full advantage of the opportunities to interact with artists and to attend arts-related events.



clockwise from left:

*The Second Skin Dress* with reactive scent technology by Jenny Tillotson, courtesy the artist; Aboriginal Leadership and Management programs on board governance deal with accelerated change; the Lumiloop reactive bracelet by Elise Co and Nikita Pashenkov, courtesy Elise Co; leadership lab artist-in-residence Nan Crawford, Pacific Playback Theatre, San Francisco



[BIRS] has already become a leading international centre for workshops in the mathematical sciences. Its potential to become something beyond anything that currently exists in the world is very real.

**Robert Moody**  
BIRS Scientific Director

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Research from the Leadership Lab continued to inform both the delivery process and content of public and customized programs in 2004-05, including two new programs: Coaching and Communicating for Performance, and Leading in a Complex World: the Ecology of Leadership. Leadership Research Forums included collaborations with representatives from the Daimler-Chrysler Corporation and Switzerland's Imagination Lab.

The Centre's Leadership Development (LD) programs continue to leverage the Centre's depth of experience in the arts by offering opportunities for business and community leaders to collaborate with artists, and to gain experience from activities as diverse as sculpture and improvisational theatre.

The ongoing renewal of LD programs also included the development of a proprietary on-line 360° feedback tool along with a web-based portal for participants to access pre-program readings and material. Aboriginal Leadership and Management programs continued to access and share knowledge, ideas, and best practices in Aboriginal leadership, governance, and economic development. A significant new partnership with Nexen Inc. will ensure the continued accessibility of these programs to Aboriginal leaders across Canada.

As part of The Banff Centre's mandate to provide programming in the field of the environment, Mountain Culture presented IRMMA (Interdisciplinary Research and Management in Mountain Areas), in collaboration with Parks Canada and the Canadian Forest Service. Participants explored how to bring information from many disciplines and stakeholder groups into planning, policy-making, and management in mountain ecosystems, examining case studies of projects carried out in North and South America, Australia, Asia, Europe, and Africa.

Contact with regional and international producers in an inspiring mountain setting is key. Coupled with art-making facilities that are second to none, the potential for making ground-breaking arts or ideas is very high.

**Wayne Baerwaldt, director**  
The Power Plant, Toronto

Good food, good service, good technical service,  
and good people ... you can't ask for  
much more than that.

**Midge Landals,  
CanWest Veterinary Conference**

# Enterprise Revenue Development



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Each year, The Banff Centre is accountable for generating 75 per cent of its annual operating budget. Through the development and implementation of a comprehensive revenue strategy, the Centre continues to expand and maximize revenue sources.

Participants are accepted into programs at The Banff Centre not because of their ability to pay, but based on their creative ability and potential. The commitment to keep tuition fees as reasonable as possible is one of the Centre's core values. In 2004-05, the Centre continued to fundraise for scholarship support and to direct the net revenue generated by Conferences & Hospitality and other internal sources to augment program funding received from Alberta Advanced Education and the Government of Canada.



The Banff Centre Midsummer Ball celebrated its 25th anniversary in 2004-05, raising a record \$595,000 for artists' scholarships, making it one of the most successful single-event arts fundraising events in Canada. The scholarships enable artists from Alberta, across Canada, and around the world to come to The Banff Centre to build and enhance their artistic and professional skills.

The Centre's Conferences & Hospitality division, and other internal revenue sources, generated gross revenue of over \$21 million in 2004-05. Renovations to the Sally Borden Building resulted in increased sales and better customer service. Guest satisfaction rates

were the highest on record, with Banff Centre staff consistently rated as the Centre's number one asset in customer surveys.

For the fifth consecutive year, The Banff Centre was named one of this country's best employers in *Canada's Top 100 Employers*. The Centre was selected from over 52,000 Canadian companies and organizations based on factors such as workplace environment, employee benefits, access to training programs, and internal communications.



[www.CanadasTop100.com](http://www.CanadasTop100.com)

# Financial Snapshot

April 2004 – March 2005

<b>Revenues</b> (in thousands of dollars)		<b>Expenses</b>	
Accommodation, Sales, Rentals & Services	\$21,067	Salaries, Wages, & Benefits	\$23,432
Operating Grant	\$11,368	Supplies & Materials	\$4,190
Tuition & Related Fees	\$5,320	Scholarships & Financial Assistance	\$3,805
Other Grants	\$3,368	Purchased Services	\$2,408
Donations & Other Contributions	\$2,846	Amortization of Capital Assets & Loss on disposal of Capital Assets	\$2,308
Amortization of Deferred Expended Capital Contributions	\$1,520	Facility Operating	\$1,925
Investment Income	\$43	Utilities	\$1,697
		Travel & Related	\$1,529
		Vehicles & Equipment	\$1,176
		Financial Costs	\$688
		Marketing & Promotion	\$668
<b>Revenues for 2004–2005</b>	<b>\$45,532</b>	<b>Expenses for 2004–2005</b>	<b>\$43,826</b>

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The Banff Centre is 75.1 per cent self-reliant, generating revenue from conference sales, donations, sponsorship, program grants, and tuition. The Centre operates under the authority of the Post Secondary Learning Act as overseen by the Government of Alberta and receives an annual operating grant from Alberta Advanced Education. This \$11.4 million grant represents 24.9 per cent of the Centre's total revenue. The Centre relies on revenues generated by our Conferences & Hospitality activities, and works with partners in the private and public sectors, to generate the balance of funding required to support our programming and capital needs.

For the third consecutive year, the Centre was able to generate positive financial results, ending the year with a surplus of \$1.706 million. The positive year-end result is in large part due to the Centre's ongoing commitment to cost containment including full preservation of all contingencies, its success in renegotiating agreements for a number of contracted services and in attracting additional grant funding and other support for programs, and the setting of realistic and attainable goals for conference revenue.

As we have done in the past two years, a significant portion of the surplus funds will be directed to our capital needs, with the balance invested in supporting our programming.

Our financial objective continues to be to ensure that the Centre ends the year with a balanced budget and that upcoming construction activities on campus do not adversely impact the quality of service provided to our participants. We shall continue to make every effort to preserve contingency funds in order to maximize the amount of self-generated funds available for capital and programmatic renewal.

Top:  
executive chef Beat Hegnauer,  
photo: Brian Harder  
Below:  
Jeanne Lougheed and the Honourable Peter Lougheed  
at the 25th anniversary Banff Midsummer Ball,  
photo: Sara Fuller



Conceptual drawing of new Donald Cameron Hall galleria,  
Diamond and Schmitt Architects

# Campus Revitalization

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Campus revitalization is one of the most significant challenges – and opportunities – facing The Banff Centre. The facilities condition study completed by Alberta Infrastructure in 2001 clearly identified the significant campus renewal required at The Banff Centre. Teaching and learning facilities, performance spaces, administrative buildings, accommodation facilities, distribution systems, and the campus site all require substantial re-investment.

The Banff Centre's vision for the future is to create a powerful, inspiring campus that will foster creativity and collaboration. In September, the Centre awarded Diamond and Schmitt Architects, one of Canada's leading architectural firms, the contract for the development of the Campus Master Plan and the redesign of Donald Cameron Hall. Working with Diamond and Schmitt, the Centre held a series of stakeholder and staff planning discussions, user-group workshops, public consultations, and meetings with the Board of Governors, the Town of Banff, and Parks Canada to complete the Campus Master Plan, which was approved by the Centre's Board of Governors in January 2005.

The Plan envisions a new Donald Cameron Hall (two separate but linked buildings) incorporating a "learning commons" – a dynamic area that will integrate learning spaces with opportunities for multidisciplinary interaction through a learning

resources centre/library, public performance and gallery spaces, and a café/pub/mingling area overlooking the Bow Valley. The Plan will also create a pedestrian-friendly campus, better integrated to the mountain environment; a substantially upgraded theatre complex featuring a new lobby/galleria; an arrivals centre providing improved orientation and service for participants and guests, and new dining and kitchen facilities with panoramic mountain views.

Under the Plan, the Centre has mandated that all new buildings seek LEED (Leadership in Energy and Environmental Design) Green Building Rating System® certification. The Centre will strive for excellence in environmental practices in all aspects of campus revitalization.

The Plan will be implemented in phases and carries an estimated current-day cost in the order of \$100 million. The preliminary estimates for the Donald Cameron project and associated site work and development of the arrivals centre and new dining/kitchen facilities are estimated at \$67 million. In April 2004, the Government of Alberta announced a \$20 million investment in the Donald Cameron project. The Centre is most appreciative of this commitment, and is committed to a major fundraising campaign that will enable us to leverage other gifts from both the public and private sectors.

# Award winning!

Banff Centre programs offer exceptional creative opportunities for the best and the brightest in Canadian arts and culture. Our alumni and faculty are award winning – testament to the quality of our participants and the transformative impact of our programming.

## Banff Centre Facts and Figures: April 2004-March 2005

Founded:	1933
Number of Banff Centre program participants:	4,324
Percentage of Alberta participants:	36 per cent
Percentage of other Canadian participants:	47 per cent
Percentage of participants from outside of Canada:	17 per cent
Number of Banff Centre conference guests:	20,537
Number of original performances, concerts, and exhibitions:	430
Audience for the Banff Summer Arts Festival:	over 23,000
Audience for the Banff Mountain Festivals:	over 11,000
Audience for the World Tour of the Mountain Film Festival:	165,000 people in 29 countries on 7 continents
Scholarships and Financial Assistance:	\$3.8 million
Expenditures 2004-05:	\$43.8 million
Alberta Government Grant:	\$11.4 million
Staff:	430 FTE

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### Examples of our 2004-5 award winners:

- Miriam Toews and Roo Borson, winners of the 2004 Governor General's Awards for Fiction and Poetry
- Morris Panych, winner of the 2004 Governor General's Literary Award for Drama, and fellow nominees and alumni Robert Chafe, Michael Healey, Karen Hines, and Mieko Ouchi
- Anne Simpson, winner of the 2004 Griffin Poetry Prize
- Wayson Choy, Paul Quarrington, Miriam Toews, and Shauna Singh Baldwin, short listed for the 2004 Giller Prize
- Writer/playwright Maria Campbell, winner of the Canada Council's 2004 Molson Prize in the Arts
- Linda Goyette, winner of the 2005 Grant MacEwan Author's Award
- Dianne Warren, winner of the Writers' Trust of Canada's Marian Engel Award
- Frances Itani, nominated for the 2005 IMPAC Dublin Literary Award
- Wayson Choy, winner of the 2005 Trillium Book Award, and Maureen Scott Harris, winner of the 2005 Trillium Poetry Award
- Veronica Tennant, winner of the 2004 Walter Carsen Prize for Excellence in the Performing Arts
- Theatre director Jillian Keiley, recipient of the 2004 Elinore & Lou Siminovitch Prize, Canada's richest annual theatre award
- John Murrell, executive artistic director, performing arts, The Banff Centre, winner of an inaugural Lieutenant Governor of Alberta Arts Award
- John Estacio, winner of the Society of Composers, Authors, and Music Publishers of Canada (SOCAN) 2004 Jan V. Matejcek Concert Music Award
- Violinist Jasper Wood and cellist Kaori Yamagami, winners of 2004 Canada Council music prizes
- Singer/songwriter Molly Johnson, winner of the Musician and Composer of the Year at Canada's 2004 Jazz Awards
- Jazz Orchestra director Hugh Fraser, nominated as Trombonist, Composer, and also Arranger of the year at the 2004 Jazz Awards
- Pianist Lana Henschell, winner of a 2004 Eckhardt-Gramatté award
- Pianist Marianna Humetska, winner of the 2004 CBC Galaxie Rising Star Award
- Audio associates Jonathon Stevens, Shawn Everett, and Daniel Orejuela, winners of six student recording awards at the 117th Audio Engineering Society convention in San Francisco
- Paul Wong, Lisa Steele, and Kim Tomczak, winners of 2005 Governor General's Awards in Visual and Media Arts
- Visual artist Iain Baxter, winner of a 2005 Canada Council Molson Prize
- Sandra Vida, winner of the 2005 EPCOR Established Arts Award

# Governance



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