



## HELLO AND THANK YOU FROM JANICE PRICE

### Dear friends,

Hello, but more importantly thank you! Welcome to the spring issue of our Donor Newsletter where we share with you, our supporters, a handful of articles about the results of collaborations made possible by our generous donor community.

Just over a month into my role as Banff Centre President, I am so grateful for the warm Alberta welcome that people have already shown me as I begin to lead this remarkable institution so renowned the world over. As I meet so many of you whose support allows us to nurture great artists and leaders, I am humbled by your generosity, and I am energized by the possibilities of our future partnerships.

Your donations liberate exceptionally talented artists and community leaders from the financial constraints that would otherwise hinder them from transforming our communities and our world. It is your support that enables our programming to help artists and leaders realize their potential, helps launch careers, allows them to dream and turn an idea into the creation of a new work. Much of this work is then shared on our stages, and drives innovation and increased leadership capacity for the benefit of our communities.

Having just ended our fiscal year with a positive financial result, it is an apt time to say thank you so much for your support. I am pleased to share that once again our supporters helped us achieve so much for the artist and leaders we host at The Banff Centre. Some of their stories are told in this newsletter. Enjoy.

And many of our exciting summer arts events are now available at [bitly/1Ep1Dey](http://bitly/1Ep1Dey).

Now, will you come visit us? We would be thrilled to welcome you to campus to meet the artists and leaders that come here, so you see firsthand the impact of your support.

I hope to meet you soon to personally thank you, to learn more about your passion for The Banff Centre, and help inform how together we can further inspire creativity to ensure that art, ideas and philanthropy make our communities stronger.

Again, our heartfelt thanks!

Janice Price  
President

Photo, top left:  
Banff Centre President Janice Price



## FROM ISRAEL TO BANFF TO THE BIG SCREEN

As a donor you do the right thing—even if it's sometimes an unexpected thing. N. Murray Edwards and Family, supporters of the Legendary Leaders series, sparked an unexpected outcome at the interview of renowned filmmaker Spike Lee (*25th Hour, Do the Right Thing*). Lee's talk coincided with a Banff Centre residency for two artists from Jerusalem City Academy of Music. Joseph Bouhnik and Achiya Cohen, supported by the Sir Jack Lyons Charitable Trust, performed at the event's reception. While they expected little to come of the performance, Lee surprised them by asking to use Cohen's music in his 2015 crowd-funded film *Da Sweet Blood of Jesus*. "This was the best experience we ever had playing for someone of his caliber. You just sit there, and don't believe it," said Cohen. Added Bouhnik, "I don't want to exaggerate and say this is life-changing," says Bouhnik, modestly, "but it could be."

Photo, top right: Filmmaker Spike Lee listens to musician Achiya Cohen's artistry at our Legendary Leaders event reception.



## SLEATH APPOINTED TO EXECUTIVE DIRECTOR / EMPOWERING PERFORMING ARTISTS

On June 15, **Julian Sleath** will become our first Executive Director of Performing Arts. In this new role, Julian will work with our teams in music, theatre, opera and dance to build on The Banff Centre legacy of world-class programming in these disciplines. Julian's new role will allow us to better respond to the changing needs of artists who are increasingly working collaboratively and using new technologies in their work.

Our aim is to be at the forefront of excellence in the arts across all disciplines, nationally and internationally. With the help of our generous supporters, we are able to give artists access to our programming and residencies to develop their talent and realize their visions. Allowing them to learn from and collaborate with peers and renowned master artists from across Canada

and the world, and supporting their new work from inception to production and presentation, is the heart of our arts mission. Julian's appointment allows us to fully realize this mission.

Julian is on the TO2015 PanAm and Parapan Am Games Arts & Culture Advisory Committee; was the City of Toronto's Program Manager for Doors Open Toronto, Canada Day, and Scotiabank Nuit Blanche; and has over 30 years of experience with the Edinburgh International Festival, Dance Umbrella in London, the European Arts Festival, and Luminato.

We look forward to introducing you to Julian, and we hope you'll join us in welcoming him to our team.

## FANDANGO AND FAN MAKE MUSIC

Dip a microphone into a wine glass. Run your finger round its rim. The sound, while shimmering, will hardly ring of "classical music."

Yet this on-stage performance became a rare inspirational moment for the Fandango Quartet. At the time, the musicians were attending a Banff Centre residency, thanks to the personal support of Asim Ghosh, CEO of Husky Energy Inc., and his wife Sanjukta.

In the darkness of *The Club*, the four classical guitarists looked on as Claire Chase—"young star of the modern flute," according to *The New Yorker*—recorded a digital audio loop of the ringing glass. Chase then played her flute over these swirls of reverb.

"We didn't think you could do that during a classical concert," said Tobie-Éloi Hinse-Paré, a member of Fandango.

Even the most talented artists must be exposed to the wider contemporary ideas of their craft. By starting the *Asim and Sanjukta Ghosh Fund for Classical Guitarists*, and by underwriting their enrollment in the Banff residency *Performance Today*, the Ghoshs gave the Fandangos exposure to current trends in professional musical performance.

"Here in Banff we get to see what the professionals are doing," says Fandango member Roberto Martinez. "That's something we often don't get to experience."

Asim Ghosh was inspired to create the scholarship for classical guitar because of his life-long passion for the genre, sparked by Spanish guitarist Andres Segovia, who, in the 70s, took the acoustic guitar off the wall of folk and country and transformed it into a legitimate sound in the classical music world.

### Ideas on a Hot Tin Stage

In 2014, the Fandangos toured the Maritimes and, while they were already experimenting with stage performances, the Banff residency helped the quartet explore new ideas for bringing classical concerts into the 21st century.

One conundrum for contemporary classical musicians is the absence of an established audience. So, Muzijevic says, the classical concert experience must be re-examined.

On tour, Fandango used computer-programmed visuals to emphasize their music's meaning.

To evoke, for example, the sound of rain that is

central to *Cuban Landscape with Rain* by Leo Brouwer, the guitarists began the performance in darkness. Only strings could be heard: rap, tap, tap.

Light bulbs on stage randomly flashed, sputtered, flashed. Soon, like rain, light seemed to tap on the tin roofs of a Cuban village.

As Muzijevic explains, all human achievements originate in a large pool of experiences. Artists must experiment. And the Ghosh family gave the musicians the opportunity to do so, leaving the young guitarists "super inspired" by the ideas of their Banff colleagues. Fandango plans to use their Banff-inspired ideas in their upcoming tour of Ontario and Quebec this Spring.

"When you have certain ideas, Pedja and Claire taught us to just go for it," says Martinez. "You have to try new things."

**Photo, top:** The Fandango Quartet pulled some strings to attend the Residency, aided generously by the Asim and Sanjukta Ghosh Fund for Classical Guitarists

## ONE'S OWN STORY

"As I walked up here, Elder Tom told me to quit shaking.

"Breathe!" he said.

*Supportive laughter circles the banquet hall as Bonnie Harvey begins her acceptance speech. Most of the crowd, hailing from indigenous communities and cities across Western Canada, has, like Harvey, spent the week in Banff's Indigenous Strategic Planning Program. Outside a snowy coat of forest covers Sleeping Buffalo Mountain. Inside individual and corporate donors, whose gifts helped make this program possible, look on as Bonnie receives the Certificate of Indigenous Leadership, Governance & Management Excellence from Brian Calliou, Program Director, Indigenous Leadership and Management; Leroy Little Bear and Elder Tom Crane. A drum hangs at Bonnie's side.*

"I want to share this drum with you. I made it in Banff last year, at the Indigenous Strategic Planning course.

Years ago my mom gave me this handkerchief. It represents my dad's coastal people and I never really knew what I was supposed to do with it. Every time I used the handkerchief, it wouldn't do what I thought it should do.

And so when I found this drum, my husband said, 'Oh that would fit your drum.'

So this handkerchief is now my drum carrier. Its colours represent our medicine and our beliefs and the four colours of the people of Mother Earth and Father Sky. The values of our community and the fire that burns within.

Banff, my week in this community, has been a beautiful and inspirational journey... I don't know how it first came about that I would come to The Banff Centre, but I'm glad the creator opened up this opportunity. From that first course I was hooked and I needed to keep coming back.

What I got from that first leadership course—the Negotiations Skills training that Troy shared with us—is that we must act sovereign; we can't ask for sovereignty. We must listen twice as much as we talk. If you find yourself walking away from the negotiating table or anything in life—well, that's a failure or the symptom of other failures.

For me, I haven't even graduated high school. For me, this is huge that I completed this. I actually completed something.

Last year's program *Indigenous Women in Leadership* (December 2013) totally pushed me out of my comfort zone. I was very uncomfortable that week, but it made me stronger. I appreciated that week. That week was all about me and I thought, "Oh what can I do to help fix my community and make my nation better?"

But then I realized, "Okay, it starts within. It starts at home." That's what I took home from that program.

Next was the Indigenous Strategic Planning program (April 2014), where Don reminded us that we need to tell our story.

The empowerment of us telling our own story.

I appreciate the corporations and industry that enabled me to be here today. And I challenge them to go home and encourage their partners to support more indigenous people to come here. I'm going to go home and challenge those industries that have business in my constitutional lands to help people to come here.

In closing I would like to thank housekeeping. You guys are awesome. Thank you for helping us to come home to a clean room after a hard day. Thank you for our nutrient breaks and for making sure we re-nourish ourselves.

To everybody else, good luck and if you come to Cranbrook, look me up."

*Banff Indigenous Leadership participant Bonnie Harvey hails from the Ktunaxa Nation [pronounced 'K-too-nah-ha'] near Cranbrook, British Columbia and received support from Enbridge Inc., Ktunaxa, RBC Foundation, Shell Canada Ltd., Suncor Energy Inc. and Teck Resources. All were allocated to her through The Banff Centre granting process.*



## NAME THIS NEWSLETTER!

**We want this donor newsletter to have a new name, one that reflects how it tells stories about the impact that donors have on artists and leaders at The Banff Centre.**

**Send us your suggestions at [development@banffcentre.ca](mailto:development@banffcentre.ca)**

The winning participant will get tickets to an upcoming Banff Centre event.

“I cannot express how important this unique facility is in the arts for Canada, and how much artists gain both personally and professionally from the experience. Thank you for recognizing the importance of this program.”

— **Shyra De Souza, Visual Arts Thematic Residency 2014**

## GIVING: The Details

Here a Banff Centre donor answers questions related to art and philanthropy. This issue features **David Lyons**, Chair of the Sir Jack Lyons Charitable Trust which has established the Sir Jack Lyons Scholarship for the Arts. Since 2013 Mr. Lyons has partnered with The Banff Centre to realize his ambitions to advance the careers of Israeli artists in the spheres of film, dance and music.

What’s your favorite art form? Why?

My favorite art form is classical music. I enjoy listening to a wide range of orchestral and chamber music, particularly piano, be it concerto or piano quartet. My favorite composer is Mahler. Every symphony and his songs bring me highs and lows of emotion. The man and his music are central to us understanding how music can reveal so much about life and where we come from.

What’s an important lesson you’ve learned by supporting artists?

There is so much extraordinary talent out there. Every artist can benefit from the encouragement and support that philanthropists give and I have seen consistently excellent results and the life-changing effects of the support we’ve given.

One thing you cannot live without?

Music. My radio goes on first thing in the morning until the end of the evening. Mostly classical but some American songbook. I learn so much each day from the variety of classical music I listen to.

Most important advice you would give a 20-year-old budding philanthropist/leader?

To start with a cause you can personally relate to. Talk to those who benefit from your generosity. Take an active interest in how your donations are used. Ask for direct feedback from the beneficiary.

Is there a book you’ve read recently that most informs your approach to leadership, philanthropy or life?

*The World is Flat* by Thomas L. Friedman. The emergence in the 90s of the connected and interdependent world we live in. I am always fascinated how we share information, films, music and pictures across the world on a computer screen.

If you could master an artistic discipline, which one would it be? Why?

I would love to be able to play the piano. I would play jazz with its fluidity. I would find it a wonderful way to express emotion and freedom of expression.

What motivates you from day to day?

My Jewish heritage embodies doing good in the world. I think a lot about how to perpetuate the legacy of philanthropy my parents left and am motivated to constantly find ways of being creative in how and where we donate. Having a partner and a shared vision like we have with The Banff Centre is very special.

In your experience, do all artists share a common challenge, or is each challenge unique? One of the things I see at Banff is that when talented emerging and mid-career artists come together they realize that they all share the same ultimate challenge and goals. To find and share their passions for what they love and always strive for their best creativity.

To date, what has been your most satisfying philanthropic experience with The Banff Centre? Since we started the SJL Endowment there have been several. From Israeli pianist Achiya Cohen meeting Spike Lee resulting in a film collaboration to the extraordinary life-changing experiences of the filmmakers, composers, and musicians from Israel and York (UK) we have supported. Their expressions of gratitude are very heart warming and a testament to a very successful collaboration.

**Photo, top left:** Filmmakers Arnon Goldfinger (left) and Gilad Inbar with David Lyons, middle, at The Banff Centre.

### Connect With Us

**Our supporters are always welcome on campus. Visit us and ask for a tour!**

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