

**5 DAYS OF DISCOVERY**

**WINNIPEG FOLK FESTIVAL**



**RIDE YOUR BIKE**

TO THE FESTIVAL AND ENTER THE CAMPGROUND FIRST

- HELP REDUCE THE FESTIVAL'S ENVIRONMENTAL IMPACT AND JOIN US FOR A FUN RIDE TO BIRDS HILL PARK
- A SAFE-RIDE VAN WILL ACCOMPANY RIDERS AND CARRY THEIR STUFF.
- RIDERS GET PRIORITY ENTRANCE TO FESTIVAL CAMPGROUND ON WEDNESDAY MORNING.

**DEPARTURE TIMES:**

Bike Ride to Winnipeg Folk Festival  
 Birds Hill Park  
 Wednesday, July 29: 7am and 5:30pm  
 Thursday, July 30: 5:30pm  
 Friday, July 31: 5:30pm

Return Ride to Winnipeg  
 Sunday, July 31: 9:30am  
 Monday, August 1: 9:30am

Invest in the Festival. Invest in Manitoba.

**STAGING THE FUTURE**

THE WINNIPEG FOLK FESTIVAL

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DECEMBER 2, 2010

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 THE GARRICK CENTRE

**OCT 24**

Wailin' Jennys

PRESENTED WITH BURTON CUMMINGS THEATRE

**OCT 28**

OWEN PALLETT (FINAL FANTASY)

THE GARRICK CENTRE



AS A PROUD PRESENTING SPONSOR

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WELCOMES YOU TO WINNIPEG FOR THE 2010

**CANADIAN FOLK MUSIC AWARDS**

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**GLOBAL RHYTHM**

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# Winnipeg Folk Festival Annual Report 2010-11



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## 2010 Chair's Message

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Our festival started as a simple one-time event in 1974, and 37 years later, it still remains as the centre of our universe, constantly evolving, changing and growing over the years to meet our changing audiences, while staying true to the values that best represent our festival. Much to our surprise (and pleasure), we seem to be garnering all kinds of national and international recognition in the form of Top 10 lists and musical and tourism awards for simply doing the things that we love to do.

Our success rests in not being comfortable with what we did yesterday, but what we might be today and tomorrow. The 2010 event was spectacular again in the ways we have always expected: Five days of beautiful weather; a wonderful harmony between our audience, 2,500 volunteers, and artists; a wonderful musical experience and the ongoing joys of discovery offered up yet again by Chris Frayer, our Artistic Director guru; another record-breaking crowd that pushed us almost to site capacity; and another really successful year financially.

These strengths have let us do some great and fun things. We are investing more and more in our community education and outreach programs. We liked our second trial run at a five-day Festival last July so much we have made it a permanent addition to our festival, and we are pressing on with our incredible Site Redevelopment Project in Birds Hill Park. Phase 1 last year saw the complete redevelopment of the "heart" of the festival, the backstage area, and as the year closes, we have just kicked off the public part of our Staging the Future Campaign. Everyone in the organization is really excited to be involved in this project, which will update and transform our July festival experience for decades to come.

The Board's role is only to guide on the big directional issues and to provide oversight, but the real success of our festival comes from our amazing staff, all top-notch in their fields, who contribute to the whole, under the guidance of Tamara Kater, our big-thinking Executive Director. They inspire every one of us volunteers, whether at the festival site, at our year-round events or on our Board and committees, with their passion and commitment, to do the same ourselves.

Time moves on, my two years as Board Chair will end soon, and I can only pass on my heartfelt thanks to Board and committee members and staff, past, present, and future, for your amazing and inspiring commitments to the festival.

Best. Volunteer Experience. Ever.

Allan Finkel

## 2010 Executive Director's Message

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In 2010-11, the Winnipeg Folk Festival marked its 37<sup>th</sup> year of operations as an organization. While obvious to many, it bears repeating that the organization has grown incredibly over the decades. This year was no exception.

The organization undertook further growth in many areas as it launched a capital campaign, maintained a 5-day festival model and invested significantly in its site development. From a new backstage to new outreach programs, the festival is constantly seeking to balance tradition with innovation, keeping an eye on the past, present and future.

As part of a national and international fabric of folk festivals, the Winnipeg Folk Festival is a leader in its field. It is unique in developing a new model of cultural delivery: a year-round arts organization with a summer festival as its anchor. This year the organization further developed and diversified the ways in which it brought people and music together, and continued to invest in its foundation of management, governance and operational achievements.

Tamara Kater

## 2010-11 Snapshot

- The Winnipeg Folk Festival was awarded the Tourism Winnipeg Award of Distinction recognizing the contribution of the festival to Winnipeg's tourism industry. The festival was also nominated for a Golden Carrot award for contributing to food sustainability in Manitoba.
- For the eleventh consecutive year, the Winnipeg Folk Festival posted an operating surplus, maintaining and securing its position of financial strength.
- A 2010 economic impact study indicated that the Winnipeg Folk Festival generates \$29.4M in Gross Economic Activity in Manitoba including the creation of 281 jobs.
- The ambitious site redevelopment project began with a major overhaul of the backstage area including the construction of the new La Cuisine building.
- Our Guests for a Day program welcomed more than 675 new attendees into the festival community for a guided festival experience.
- Our volunteer community grew once again, with more than 2,500 volunteers dedicating their time to the organization.
- Paid attendance at the Winnipeg Folk Festival grew in 2010 reaching more than 54,000.
- The festival increased its national prominence within the folk music community by hosting the Western Folk Festivals Collective gathering and the Canadian Folk Music Awards.
- New outreach initiatives included creating a very successful newcomer volunteer crew and a high school mentorship project during the year.
- Across the organization new technology was adopted including the introduction of an iPhone application, new database technology in many departments, and public WiFi was made available on the festival site.
- One quarter of revenue was paid to artists.

# 2010-11 Board of Directors

## EXECUTIVE COMMITTEE

Allan Finkel  
*Chair*

Gary Senft  
*Vice-Chair*

Carolyn Abbott  
*Treasurer*

Linda Hiebert  
*Secretary*

Terry Sargeant  
*Past-Chair*

## BOARD MEMBERS

Jim August *(to July 2010)*

Susan Berthiaume *(from August 2010)*

Priscilla Boucher

David Cohen

Gerry Couture *(from May 2010)*

Harold Dick *(to May 2010)*

Linda English *(to September 2010)*

Joanne Gudmundson

Ginette Lavack Walters

Katrina Lee-Kwen

Mary Macdonald

Bob Newfield

Alex Yaworski



# I. Winnipeg Folk Festival Organizational Profile

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The Winnipeg Folk Festival is a community asset with folk music at its heart.

The Winnipeg Folk Festival was established in 1974 with the following mandate:

To sponsor, promote and carry out a folk festival for all ethnic and other groups and in connection therewith to give or arrange concerts and entertainments and all such matters incidental to festivals and concerts.

The organization started with this openness to diversity and the centrality of folk music to its existence. Over the years this mandate has come to include a range of projects and programs that engage community members in opportunities that bring them in contact with folk music. This has taken the form of the annual music festival in Birds Hill Provincial Park, the year-round operation of the Music Store, concerts, workshops, training programs, mentoring programs, school programs, concert series and mini festivals at other times of the year.

## MISSION

Creating experiences of discovery and learning through the celebration of people and music.

## VISION

By 2020, to play a leading role in making Winnipeg the folk music capital of North America.

## CORE VALUES

- Artistic excellence
- Creative expression
- Community
- Inclusiveness
- Collaboration
- Entrepreneurship
- Environmental stewardship
- Excellence in governance and management

## STRATEGIES

- To grow the summer festival's excellence and international reputation.
- To build the festival's community of artists and develop new audiences through education and outreach.
- To expand the organization's ability to identify opportunities to bring music into people's lives.
- To enhance the ability of folk musicians and craftspeople to live and work in our community.
- Serendipity – to remain open to the unexpected and new approaches that distinguish the Winnipeg Folk Festival as a leader in the field.

## LONG-TERM VISION

Our desire is that by the year 2020, Winnipeg will be internationally recognized as a thriving year-round centre of excellence in folk music performance, training, and celebration. Like Nashville, New Orleans, Chicago, Austin and Detroit, which all evoke an association with a particular genre of music, Winnipeg can achieve that distinction as a music centre in the folk arena. While an ambitious goal, we believe that with solid planning, good management and dedicated allies and partners, it is an achievable vision.

### THIS VISION INCLUDES THE FOLLOWING ELEMENTS:

- Enhanced audience, artist, and volunteer experiences at the summer festival, including the implementation of a revised Site Redevelopment Plan;
- Expanded education programming to increase the amount of year-round educational opportunities and to develop local folk musicians and audiences;
- Outreach programming geared to geographical outreach, young Manitobans, audience development, and nurturance of musical growth and performance;
- More year-round concerts;
- Expanded Festival office, Music Store and Folk Music Centre;
- Growth through partnerships with like-minded organizations to develop innovative programs;
- Encouraging collaboration, diversity, and community engagement;
- Celebration of the accomplishments of our volunteers, artists, and community supporters;
- Increasing our national and international profile, and playing a lead role in developing a voice for Canada's folk festivals;
- Increased opportunities for musicians to perform, network, and develop audiences.



## II. Festival History and Activities

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The Winnipeg Folk Festival was established in 1974, with the goal of presenting a one-time music celebration in Birds Hill Provincial Park to mark Winnipeg's 100th anniversary. There were a number of music festivals of this type in Canada, notably Mariposa in the Toronto area, and a range of somewhat similar events in other parts of North America. Founders of the festival in Winnipeg recognized the timely resurgence of North American interest in folk music, with opportunities for bringing music into the centenary celebration mix. With 50 acts on four stages, this inaugural festival was free and attracted 22,000 over the three-day weekend.

The Winnipeg Folk Festival has become a local tradition with an international reputation. It is recognized internationally as a premiere outdoor music festival. The festival operating budget is more than \$3.1M. Attendance at the Festival exceeds 76,000, including performers, volunteers and guests. A 2010 economic impact study indicates that the Winnipeg Folk Festival generates \$29.4M in Gross Economic Activity in Manitoba.

Over 571 artists perform on nine stages throughout the weekend. The daytime stages give the artists opportunities to jam with each other, exchanging musical styles, stories and inspirations. They also give our audience a rare opportunity to see performers in a very up-close and personal setting, allowing a glimpse into the creative process. In the evening, everyone gathers at the Main Stage and Big Blue@Night to enjoy an eclectic assortment of music against the backdrop of a prairie sunset.

The Winnipeg Folk Festival operates on a year-round basis through its various activities: the Winnipeg Folk Festival Music Store, concerts, workshops, and special events such as the Winter Wassail. With its commitment to the community, the caliber of its productions, the dedication of its Board of Directors, staff, and over 2,500 skilled volunteers, and the enthusiastic response of the thousands who participate in the festival and related programs, the Winnipeg Folk Festival has earned a worldwide reputation for excellence.

### OVERVIEW OF PROGRAMS:

**The Winnipeg Folk Festival:** The festival is an annual international summer music festival in Birds Hill Park. Audiences are able to experience the best of Canadian and international folk music. This is also an opportunity to view other forms of folk arts and crafts, and to enjoy a camping experience.

**The Folk Exchange:** This space has been designated as the year-round program, training and intimate performance venue for the Winnipeg Folk Festival. Within this space, we have programmed concerts, folk clubs, singers' circles, music training workshops, and occasional craft sales.

**Concert Series:** In the 2010-11 season, the Winnipeg Folk Festival continued to produce a series of concerts in larger Winnipeg venues. The concerts are presented in the spring and fall seasons.

**Folk Fridays at Old Market Square:** This lunchtime concert series is co-produced with the Exchange District Business Improvement Zone from June through September. The concerts are free and open to the general public.

**Young Performers Program:** Approximately 40 young people (14-24 years old) per year participate in the Young Performers Program. This mentorship and training program includes a day of workshops just before the Folk Festival, a performance opportunity at the Festival, and developmental workshops throughout the year.

**Young Artists Program:** Co-presented with the Winnipeg Art Gallery, the Young Artists program is a mentoring opportunity for emerging artists age 14-18. The program begins with instructive sessions at the WAG studios; then participants head out to the festival where they create temporary, collaborative outdoor art installations.

**Folk Retreat:** The Folk Retreat is three full days of music instruction just before the Winnipeg Folk Festival, held at the First Unitarian Universalist Church of Winnipeg. The program offers a combination of focused workshops on specific instruments or skills, plus group sessions on repertoire and performance. It allows opportunities for jamming and cross-discipline exploration.

### **Folk for Families & In the City at the Millennium Library**

Free one-hour concerts on Saturday afternoons at the Millennium Library. Folk for Families features a variety of kid-friendly performances while In the City presents festival-style workshops featuring a wide array of local musicians.

**Guests for a Day:** This outreach program provides free-guided visits to the Festival for community service groups. In addition to complimentary day tickets, Guests for a Day participants receive transportation and meals at the festival as well as a pre-festival orientation.

**Music Store:** The Winnipeg Folk Festival operates a music store throughout the year that serves as an ongoing venue for the sale and promotion of independent and local musicians' products. This service to the public and the musicians is an important avenue for the distribution of music not easily accessible through commercial outlets.

The Winnipeg Folk Festival has a year-round staff of 15, with additional staff members hired specifically for administrative needs and production work related to the summer Festival. The Winnipeg Folk Festival prepares and presents year-round programs with a continuous planning cycle for the summer festival:

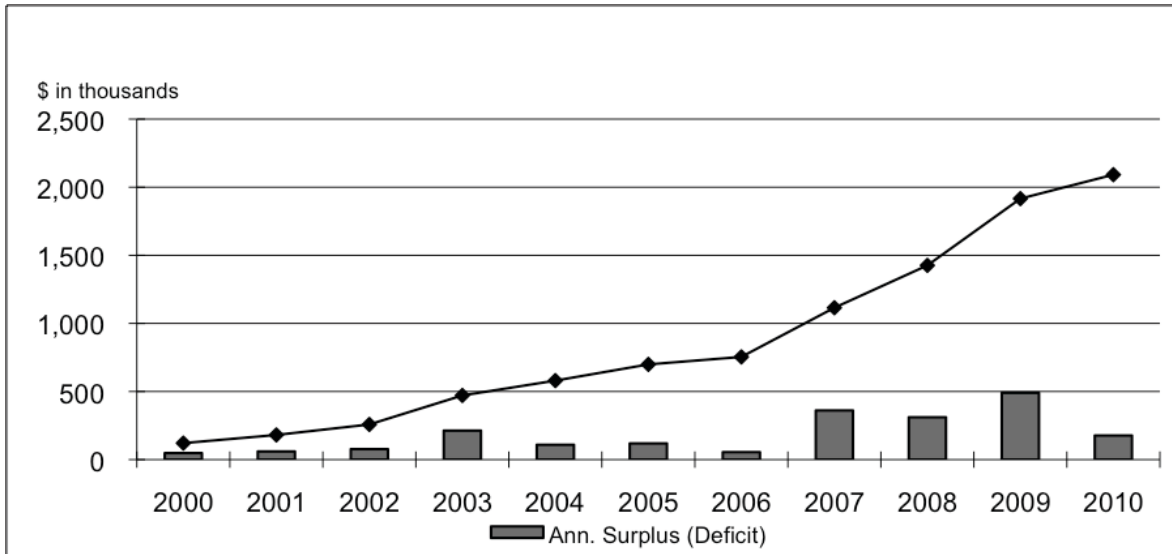
## **2010-11 ANNUAL PROGRAM CALENDAR**

July	Winnipeg Folk Festival Young Performers Program Young Artists Program Folk Retreat Folk School Guests for a Day Prairie Outdoor Exhibition Volunteer Apprentice Program Bike Ride to Site Campground Animation Projects
June – Sept	Folk Festival Fridays at Old Market Square
Sept – May	Concert programming in Winnipeg Workshops in the Folk Exchange Concerts in the Folk Exchange Craft Sales in the Folk Exchange High School Mentorship Program Folk for Families at the Millennium Library In the City at the Millennium Library
Sept – July	Volunteer Training Programs
November	Western Folk Festivals Collective Conference Canadian Folk Music Awards
December	Winter Wassail and presentation of Artistic Achievement Award

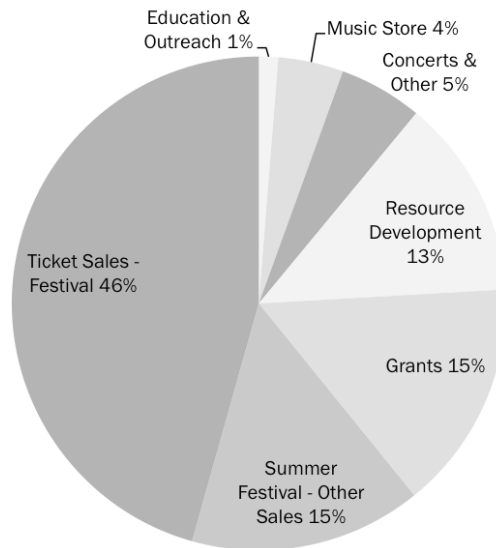


### III. Ten-Year Financial History

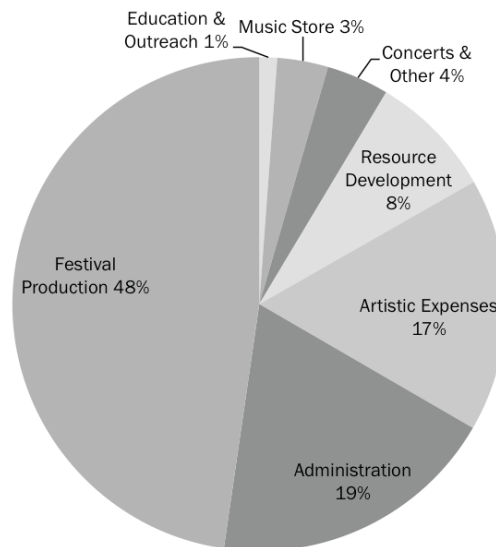
This chart shows the financial results of the Winnipeg Folk Festival for the last ten years. The persistent effort to bring in an operating surplus each year has brought a new level of stability to the organization. The thin line showing the accumulated surplus includes capital assets, internally restricted assets and unrestricted a



**REVENUE**



**EXPENSES**



**TOTAL FUNDS PAID TO ARTISTS IN 2010-11: \$994,518.48**

(including festival & concert performances, workshops, and CD sales)

## V. 2010 Winnipeg Folk Festival

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The 37th annual Winnipeg Folk Festival took place in Birds Hill Park from Wednesday, July 7 to Sunday, July 11, 2010. Attendance was at a record high, the programming was fabulously eclectic, the weather was hot and dry and the dragonflies were plentiful.

Over the course of five days, 76,480 people attended the Winnipeg Folk Festival – approximately 3,000 more than in 2009, and the highest cumulative number to date. While it may have been the most bodies ever, additional programming and site enhancements allowed the flow to feel more spacious and open. New programming such as autograph signings and acoustic sets in the Music Store, Q & A sessions, and an increased number of workshops gave participants more options overall, which also helped spread out the masses. Back-of-house enhancements increased efficiency of backline crews and created more space for volunteers, artists and guests to relax together.

One of the many 2010 highlights was witnessing the legendary Oscar Brand receive the Order of the Buffalo Hunt, one of Manitoba's highest honours, from Premier Greg Selinger. The celebration included a musical tribute by a number of talented Manitoba artists.

Notable this year, our site redevelopment project began construction on many improvements backstage as the entire area was reconfigured and the new La Cuisine building began to take shape. For the second year in a row the festival received Marquee Tourism and Event Program funding through Industry Canada which provided additional financial assistance for programming and promotion.

Huge thanks are due to our team of 2,500 volunteers and crew coordinators who continue to show amazing dedication and spirit, especially when taking on new initiatives.

### ARTISTIC

This year's festival was once again an artistic success, building on the previous year's model of adding Wednesday evening programming. Our new permanent five-day format was launched with a fabulous Wednesday evening line-up of Emmylou Harris, Jimmy Cliff and The Wailin' Jennys.

From that memorable evening onwards, the weekend continued to inspire and delight with acts from a multitude of genres within and on the fringe of folk. 76 acts were programmed in over 85 concerts and 50 workshops on two nighttime stages and nine daytime stages. Acts came from as far away as Niger, India, Australia, Jamaica and the UK, and shared the stage with numerous homegrown artists. New additions this year included two new stages, one in the Hand-Made Village for artisans and luthiers to demonstrate their craft, and the second in the Music Store tent for up-close and personal interaction with artists as well as CD signings.

Of course, the Winnipeg Folk Festival is not only about music, with visual arts, film and dance also being featured throughout the site. Here are some more artistic highlights from the 2010 Festival:

- Fantastic workshop participation and collaboration by this year's musicians;
- Zero Gravity Circus from Toronto performed aerial acrobatics on a stage between the Family Area and Big Bluestem;
- For the second year there was a participatory mural created near the festival entrance over the course of the weekend, under the guidance of artist Arthur II;
- A local Aboriginal elder, Dave Courchene, opened the festival with a welcome and blessing;
- Art installations both on site and in the Festival Campground continued to enhance the festival experience. Many of these were interactive and/or utilized repurposed materials;
- The music and activities in the Family Area are always popular with the 'Little Folk'. A number of community partners contributed to the variety of activities offered.

For a complete list of performers at the 2010 festival please see the appendix on page 49.

## VOLUNTEERS

The reconfiguration of the backstage area this year impacted the participation of every single volunteer, and they embraced it with much excitement, engagement, and ownership. In particular the new La Cuisine building, a highlight of the backstage development, was not only a much-improved facility for our La Cuisine crew but a rallying point for all of our volunteers. Other 2010 highlights included:

- New crews: Bike Ride to Site, Newcomers, Change Management, Campground Wagon Share, and Backstage Massage;
- A WFF Volunteers group was created on Facebook to promote and engage our volunteer community.

The volunteer department has also taken steps to better manage the growth of the festival and its impact on our volunteers:

- Increased staff support with the addition of the Volunteer Resources Associate position;
- New online volunteer management software purchased to improve efficiency and create more opportunities for personal contact;
- Increased succession planning and leadership development for coordinators;
- More year-round engagement of our coordinators for long-term planning.

## NEWCOMER CREW

Stemming from the Guests for a Day program, we developed a new crew of volunteers that falls between GFAD and the volunteer program. These new volunteers are comprised of new Canadians who need a layer of orientation in order to understand the festival well enough to volunteer effectively. They received pre-training regarding language, culture and a general understanding of the festival before the festival itself.

- 24 volunteers went through this program in 2010. They were very successful and respected volunteers;
- Adult and youth participants came to us through NEEDS and the Red River College Language Training Centre;
- The pilot program was very successful; participants will integrate into regular volunteer crews next year and a new group of people will be selected.

## Ten-Year Volunteer Growth

Year	Number of Crews	Number of Volunteers
2000	48	1386
2001	48	1588
2002	49	1749
2003	50	1818
2004	50	1919
2005	51	2030
2006	52	2091
2007	57	2156
2008	57	2318
2009	63	2529
2010	63	2586



Please see the appendix on page 49 for a full list of volunteer crews.

## **PRODUCTION**

2010 was an extremely ambitious year in terms of changes and improvements throughout much of the festival. The fact that we were able to pull off this level of change successfully is due to having a strong and experienced team. Particular attention was given to maintaining a high quality experience for Festival participants in light of increasing attendance numbers. This resulted in increased services in many areas: food production, transportation, toilets, lighting, seating, new tents, new vendors, more landscaping and more equipment and supplies, all to maintain the festival as a welcoming and comfortable environment.

### **Backstage**

- Redevelopment of the backstage area;
- Construction of backstage kitchen building;
- Additional Greenroom trailers;
- New locations backstage for everything: Tavern, La Cuisine, Lock Up, Hospitality, First Aid, Drink Tent, Dining Tent, Site Crew work areas (carp shop, electrics) Volunteer Tent.

### **Festival Site Improvements**

- Larger and more colourful reading tent and parade tent;
- Fence along Festival Drive to improve traffic flow;
- Expanded main gate box office, including additional tent, counters, banners, lighting;
- Bigger Audience Services tent;
- Welcome tent at main gate;
- Satellite tavern moved to Big Bluestem audience area;
- More toilets near Mainstage and Green Ash;
- Individual toilets for stages;
- Increased way finding and welcome signage;
- New storage containers;
- Lines painted in parking lot to improve organization.

### **Stages**

- 2 new LED Screens at Mainstage;
- Mainstage dance area/chair area improvements and custom designed fence;
- Additional stages in the Hand-Made Village and the Music Store;
- Additional mural backdrops for stages and additional visual art;
- New higher Big Bluestem stage to improve sightlines at night;
- Monitor rigs for Bur Oak and Snowberry, and additional sound equipment for daytime stages;
- Circus stage.

### **General Improvements & New Services**

- Cell phone charging stations at Audience Services and in the festival campground;
- Wireless internet backstage, on site and festival campground;
- Additional wheelchair charging stations at the Mainstage and campground;
- Broadcast of the World Cup Soccer Final;
- Extended hotel shuttle service;
- First ever bike ride to site;
- VIP Tour in Family Area Wednesday afternoon;
- Use of electric vehicles and cargo trikes;
- Improved emergency plan and training.

## A GREENER FESTIVAL

Since the first gathering in 1974, the Winnipeg Folk Festival has cared about its impact on the environment. Here are some highlights of our new and improved initiatives:

- Over 5,000 kilograms of organics were composted in 2010;
- Compostable cups were used for all beverages served in the Taverns;
- Biodegradable cutlery was used backstage;
- Commitment to providing LOFT food (local, organic and fair trade) both through Food Vendors and backstage at La Cuisine;
- Recycling program diverted nearly 40% of waste;
- Reusable plates program has diverted over 1 million plates since its inception in 1997;
- Encouraged the use of reusable mugs which reduced the number of disposable cups used;
- Transportation initiatives to reduce carbon emissions included the introduction of the first bike ride to site, doubling the frequency of our internal shuttle service, increasing the shuttle service between the hotel and the site, and public transit service from downtown Winnipeg.
- The inaugural Bike Ride to Site had 90 participants register to ride their bikes from the city to Birds Hill Park with assistance from a new volunteer crew. Cyclists received priority access to the campground and free transportation of their gear.



## CAMPING

The festival continued to invest in the campground community, improving safety measures and increasing animation projects and performances. Throughout the year the Campground Advisory Committee continues to identify and address the needs and concerns of this important community of festival patrons.

A fifth consecutive Festival Campground sellout resulted in a significant increase of campers arriving on Wednesday morning, and additional resources were required in that area. Improvements and new activities included:

- An improved Wednesday opening procedure with an organized queue system included a new pedestrian/cyclist lane to prevent people and vehicles from lining up together and discourage campers from ditching their cars to beat the line-up;
- Electrical upgrades at south end of festival campground;
- Additional food vendors (Gropp's Country Catering, The Tallest Poppy Stinkeye Diner, Banana Boat) and Food For Folks provided fresh, local, affordable produce to campers;
- Some of the fantastic Campground Animation Projects included: the Hammock District, a Camp Stitch (knitting), PO-MO interactive illuminated dragon, Element Circus art workshops and daily parades, The Trading Post, Red Willow Tipi Group, Juke Joint Hideaway Times Change(d), Egypt by the Castle Boys, and a creative arts healing pyramid;
- Daytime activities for campers: yoga classes were held every morning at the base of Pope's Hill, with up to 50 participants in a session, as well as belly-dancing workshops held in the afternoon;
- New Campground Wagon Share crew helped campers schlep their gear to their campsites (complementing our Wheely Green rickshaw crew);

- Tickets for the ever-popular Campground Raffle sold out on the Friday evening;
- Extended hours of operation and a new security crew were implemented in the Quiet Campground, as well as off-duty support for Quiet Campground incidents;
- First Aid service extended to Quiet Campground (limited hours of operation, then 'on call' basis);
- Random acts of cooking – Chef Alex Svenne taught campers how to cook easy and cheap campground meals, then provided delicious taste tests;
- WiFi was introduced in the festival campground;
- Doubled campground shuttle service with pick-ups every half hour;
- Vehicle passes were distributed to every camper as they arrived. This new tool will allow us to monitor how campers are using their vehicles during the festival;
- Provided ice delivery (in addition to firewood delivery);
- Introduced trial compost program to campers (to be expanded for 2011);
- RV section of festival campground was very close to sell out;
- Additional port-a-potties and servicing;
- Over 750 volunteers/animators camped on Tuesday night;
- Safety and security improvements: First Aid services, increase of back-up patrol, increase of Campground Safety volunteers, 24-hour services, emergency access road, engineer stamp on animation structures;
- Late night campground performances at Pope's Hill saw huge audiences (estimated 2,500-3,000 campers) for fire-dancing and belly-dancing performances.



## YOUNG PERFORMERS PROGRAM

Now in its eleventh year, the Young Performers Program has continued to be a popular addition to the festival. Over the last several years, interest in the program has increased substantially, garnering three times more applications than available spots. The program consistently receives rave reviews from both participants and mentors and continues to “graduate” successful acts that go on to perform on the festival’s main roster. The 2010 festival saw past participant alumni Del Barber and Jordan McConnell (of the Duhks) perform on the festival stages.

- 46 students were accepted from all across the country, and one from Australia.
- Galaxie satellite radio signed on as a sponsor for the program offering bursaries covering all program costs for Canadian participants.
- A bursary was started to honour the tragic passing of 2009 participant Taylor Mitchell offering two out of province participants assistance with their travel costs.
- 2010 Mentors: John K. Samson, Greg MacPherson, Kinnie Starr, Heather Masse and Ruth Moody (Wailin’ Jennys) and Steve Dawson
- Many past Young Performers participants also had the opportunity to take part in a showcase held in the Folk Exchange during the winter months, which is supported by the Ron Oswald Fund for Young Performers.



## YOUNG ARTISTS PROGRAM

This was the 6th annual Young Artists Program, a “traveling studio” for visual artists aged 14-18. The program began at the WAG Studio where participants experimented with a variety of eco-friendly, recycled and re-purposed media to create collaborative large-scale outdoor artwork to exhibit at the Winnipeg Folk Festival. This unique art-making experience culminates in an outdoor gallery that beautifies the festival site, engages our audience and adds to the festival experience.

- 41 participants, highest enrollment in the program to date.
- Bursaries provided to 8 students.
- The theme for the 2010 YAP was “Cirque du Folk”. Mentors & participants explored themes of puppet-making & large-scale sculpture. The result was a fanciful world of interactive, moving sculptures & puppets.
- 2010 mentors were Lisa Wood, Jill Peters and Seth Woodyard.
- Guest instructor/speaker Asa Nodelman taught mentors & participants about puppet making & puppeteering.
- Developed new eco-friendly guidelines for program.

## PRAIRIE OUTDOOR EXHIBITION

The Prairie Outdoor Exhibition is a collection of artwork installed around the festival site. This unique outdoor gallery inspires, engages, challenges and amuses festival goers each year.

James Culleton - Labyrinth  
Curtis DeMeyer - Esus  
Brook Drabot, Ryan Lacovetsky, Tyler Allanson- Celestial Garden & Borrowed Scenery  
Alison Froese Foster and David Foster - The Kinogratiscope  
Glen Knapp - Carried Away (Flying High)  
Clara Kusumoto - The Learning Tree  
Nicole Magne and Shannon Shields - Buggie Buddies  
Julia Mark - Prairie Trees  
Robert Mertens - Going Green  
Teyana and David Neufeld - Sit Spot  
Rhonda Cameron, Ben Paul, Moneca Sinclair - Bird Songs Everywhere  
Cyrus Smith - Prefab  
Rick Unger - Portraits in Rust  
Curtis and Marlon Wiebe - Secondhandpants Science-Folkction Jukebox Sideshow  
Winnipeg's Contemporary Dancers - Random Acts of Dance  
David Wityk - Hradcanska Metro, Malostranska Metro, Muzeum Metro

### Stage Backdrops

Big Bluestem "Bluestem Root System" by Brad Bamford.  
Snowberry "Wildflowers" by Alison Froese.  
Green Ash "Let Your Soul Smile" by Laura Lee Harasym.  
Little Stage On The Prairie "Band" by Elizabeth Yora.  
Shady Grove "Folks in the Front Row" by Dan Saidman.  
Bur Oak "Box Car" by Ian August and Temperance McDonald.  
Chickadee Big Top "Oak Tree" by Alison Froese & David Foster.



## FOLK RETREAT

The 5th annual Folk Retreat took place July 4-7, 2010 at the First Unitarian Universalist Church of Winnipeg.

- 2010 instructors: Sam Baker, songwriting; Pura Fe, vocals and songwriting; 4 Braebach members (Ewan, Patsy, Calum, Donal), guitar, fiddle, step dancing, whistle;
- 23 participants in the program hailed from as far away as Ontario, Saskatchewan, and Minnesota;
- Bursaries were provided to 9 students thanks to a grant from the Daremax Foundation.

## GUESTS FOR A DAY

Now in its third year, the festival's community access program includes day tickets, transportation to the festival site, a guided tour, and meals.

- Over 675 individuals attended the festival, many for the first time;
- 41 community organizations participated;
- A variety of community members are supported through this program including: families, youth, people living with disabilities, low income people, Aboriginal groups, young mothers, LGBT individuals, young artists, seniors and newcomers;
- 'Beginner's Guide' presentations, which took place throughout June for each participating organization, included a short performance by local festival performer Del Barber;
- The Winnipeg Folk Festival worked closely with each individual group to tailor the program to their specific needs and/or particular barriers in accessing the festival.



## MARKETING

Festival communications included a number of exciting new initiatives in 2010 primarily related to new technologies and social media. The festival bundled camping with the festival pass for the first time in 2010, which was communicated effectively through our e-newsletter, social media and earned media channels.

- Marquee Tourism Event Program funding was used to increase the reach of our marketing including online and print advertising in neighboring US states, Chicago and Brandon;
- The festival launched an iPhone application that contained performer bios, and the ability to create and save custom schedules. The application was available free of charge and downloaded by 2,192 users who spent 2 hours on average using this online tool;
- We hosted our first ever “tweet-up” at 5:00 pm on Saturday, inviting Twitter followers and iapp users to meet at a specified location for “a surprise”. A crowd of approximately 50 people grew to nearly 500 and were treated to an acoustic set from Hoots & Hellmouth;
- During the period of July 1 – July 12, the festival received 98 mentions in local news (print and broadcast). This is the first year that the festival has used an outside service to monitor earned media.

## FESTIVAL SALES

Festival ticket sales were extremely strong in 2010 with the Festival Campground selling out earlier than ever.

- New this year - camping was bundled with the 5 day pass into one single ticket;
- 5 Day passes with Festival Camping sold out in April before the end of Early Bird sales and this resulted in a significant increase in Quiet Campground sales;
- Excellent attendance contributed to record high sales in the tavern, on merchandise and program books, and with both raffles;
- A higher cost and higher priced stainless steel mug was introduced this year and sales were strong;
- Ice cream sales were sponsored and returned after a one year hiatus.

## VENDORS

### Hand-Made Village

We consistently get comments that this is one of the best sales opportunities in Canada. Artisans were very appreciative of the organization and hospitality offered by the festival.

- Hand-made goods included: instruments, clothing, bags, hats, jewelry, toys and costumes, mehndi, pottery, glass, home décor, quilting, leather and more.
- 2010 saw the introduction of a Hand-Made Village demonstration stage to engage the audience with the artisans craft traditions.

### Food Village

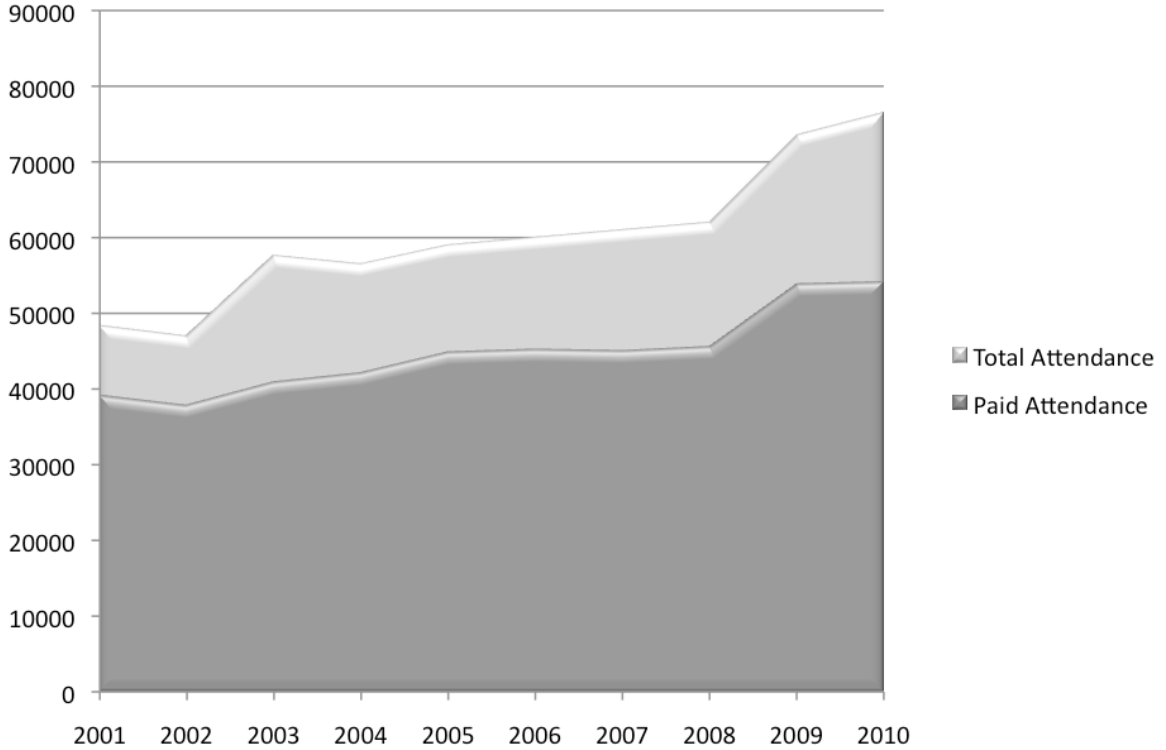
Scrumptious food was again provided for all at our Food Village.

- LOFT-y (Local, Organic, Fair Trade) foods were highlighted in vendor menus

Please see the appendix on page 49 for a complete list of our 2010 vendors

# History of Paid Attendance

Attendance	
<u>1994</u>	<u>29,000</u>
<u>1995</u>	<u>29,500</u>
<u>1996</u>	<u>29,500</u>
<u>1997</u>	<u>29,700</u>
<u>1998</u>	<u>37,000</u>
<u>1999</u>	<u>32,000</u>
<u>2000</u>	<u>33,604</u>
<u>2001</u>	<u>39,169</u>
<u>2002</u>	<u>37,832</u>
<u>2003</u>	<u>40,899</u>
<u>2004</u>	<u>42,111</u>
<u>2005</u>	<u>44,846</u>
<u>2006</u>	<u>45,205</u>
<u>2007</u>	<u>45,014</u>
<u>2008</u>	<u>45,565</u>
<u>2009</u>	<u>53,813</u>
<u>2010</u>	<u>54,873</u>



## 2010 Winnipeg Folk Festival Recognition Awards

The Winnipeg Folk Festival Glass Banjo Awards recognize and honour individuals and community partners at the Festival each year for significant contributions made to the development and success of the organization. This year's recipients were Terry Sargeant and Big Rock Brewery.



**Terry Sargeant** has served more than nine years as a member of the Winnipeg Folk Festival Board of Directors, with four of those years in the role of President. Terry has navigated the organization through times of significant change and transition with wise and courageous leadership. His commitment of time and talent has been instrumental in the festival's success.



**Big Rock Brewery** has been a partner of the Winnipeg Folk Festival since 2002. A small independent brewery based in Calgary Alberta, Big Rock Brewery's partnership not only provides financial support but also provides service to the festival that each year exceeds our expectations in every way.

## VI. Year-Round Activities

10

### CONCERT SERIES

It was a busy concert year for the Winnipeg Folk Festival. We presented a total of 23 concerts in a variety of venues, including the Burton Cummings Theatre, the Park Theatre and the Garrick. We continue to have great financial and artistic success with our concerts and expand our festival audience through a diverse concert series line-up. Close to 13,000 people attended our 2010-11 Concert Series.

2010	K'Naan	Delhi 2 Dublin
Hawksley Workman	The Robert Cray Band	Bahamas
Jason Collett with Bahamas and Zeus	The Crash Test Dummies	The Weakerthans – 4 albums in 4 nights
Amelia Curran and Rose Cousins	The Wailin' Jennys	
Xavier Rudd with Izintaba	Josh Ritter	2011
The Sturgeons	Owen Pallett	Sarah Harmer
Hayes Carll	Judy Collins	
Justin Nozuka with Sweet Thing	Jason Collett	

### FOLK EXCHANGE

The Folk Exchange is an intimate, gallery-style venue, located in the heart of the Exchange District. The Live @ The Folk Exchange series highlights emerging and established performers in an intimate acoustic setting – just like a living room concert. The venue saw another year of successful concerts and events in 2010, presenting a mainly sold out series of two to three concerts a month and a monthly Open Mic night co-presented with Manitoba Music. Alternatively to music programming, the Folk Exchange also includes visual arts and crafts programming. Presenting art exhibits and craft sales helps promote our festival photographers, Hand-Made Village artisans, Prairie Outdoor Exhibition artists and many others from the community on a year-round basis. Over 1500 people participated in our Folk Exchange programming during 2010-11.

2010	The Sturgeons	2011
Ingrin Gatin	Del Barber	Crooked Brothers
Old Man Luedecke	Keri Latimer	Oh My Darling
Linda McRae and David Lang	Southern Manitoba Songwriters	
Jon & Roy	Trio Bembe	
Ben Wytinck	Romi Mayes	
Tamara Nile		

### WINNIPEG FOLK FESTIVAL FRIDAYS IN THE EXCHANGE

In partnership with the Exchange District Biz, the Winnipeg Folk Festival presented lunch hour concerts in Old Market Square. The outdoor concerts showcase some of the finest local and international musicians in an outdoor setting. Featuring a different band each week, the free concerts are a great way to reach out to a new audience and give back to our community. Performances were presented Wednesdays, Thursdays and Fridays from the middle of June through early August, including the festival kick-off on July 8th. Nearly 1,000 people attended.

## WINNIPEG FOLK FESTIVAL ARTISTIC ACHIEVEMENT AWARD

This award is presented annually to an artist who has performed at the Winnipeg Folk Festival, who has demonstrated musical excellence, and who has contributed at an exceptional level to the field of folk music and to the community as a whole. The 2010 Artistic Achievement Award was presented to Leon Redbone.

A long time festival favourite and an artist who performed at the very first festival in 1974 as well as in 1975, 1977 and 2003 Leon was an obvious choice given his contribution to folk, blues and ragtime music.

Fans of Redbone's music were treated to an inspiring performance at the Winter Wassail as well as a CD signing in the Winnipeg Folk Festival Music Store.

### Past Artistic Achievement Award Recipients:

Loreena McKennitt	2004
Bruce Cockburn	2005
Odetta	2006
Buffy Sainte-Marie	2007
Richard Thompson	2008
Billy Bragg	2009



## EDUCATION & OUTREACH

### High School Mentor Project

We received money from the Winnipeg Arts Council in 2010 in order to create a mentorship program with high school students. We connected 80 high school age youth in five groups each with a mentor who brought them through a songwriting exercise. They performed their songs at a concert at the Park Theatre.

Phase II had 14 of those youth create another song for recording at the CBC studio as well as a video podcast and a music video.



### Folk Exchange Workshops

Once again we hosted workshops in the Folk Exchange encouraging the community to come out and learn some new skills in a fun and relaxed environment. Although attendance was small the feedback from participants was great. We had three workshops over the 2010-11 year with a total of 45 participants.

- Harmonica with Gerald LaRoche
- Storytelling with Brad Woods
- Sound 101 with Chris Freeman (of Manitoba Independent Songwriters Circle)

### Winnipeg Folk Festival at the Library

Now in its second year, the partnership between the Winnipeg Folk Festival and the Winnipeg Public Library brings free programming to the Millennium Library. Two concert series offer a bi-monthly taste of the festival into the city year-round. This also serves to reach new audiences. Over 900 people attended during the year.

### **Winnipeg Folk Festival in the City**

- the legendary daytime “workshop” format brought indoors and up close, held on the last Saturday of each month during the 2010-11 season;
- Artists Included: Ridley Bent, JP Hoe, Romi Mayes, Jaxon Haldane, Tim Osmond, Allison DeGroot, Scott Senior, Casimiro Nhussi, Sierra Noble, Scott Nolan, Kerri Latimer, Adrien Sala, Gilles Fournier, Daniel ROA and Joey Landreth

### **Folk for Families**

- Seven monthly interactive concerts for children presented throughout the 2010-11 season;
- Performers included: Judy Cook, Swingset, Ted Longbottom, Aaron Burnett, Sand Skyscraper and Jake Chenier.

### **Aboriginal Advisory Group**

An advisory group of members of the Aboriginal community have been brought together. From this group we developed a Sacred Fire ceremony that was held backstage in 2010 on the Thursday afternoon.

### **Accessibility Advisory Group**

A group of people living with various disabilities was brought together in 2010. A number of their recommendations were implemented for the 2010 festival including having a power station available in the accessible seating area at Main Stage in order to power the wheelchairs so people could get home after a long day. The group prepared an audit of the festival site from which we are bringing information forward for the 2011 festival and longer-term items for the site development plans.

### **Education & Outreach Advisory Group**

A variety of community members involved in various community groups (Aboriginal, impoverished, inner-city youth, new Canadian, rural populations) were brought together in 2010 to help advise the work of the Education and Outreach area of the organization.

## VII. Winnipeg Folk Festival Music Store

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Changes in the recording industry are still creating challenges for music retail. While major retailing chain CD PLUS closed its stores across Canada, the Winnipeg Folk Festival Music Store has managed to maintain steady sales at over \$10,000 a month. We are constantly looking for new ways to maximize sales and the store's exposure.

### New Initiatives

- Began to sell tickets for the West End Cultural Centre concerts, as well as continuing to sell for all Concert Series, and Folk Exchange shows;
- Expanded a partnership with Warner Music, by promoting single releases, as well as trying multi-title ads, with success;
- Vinyl sales continued to rise, and used vinyl is being carried again;
- Celebrated Record Store day with special sales, in-store performances, and free CD samplers;
- Upgraded display units to new mobile bunks that can be used for more functional and attractive storage and display;
- Began to take part in the Exchange District Biz's First Friday Program, staying open late the First Friday of every month to encourage a more lively Exchange District;
- Had more in-store performances this year than ever. Artists included: Rose Cousins, Little Miss Higgins, Bahamas, Stephen Fearing & Andy White, Kim Churchill, and Leon Redbone;
- Added a generic retro design t-shirt for year-round sales.

### Festival:

- Added a small performance stage for artists in front of the Music Store Tent, for artist signings and intimate short performances;
- Had hugely successful John Hiatt signing at the satellite store in the Corner Store;
- Added a 4-sided CD tower for display, to replace older metal displays;
- Top festival sellers in the Music Store were: Oka, John Hiatt, Swell Season, Avett Brothers and Cat Empire.



## VIII. Resource Development

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As a charitable non-profit organization, the programs and activities of the Winnipeg Folk Festival are made possible through the support of funders, individual and corporate donors and sponsors. These revenue streams are important for the creation and delivery of the programs that support our mission: *to create experiences of discovery and learning through the celebration of people and music.*

The Winnipeg Folk Festival has increased its focus on Resource Development in the 2010-11 year as it began its Staging the Future Capital Campaign. Resource Development activities in the past year have included the recruitment and training of fundraising volunteers, prospect research, policy development and the investment in donor management software. As well, the use of e-philanthropy was added as part of the overall donor solicitation strategy. An additional staff position was added to accommodate the growing needs in Resource Development for the organization.

### ENDOWMENT FUNDS

A new sub-fund of the Winnipeg Folk Festival Endowment Fund was created in 2010. The Jilian Fast Endowment Fund was created by Jilian's family and friends in her memory. Individual donations to the Endowment Fund were supplemented by matching grants from the Winnipeg Foundation and the Department of Canadian Heritage. As of January 31, 2011, the total contribution to the fund was \$706,451.01.

### INDIVIDUAL GIVING CAMPAIGNS

After a significant decline in individual giving in 2009-10, a trend that was pervasive in North America in that year, there was a rebound in individual giving in 2010-11. However, the growth was most significant in Endowment Giving over annual giving for the Winnipeg Folk Festival.

### CORPORATE SPONSORSHIPS

The Winnipeg Folk Festival increased its sponsorship revenue in 2010-11 through increased sponsorship fees from existing supporters and the addition of a new agreement with Galaxie.

#### Funding Partners

Operating funds from municipal, provincial and federal government sources remained constant over the previous year. For the second year, funding was secured from the Marquee Tourism Event Program through Industry Canada in support of the summer festival. Special one-time funding through the Winnipeg Arts Council's Cultural Capital of Canada initiative was received to develop a new high school mentorship project. In addition, funding for year-round concerts and workshops at the Millennium Public Library and the Folk Exchange was received from the Manitoba Arts Council.

### WINTER WASSAIL

The Winnipeg Folk Festival held its tenth annual Winter Wassail on Thursday, December 2, 2010. This annual winter celebration is a fundraiser in support of the Winnipeg Folk Festival's Education and Outreach programs. The newly appointed Education and Outreach Ambassador, Fred Penner, hosted the 2010 Wassail. In addition, a performance by Young Performer alumni Del Barber and a slideshow set to the Wailin' Jennys *One Voice* were highlights of the evening.

442 guests were on hand to see the awarding of the seventh Artistic Achievement Award to Leon Redbone. Redbone appeared at the first Winnipeg Folk Festival in 1974 and four times since. In total, the Winter Wassail raised more than \$40,000 that will go towards a wide range of artistic and educational initiatives, benefitting more than 12,000 people annually.

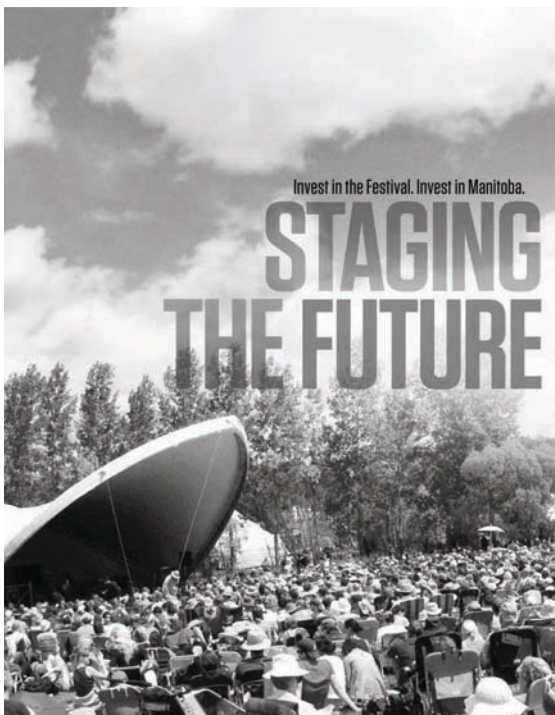
## CAPITAL CAMPAIGN

In 2010-11, the Winnipeg Folk Festival began work on the Staging the Future Capital Campaign in support of a \$6 million renovation to the festival site at Birds Hill Provincial Park. In the first year of the campaign, the Winnipeg Folk Festival engaged the work of consultants KCI to assist in establishing the groundwork for the capital campaign. The \$6 million goal of the campaign is a private and public partnership with a \$3 million goal from each sector.

During the first year of the campaign, preliminary work included the development of a campaign plan, policy development and timelines as well as the creation of a case for support and a campaign brochure.

A Steering Committee was recruited to provide leadership and direction for the campaign. This leadership team includes:

David Asper	Executive Chair, Creswin Properties Inc.
Bob Brennan	President & CEO, Manitoba Hydro
Chris Couture	Office Managing Partner, Price Waterhouse Coopers
Allan Finkel	Appeal Commissioner, The Appeal Commission for Workers Compensation
Eugene Kostyra	Consultant
Terry Sargeant	Past-Chair and Vice-Chair, Winnipeg Folk Festival



Honourary Chair Loreena McKennitt is also supporting the Staging the Future Campaign. Ms. McKennitt has made multiple appearances at the Winnipeg Folk Festival and was the first recipient of the Winnipeg Folk Festival Artistic Achievement Award in 2004.

The Steering Committee, volunteers, the staff and board have been involved in the identification and assignment of prospective donors for the campaign.

The Staging the Future Family Campaign was completed in 2010 with 100% board and staff participation. With this first important part of the campaign complete, work continues in soliciting leadership and major and community gifts to support the \$3 million private campaign. The \$3 million public campaign has secured funding through the Canada Manitoba Infrastructure Building Canada Program as well as the Community Spaces Program and the Winnipeg Foundation.

# Winnipeg Folk Festival 2010 Sponsors

## INVESTOR



## PARTNER



## SUPPORTER



## LOCAL FOOD SPONSORS



## FAMILY AREA SPONSORS



## MEDIA



## FUNDERS



## THANK YOU TO THE FRIENDS OF THE 2010 FESTIVAL!

Aikins Macaulay & Thorvaldson, LLP	Communications, Energy and Paperworkers Union of Canada	Manitoba Teachers Society	Syverson Monteyne Architecture
American Income Life	Crown Cap 1987 Ltd.	Mayet Information Systems	Take Pride Winnipeg
Aries Network Systems	Gimli Film Festival	Milestone Project Management	Tall Grass Prairie Bakery
Association of Clerical and Technical Employees' Union	Go Getter	Multimedia Risk Insurance Brokers	The Forks North Portage Partnership
ATM West	Great-West Life Assurance Co.	Nature's Farm	Tim Krahn
Banana Boat	Green Kids	Ocean Trailer	Toromont Lift
Beaver Bus Lines	Hilderman Thomas Frank and Cram	Olympia Cycle and Ski	Tourism Winnipeg
Bel-Ayre Rentals	Investors Group	On Screen Manitoba	Travel Manitoba
Bison Fire Protection	KGS Group	Organic Meadow	The Tulip Florist
Birds Hill Provincial Park	Kiersten Drysdale	Outcast Designs	Union of Taxation Employees
Blacksheep Strategy	Kroeker Farms	Out 'n About Travel	United Food and Commercial Workers Union Local 832
Calmont Truck Rentals	Lake Friendly	Paquin Entertainment	United Steelworkers – Southern Manitoba Area Council
Cambrian Credit Union	lea marc	Prairie Stained Glass	University of Manitoba
CanadInns	Magnus and Buffie	Public Service Alliance of Canada-Prarie Region	Urban Green Team
Canadian Labour Congress	MAK Creative Inc.	Redeemed: The Consignment Place	Vital Transit
Canadian Union of Postal Workers	Manitoba Canola Growers Association	Resource Conservation Manitoba	Warner Music Canada -John Jones
Prairie Region	Manitoba Federation of Labour	Runchey Miyazawa Abbott	Wawanesa Mutual Insurance Co.
Canadian Union of Public Employees CUPE MB, CUPE Local 500	Manitoba Film & Music	Sexuality Education Resource Centre	Wilderness Supply
Coca-Cola Bottling	Manitoba Government and General Employees' Union	Star Truss Systems	Winnipeg Convention Centre
Code-Med	Manitoba Harvest Hemp Foods and Oils	Special T-Shirt Company	Wood Anchor
	Manitoba Music	Sussex Realty	

### SITE REDEVELOPMENT PROJECT

After many years of planning, in 2009 we embarked upon implementation of phase one (of three) of a long anticipated site redevelopment project, focusing mainly on backstage reconfiguration, construction of a new multi-purpose building and many infrastructure upgrades.

Immediately following the 2009 festival, the project team began work. By opening night on July 7, 2010, the backstage had been completely renovated, new electrical panels were in place, and a new La Cuisine building was in full operation.

As with many construction endeavors, there were a few challenges in getting the project completed as per the original schedule. Heavy rains throughout May and June, supply shortages and technical hiccups slowed construction progress. The staff and volunteer leadership were prepared to operate the festival without the new building (La Cuisine), but fortunately, the construction team and site crew made the 'impossible' happen and the festival opened with the new configuration and a functional building.

Highlights of the benefits of the backstage reconfiguration

Streamlined operations for lock-up, La Cuisine, Site Crew, Technical services and many other backstage crews.

- Improved health and safety standards, particularly in food preparation area;
- Separation of work and play; less congestion of pedestrians and service vehicles;
- Improved food service; less wait time for meals;
- Expansion of green space and backstage tavern;
- New schlepper highway connecting to main stage;
- New shipping containers for use during festival operations, and for storage year-round.

### COMMUNICATIONS

Blacksheep Strategy has been working on a brand strategy with the Winnipeg Folk Festival since 2008. The project had three phases: a communications audit, foundational research and the final phase, a research report that was completed this year. The objective of the project was to gain an understanding of how the Winnipeg Folk Festival is currently perceived by its key audiences and to determine how to leverage our brand to our year-round events and business development initiatives. This research report and brand strategy will serve as a valuable tool to the organization in the development of effective strategic marketing communications in the future.

The results of the brand research were extremely positive. The perceptions of the organization among all key audiences are essentially what we want them to be. Because the equity in the existing brand is so strong, Blacksheep Strategy recommended the festival not re-brand itself and that a refreshed visual identity (corporate logo) be minimal to maintain the existing equity as much as possible.

In the last year, the festival worked with McKim Cringan George to develop a new visual identity that reflects the organization's reputation as a world-class arts organization that is organic at the core. The result is a new Winnipeg Folk Festival corporate logo that was launched in January 2010. Visual identity standards have also been developed and will serve a guide to building a consistent image in the marketplace going forward.

## **LEADERSHIP IN CANADIAN FOLK MUSIC COMMUNITY**

In keeping with its strategic goals, the Winnipeg Folk Festival has supported collaboration and capacity building within the Canadian folk music community, striving to play a leading role in the creation of a national folk organization, and an association of folk festivals. In 2010-11, the organization fostered much growth in this area.

### **Folk Music Canada**

Through organizational, financial and governance support, the Winnipeg Folk Festival helped this new national body evolve into a full-fledged organization, as FMC hired a staff person and began building membership from within the folk music industry. Recognized by the Canada Council for the Arts at the first National Arts Service Organization to serve the folk community, the Winnipeg Folk Festival played a key role in facilitating FMC's growth in 2010-11 through a founding donation of \$5 000, and the participation of the Winnipeg Folk Festival's Executive Director as Vice-President since 2009. The Winnipeg Folk Festival continues to nurture the development of FMC through ongoing board participation, and engagement through a festival advisory committee.

### **Western Folk Festivals Collective Gathering**

The Western Folk Festivals Collective gathering in Winnipeg, November 18-21 2010, brought together 66 staff and board from 16 Canadian music festivals. This professional development conference is an annual gathering for festival staff and board to discuss best practices of festival management and to build bridges between our organizations.

In 2010, concerted efforts were made to invite new and smaller festivals including: Harvest Moon Society; Trout Forest Music; Back Forty; Brandon Folk, Music & Art Society; and Ness Creek. The inclusion of these smaller festivals widened the breadth & diversity of our discussions, while strengthening the group dynamic. Feedback on the conference, particularly from smaller festivals, has been overwhelmingly positive.

In total, there were 29 workshops offered with particular focus on exploring common themes between small and large festivals. In addition to the scheduled events, there were also opportunities for off-line and breakout workshops where participants could meet about topics that fell outside of the scheduled agenda.

The objectives & outcomes for the 2010 WFFC were:

- A folk music community that is strengthened by collaborative connections between people working in the field;
- An increased spirit of cooperation among the folk music community;
- New contacts to develop partnerships for future exchanges;
- Continuing efforts to include smaller festivals, new voices and to grow the WFFC membership.

Winnipeg will be hosting the 2011 WFFC gathering once again in Winnipeg November 10-13 2011.

## Winnipeg Folk Festival 2010-11 Staff

Tamara Kater  
Executive Director

Chris Frayer  
Artistic Director

Buffie Babb  
Manager, Finance &  
Administration

Carolyn Basha  
Manager, Resource  
Development

Arwen Helene  
Manager, Production

Margaret Koshinsky  
Manager, Marketing &  
Communications

Andy Morton  
Manager, Winnipeg Folk  
Festival Music Store

Cheryl Sluis  
Manager, Volunteer  
Resources & Strategic  
Initiatives

Jennifer Davis  
Education & Outreach  
Coordinator

Karla Ferguson  
Volunteer Resources &  
Strategic Initiatives  
Associate

Stacey Wilkinson  
Volunteer Resources &  
Strategic Initiatives  
Associate

Morgan Hamill  
Artistic Associate

Tim Jones  
E-Marketing Associate

Christine Kennedy  
Administrative Associate

Mandy Wallmann  
Resource Development  
Associate

Rebecca Winkworth  
Production & Projects  
Coordinator

Ryan Segal  
Finance Assistant

Sandra Lacho,  
Katherine Johnson,  
Denny Moznar,  
Sara Hatherly  
Music Store Assistants

Kelly Romas  
Fundraising & Marketing  
Assistant

Lindsay Torbiak  
Admin Special Projects

SUMMER PRODUCTION  
STAFF

Amy Bartel  
Box Office Administrator

Alisa Birnie  
Resource Development  
Assistant

Margeaux Girardin  
Youth Outreach  
Assistant

Katherine Johnson  
Production & Greening  
Assistant

Sandra Lacho  
Music Store Assistant

Kaley Northcott  
Production Assistant

Lee Richard  
Reception Services  
Assistant

SPECIALIZED SERVICES

Betty Bernardi  
Accounting Consultant

Jackie Easton  
Technical Director

Taavo Sults  
Site Manager



## Past Performers 1974-2010

-A-

Aboriginal Games and Activities-'01  
 The Abrams Brothers-'09  
 Ronny Abramson-'75  
 The Absent Sound-'08  
 Tarig Abubakar and the  
 Afro-Nubians-'95  
 The Acorn-'08  
 Acoustically Inclined-  
 '91,'92,'94  
 Ad Vielle que Pourra-'90,'91  
 African Guitar Summit-'07  
 African Heritage-'84  
 Afrodizz - '06  
 Agnostic Mountain Gospel Choir-'07  
 Susan Aglukark-'94  
 Kiran Ahluwalia - '02, '07  
 The Ain't No Mountain  
 Boys-'92  
 Airs & Graces-'84  
 Scott Alarik-'79,'81,'84  
 Alexander the Clown-'96  
 Lubo Alexandrov & the Kaba Horo  
 Ensemble-'07  
 Jerry Alfred and the  
 Medicine Beat-'95  
 Allan-'91  
 Jenny Allen-'94,'01  
 Lillian Allen-'89  
 The Almost Leather  
 Band-'01  
 Alphabet Soup-'09  
 Peter Alsop-'80,'81,'83,'86  
 Altan-'90  
 Alter Ego-'96  
 Amampondo-'98,'02  
 America Libre-'83  
 Don Amero-'09  
 David Amram-'75,'76,'78,'80,  
 '82,'84,'86  
 Ancient Cultures-'94  
 Eric Andersen-'79,'99  
 Alistair Anderson-'76  
 Marc Anderson & Eight  
 Heads-'93  
 O.J. Anderson-'84,'86  
 Carlene Anglim-'94  
 The Angstones-'95,'97  
 Annabouboula-'91  
 Anonymus-'84,'85  
 Anoosh-'92  
 Apostle of Hustle-'08  
 Apple Chill Cloggers-'78,'83,'86  
 April & Susan-'86  
 Mark Aptekman-'91  
 Rani Arbo & daisy  
 mayhem-'02

Dan Ar Bras-'84  
 Ar Log-'82,'84  
 Arcady-'90  
 Jann Arden-'98  
 George Arlook-'91  
 Joan Armatrading-'08  
 Armchair Radicals-'91,'93  
 Frankie Armstrong-'80,'82  
 Holly Arntzen-'80,'84,'85  
 The Arrogant Worms-'96,'97,'98,'04  
 Angele Arseneault-'74,'75,'77,'81  
 Arrested Development - 2010  
 Artis The Spoonman-'83,'84,'91  
 Artis The Spoonman &  
 Jim Page-'90  
 Artisan-'96  
 John Ashton-'83  
 Assinaboine Juniors-'91  
 Asza-'94,'95,'97  
 Peggy Atwood-'86  
 Auntie & Pasque Fleur-'01  
 The Aunts and Uncles-'08  
 Australia Calling-'01  
 Autorickshaw - '05  
 Maestro Ayahuasquero '05  
 C.R. Avery-'09  
 Rick Avery & Judy  
 Greenhill-'82  
 The Avett Brothers - 2010  
 Avner the Eccentric-'83  
 Aztec Two-Step-'87

-B-

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 Rebekah Higgs-'08  
 The High Flyers - '06  
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 Hijas Del Sol-'99  
 Veda Hille-'95,'99  
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 Larson-'78,'82,'84  
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 Drummers-'85  
 Tish Hinojosa-'90,'93  
 Takashi Hirayasu-'99  
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 J.P. Hoe  
 Robin Holcomb-'91  
 The Holmes Brothers-'97,'06  
 Fred Holstein-'80  
 David Holt-'85  
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 The Hoodoo Men-'81  
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 Gregory Hoskins-'03  
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 Horace X-'02  
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 Gregory Hoskins & The  
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 Hounddog-'77,'78,'83  
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 Dakota Dave Hull &  
 Sean Blackburn-  
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 Linden-'97  
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 Suzanne Jeanson &  
 Norman Dugas-'79  
 Jem & Ariane-'94  
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Kenny Koseck-'90,'91  
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Bobby King &  
Terry Evans-'90  
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King Wilkie - '05  
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Reclines-'85  
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Gerald Laroche-'83,'96,'98, '05  
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Grey Larsen &  
Andre Marchand-'94  
Grit Laskin-'96  
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Chance)-'90  
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 Leftwich &  
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 Denis LePage & Limited  
 Edition-'80,'83,'86  
 Richard LePage & Mitch  
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 David Wall-'02  
 LeRue-'86  
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 Rivière Rouge-'79,'80,  
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 Tom Rozum-'98  
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 Ted Longbottom-'98,'99,'04,'07  
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 Gary Lucas-'90  
 Ludmila & Her Gypsies-'80  
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 Corb Lund and the Hurtin'  
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 and Ian Lowthian-'95  
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 Rod MacDonald-'86  
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 Kate MacKenzie-'96  
 Laurie MacKenzie &  
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 Mack MacKenzie &  
 Three O'Clock Train-'91  
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 Trio-'85  
 Talitha MacKenzie-'96  
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Clancy-'74,'75  
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 Luce Load & Damon Mitchell with Sammy  
 Kohn  
 Ray Martin  
 John Samson  
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 Dwayne Manitowabi-'91  
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 Ray Mantilla-'78  
 Arlene Mantle-'85  
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 Carolyn Mark-'07  
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 Jan Marra & George  
 Russell-'80,'86  
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 Armstrongs-'76  
 Jerry Martin-'91  
 Danielle Martineau &  
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 Pacande-'97  
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 Julian Dawson-'94  
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Pamela Morgan-'97  
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Renae Morrisseau-'91  
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 Toshi Reagon-'02  
 Re Niliu-'91  
 David Rea-'74  
 Toshi Reagon-'84,'89  
 The Red Clay Ramblers-'77,'78,'80,'82,'83,'86,'88,'89  
 Red Hot Peppers-'85  
 The Red Stick Ramblers-'08  
 Duke Redbird & Winston Wuttunee-'75,'77,'91  
 Leon Redbone-'74,'75,'77,'03  
 Redhead-'08  
 Ann Reed-'89,'93  
 Preston Reed-'85,'87  
 Reel World String Band-'84  
 Mark Reeves-'95,'96,'98,'01,'03  
 Mark Reeves & The Groove-'92,'93  
 Refugee All Stars of Sierra Leone – '06  
 Harvey Reid-'92,'93  
 Kathy Reid-'75  
 Loretto Reid & Brian Taheny-'95,'96  
 Reilly-'84  
 Reilly & Maloney-'82,'83  
 Matt Reimer-'86,'87  
 Nancy Reinhold-'98  
 John Reischman and the Jaybirds-'02  
 John Renbourn-'79,'92  
 J.J. Reneaux-'88  
 Laura Repo-'00  
 Retaguardia-'79,'82  
 RevoluSon – '05  
 Del Rey - 2010  
 Dominique Reynolds-'09  
 Patricia Reynolds-'79  
 Mary Faith Rhoads-'76,'77  
 Mary Faith Rhoads & The Dobbs Brothers-'79  
 Mary Faith Rhoads & John Pearse-'82,'86  
 The Rheostatics – '05  
 Sonny Rhodes Blues Band-'01  
 Marc Ribot – '06  
 Brian Richardson-'92,'94,'96,'97,'98,'99,'00  
 Jonathon Richman & The Modern Lovers-'87  
 Riders in the Sky-'81,'82,'85,'88  
 Ridgetop Syncopators – '06  
 Riding Mountain National Park Troubadours-'09  
 Rick Riewe-'82  
 Amy Rigby – '06  
 Righteous Ike – '06  
 Rider Jim Riley-'81  
 Steve Riley & The Mamou Playboys-'96  
 Jim Ringer & Mary McCaslin-'78,'82,'84  
 J.P. Ringwort-'75  
 J.P. Ringwort & the Heartbreak of Psoriasis-'83  
 Paul Ritchie-'76  
 T.R. Ritchie-'87  
 Josh Ritter-'09  
 Margret Roadknight-'85  
 Ian Robb & Alistair Brown-'85  
 John Roberts & Tony Barrand-'76,'77,'83,'89,'92  
 Sherman Robertson-'02  
 Blair Robillard-'96,'97  
 Duke Robillard Band-'93  
 Suzy Roche-'97  
 The Roches-'83  
 Rock Plaza Central - 2010  
 Rock, Salt & Nails-'96  
 Carrie Rodriguez-'08  
 Gamble Rogers-'77,'78,'80,'82,'83,'86  
 Garnet Rogers-'84,'86,'89,'96  
 Nathan Rogers-'03  
 Sally Rogers-'79,'81,'96  
 Sally Rogers & Howard Bursen-'84,'86  
 Stan Rogers-'75,'76,'78,'80,'82  
 Roksonaki-'91  
 The Rolling Fork Revue-'99  
 Romanças-'91  
 The Romaniac Brothers-'86  
 Deb Romeyn-'98  
 Romulo Larrea Ensemble-'95  
 Jim Rooney-'88,'89  
 Art Rosenbaum-'90  
 Aytahn Ross – '05  
 Bev Ross-'86  
 Don Ross-'90,'92,'97  
 Ian Ross – '05  
 Papo Ross & Orquesta Pambiche-'95  
 Leon Rosselson-'80  
 Rosselson, Bailey & Armstrong-'83  
 David Roth-'87  
 Kevin Roth-'82  
 Rotondi-'87  
 Clyde Roulette-'91  
 Freddie Roulette-'00  
 Roulez Fillettes!'-'93  
 Peter Rowan & Mark O'Connor-'85  
 Royal Canadian Legion Pipe Band-'89  
 Mark Rubin – '06  
 Rubinchik's Yiddish Ensemble – '06  
 Sparky Rucker-'79  
 Xavier Rudd – '04,'05,'09  
 Rudimental-'01  
 Rude Girls-'86  
 Rumillajta-'92,'94  
 Runrig-'87  
 The Rural Alberta Advantage – '10  
 Kate Rusby-'01  
 Tom Rush-'88  
 Bill Russell-'74,'76  
 Dale Russell-'76,'77  
 George Russell-'83  
 Kelly Russell-'83  
 Tom Russell-'89,'97,'02  
 Justin Rutledge – '06  
 Bob Ruzicka-'75,'76  
 Ryan's Fancy-'74,'75,'77,'80  
 Serena Ryder – '04,'09  
 -S-  
 SUMK Ukranian Dancers-'81  
 Sabia-'85  
 Amjad Sabir-'01  
 Jerry & George Saddleback-'76  
 The Sadies – '06  
 Saffire - The Uppity Blues Women-'93  
 Mira Sahay-'93,'96  
 Saheeb-'84  
 Doug Sahn-'87  
 Buffy Sainte-Marie-'77,'03  
 Salamander Crossing-'99  
 SALT-'07  
 Tarika Sammy-'93  
 Les Sampou-'95  
 John k. Samson-'98, '10  
 Sand-'00,'06  
 Oumou Sangare-'09  
 Sandy Scofield Band – '05  
 Jane Sapp-'84  
 Indio Saravanja-'07  
 Satan & Adam-'95  
 Ian Saville-'85  
 Karen Savoca-'00  
 The Saw Doctors-'98

Martha Scanlan and the Stuart Brothers-'08  
 Mose Scarlett-'77,'84  
 Scarlett, Washington, and Whiteley-'00  
 Scartaglen-'85,'92  
 Earl Scruggs & Family -'04  
 Seven Nations-'03  
 Jenny Scheinman - '05  
 Steve Schellenberg-'02  
 Cathy Schmidt-'76  
 Claudia Schmidt-'77,'78, '81,'83,'86,'95  
 Claudia Schmidt & Sally Rogers-'92  
 David Schnauffer-'91  
 Bob Schneider-'81  
 Oliver Schroer-'00  
 Oliver Schroer and the Stewed Tomatoes-'95  
 Carla Sciaky-'87  
 Sandy Scofield Band with Tiyoueh-'01, '05  
 Scrūj MacDuhk-'96,'98,'01  
 Son Seals-'83  
 Michael Sector & Bob Notkoff-'82  
 Mike Seeger-'74,'80,'83,'98, '06  
 Mike Seeger & Alice Gerrard-'75  
 Nick Seeger-'79,'81  
 Peggy Seeger-'97  
 Peggy Seeger & Irene Scott-'92  
 Pete Seeger-'80,'85  
 Tao Seeger Band - '10  
 Seelyhoo-'98  
 Lorraine Segato & Big Jump-'89  
 Sensible Footwear-'90  
 David Sereda-'84,'90  
 Lisa-Marie Serafin-'92,'96  
 Ron Sexsmith-'98,'02  
 Martin Sexton-'96,'97,'98,'00  
 Shady Grove Band-'86  
 Shangoya-'89  
 Sharon Shannon-'96  
 Sharon, Lois & Bram-'81,'83  
 Len 'Boogsie' Sharpe-'80  
 Graham Shaw-'76,'78,'81  
 Sheesham and Lotus-'08  
 Sherburn and Bartley-'99  
 Shetland's Young Heritage-'96  
 Patricia Shih-'94  
 Richard Shindell-'93,'97  
 Johnny Shines-'76  
 Shingoose-'75,'85,'87,'88,'89,'03  
 Michelle Shocked-'01  
 Shooglenifty-'99,'00,'04  
 Short Notice-'85  
 Shtreiml-'08  
 Shuffle Creek Dancers-'84  
 Jane Siberry-'88,'89  
 Paul Siebel-'80  
 Corky Siegel-'83  
 Corky Siegel's Chamber Blues-'00  
 Dya Singh Group-'00  
 The Silk & Steel Ensemble-'02  
 Silk Road Acrobats - '05  
 Silk Road Music-'99  
 Silly Wizard-'80,'82  
 The Silver Hearts -'03  
 Simbi-'96  
 Terrance Simien and The Mallet Playboys-'92  
 Terrance Simien and the Zydeco Experience - '06  
 Al Simmons-'79,'81,'82,'83,'84, '85,'87,'89,'02,'03, '05, '08  
 Laura Simms & Steve Gorn-'82  
 Caroline Simonds & Leslie Yudelson (Pandemonium & The Dragonfly)-'84  
 Martin Simpson-'94  
 Dya Singh-'07  
 Jon Sirkis-'84  
 Sisa Pacari-'96  
 Sister Dorothy-'98,'00  
 Sisters Euclid - '06  
 Ricky Skaggs & Kentucky Thunder - '05  
 Patrick Sky-'79,'84  
 Skydiggers-'93  
 Skyline-'86  
 Slainte Mhath-'03  
 Tannis Slimmon-'09  
 Slinky Muffins-'91  
 Small Rooms -'04  
 Fred Small-'86,'87  
 Judy Small-'84,'85  
 Darden Smith-'91  
 Laura Smith-'93,'95  
 Michael Smith-'88,'93  
 Smith Sisters-'86  
 Chris Smither-'92,'96,'07  
 Bob Snider-'96  
 Todd Snider-'07  
 Lem Snow-'83  
 Socalled-'09  
 Society of Young Magicians-'94,'95,'96, '97,'99,'01  
 The Sojourners - '10  
 Sonia-'01,'03  
 Son de Madera -'03  
 Son of Dave -'03  
 Son Volt - '06  
 Martina Sorbara-'02  
 Rosalie Sorrells-'78  
 Sotavento-'88  
 Marcel Soulodre-'92,'94,'99  
 Soupe du Jour-'87  
 South Austin Jug Band - '06  
 The Spanic Boys-'94  
 Tim Sparks-'94,'00, '05,'07  
 Tim Sparks, Peter Finger & Dean Magraw-'96  
 Tim Sparks & Dean Magraw-'98  
 Special Fancy-'96  
 Spirit of the West-'86,'87, '89,'91,'94,'04  
 Don Sponcia-'81  
 Rae Spoon - '05  
 Devon Sproule - 2010  
 Bill Staines-'80,'85  
 Leeroy Stagger and the Wildflowers - '10  
 Virgil Stakenas-'90  
 Kinnie Starr - '05, '10  
 Star & Mehalick-'83  
 Stark Raving Chandler-'96  
 Melvin Starr-'91  
 Kristi Stassinopoulou-'02  
 Jody Stecher & Kate Brislin-'91,'94  
 Bill Steele-'76,'83  
 Bruce Steele-'81,'82,'84,'86, '87,'88,'92  
 J.D. Steele Singers-'88  
 Steve Dawson's Mississippi Sheiks Tribute - '10  
 Andy Stewart & Manus Lunny-'85  
 Alan Stivell-'82  
 Andy Stochansky-'04  
 Kay Stone-'79,'89  
 Stoney Lonesome-'82,'94  
 The Story-'92  
 Strada-'94,'96  
 Strange Creek Singers-'77  
 Syd Straw & Eric Ambel-'91  
 Stringband-'74,'75,'79 '82,'84,'03  
 Curly Boy Stubbs-'75,'76, '77,'78,'83,'84,'85,'74  
 Chuck Suchy-'85,'86,'88,'91  
 Bob Suckiel-'81,'86  
 Sukay-'79,'83,'86,'92  
 Sumalao-'94  
 Summer Bear Dance Troupe-'02,'09  
 Sundance-'79  
 The Sundogs-'91,'92  
 Sunnyland Slim-'81  
 Ben Sures-'90,'92,'93,'98,'03  
 Ben Sures with Todd Kehler-'96  
 Peter Sussman-'86  
 Ross Sutter -'04  
 Sweet Honey in the Rock-'77,'81,'86,'92  
 The Swell Season - '10  
 Gwen Swick-'97  
 Ember Swift -'04  
 The Swifty's -'04

SwingSoniq-'99  
 Jesse Sykes and the Sweet Hereafter-'08  
 Roosevelt Sykes-'74,'75,'77

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Philip Tabane &  
 Malombo-'89  
 Tabache-'00  
 Tagaq - '06  
 Tahuantinsuyo-'79  
 Tailor's Twist-'84  
 Tamarack-'84  
 Ian Tamblyn-'78,'89,'94  
 The Tannahill Weavers-'80  
 Taraf de Haidouks-'98  
 Tarika-'95,'97,'00  
 Tariq-'96  
 Gene Taylor-'87  
 Koko Taylor-'83  
 Rick Taylor-'76  
 Taxi Chain-'98  
 Teada - '05  
 Tegan & Sara - '04  
 Tekameli-'93  
 Tempest-'93  
 Pat Temple and the  
 High Lonesome Players-'92  
 Moris Tepper-'91  
 Terra Firma-'01  
 Athena Tergis &  
 Laura Riske-'96  
 Sonny Terry &  
 Brownie McGhee-'79  
 Les Têtes Brulées-'92  
 That 1 Guy - '06,'07  
 Theatre on Strings-'92  
 Hans Theessink-'87,'90  
 Art Thieme-'78,'81  
 Aileen & Elkin Thomas-'86  
 Richard Thompson-'83,  
 '92,'98, '06  
 Tommy Thompson-'88  
 Ellen Thorn-'99,'00  
 Paul Thorn-'02,'04  
 Simon Thoumire Trio-'95  
 Three Dead Trolls in  
 a Baggie-'97  
 Ti-Jazz-'93  
 Doc Tibbles-'81,'83  
 Tikisa-'97  
 Linda Tillery and the  
 Cultural Heritage  
 Choir-'97,'00,'04,'09  
 Timbuk 3-'91  
 Tip Splinter-'94  
 Tippy Agogo-'02  
 Brent Titcomb-'81,'83  
 David Titus-'99  
 Toasted Westerns-'96  
 Jack Tobi-'76  
 T.O.F.U. (Tons of Fun University) - '06

Brian Torff Group-'82  
 Toronto Tabla  
 Ensemble-'97  
 Jackie Torrance-'85  
 Hugo Torres-'83,'86,'88,  
 '89,'90,'93,'95  
 Hugo Torres-Cereceda-'98  
 Hugo Torres & Friends-'92  
 Touchstone-'82,'83  
 Toumani Diabete's Symmetric  
 Orchestra-'07  
 Ali Farka Toure-'88  
 Graham Townsend-'78  
 Trachtenburg Family Slideshow Players  
 '05  
 Tracy's Family Band-'82  
 Lobi Traoré-'97  
 Rokia Traore-'02  
 Trapezoid-'80,'82,'85,'87  
 Travelling Blues Revue-  
 '84,'85  
 Lucie Blue Tremblay-'89  
 Tres Chicas-'08  
 Triakel-'00  
 Trian-'93  
 Ed Trickett-'78  
 Tri-Continental-'01  
 Trio Bembe - '10  
 Tony Trischka-'93, '06  
 Tony Trischka &  
 Skyline-'84  
 Trout Fishing in  
 America-'93,'95,'98  
 Trova-'92  
 Teresa Trull &  
 Barb Higbie-'84,'85  
 Harry Tuft &  
 Dick Weissman-'82  
 Art Turner-'00,'01,'04  
 Paddy Tutty-'85  
 The Tuva Ensemble-'92,'93  
 Tuyó-'90  
 Twelve Moon  
 Storytellers-'83  
 Two Hours Traffic - '06  
 Two Nice Girls-'90  
 Ian Tyson-'88,'02  
 Sylvia Tyson- '74,'75,  
 '80,'87

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Len Udow-'74,'75,'77,'81,  
 '83,'87,'88  
 UHF (Ulrich, Henderson  
 & Forbes)-'98  
 Uisce Beatha-'95  
 Ukraina - 2010  
 Ulali-'98  
 Shari Ulrich-'79,'89,'93  
 Uncle Bonsai-'87,'88  
 Uncle Dan's Kids'  
 World-'96

Uncle Earle-'07  
 Undertakin' Daddies-'02  
 Jan Ungar &  
 Lyn Hardy-'77,'79,'81  
 The United Steel Workers of Montreal - 2010  
 Unlikely Icons-'94  
 Rick Unruh-'94,'98,'01  
 Up the Creek-'92  
 Bill Usher-'75,'89

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Joe Val & the New  
 England Bluegrass  
 Boys-'82  
 Valdy-'75,'76,'78,'79,'81,  
 '82,'83,'85,'87,'89,'91,'98, '05  
 Justin Vali Trio-'92  
 Bill & Livia Vanaver-'78  
 Eugene Van Beethoven-  
 '91  
 Peter Paul Van Camp-  
 '77,'78,'79,'80,'83,'84,  
 '85,'86,'88,'90,'91,'92,  
 '94,'95,'97,'98,'99,'00,'01  
 Chad VanGalen - '06  
 Dave Van Ronk-'78,'83,'90  
 Townes Van Zandt-'87,'91  
 The Vancouver Chinese  
 Music Ensemble-'99  
 Värttinä-'99  
 Aditya Verma-'99  
 Le Vent du Nord - '03  
 April Verch - '03  
 Vijaya-'96  
 Manuela Villa-'91  
 The Village Green  
 County Dancers-'77  
 Village Green Dancers &  
 Morris Men-'79  
 Village Green Morris  
 Men-'83,'86  
 Suzie Vinnick - '04  
 Vishten-'09  
 Vizonto-'85  
 Red Volkaert - '06  
 Eric & Caitlin Von  
 Schmidt-'89,'91  
 Jane Voss &  
 Hoyle Osborne-'81,'83

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Stephen Wade-'77  
 Bodie Wagner-'84,'86  
 Pop Wagner-'78,'81,'84,'86  
 The Waifs-'01,'03  
 The Wailin' Jennys-'02,'04, '06, '10  
 Loudon Wainwright III-  
 '83,'88,'90,'95,'09  
 Martha Wainwright-'05,'09  
 The Frank Wakefield

Band featuring Summit-'85  
 Jerry Jeff Walker-'88  
 Rudy Wall-'75,'77  
 Bill Wallace-'76  
 Rob Wallinger-'80  
 Walsyngham Way-'94  
 Ann Walton-'08  
 Xiao Nan Wang-'01  
 Warrior Gospel Band-'08  
 Warsaw Village Band -'04  
 Washboard Hank-'08  
 Washboard Slim &  
 the Blue Lights-'91  
 Abigail Washburn-'07  
 Abigail Washburn and the  
 Sparrow Quartet featuring Béla  
 Fleck, with Casey Driessen and  
 Ben Sollee-'08  
 Washington Sisters-'88  
 The Washington  
 Squares-'84,'86,'89  
 Watermelon Slim-'09  
 Sneezey Waters-'79,'83,'89  
 Waterson-Carthy-'95,'97  
 Doc Watson-'80,'82  
 Patrick Watson-'09  
 Bobby Watt-'91,'92  
 The Waybacks-'01  
 The Weakerthans - '05, '08  
 Ben Weaver-'07  
 Weddings, Parties,  
 Anything-'89  
 Dick Weissman-'81,'84  
 Kevin Welch-'00  
 Peter Weldon-'91  
 Welfare Starlets-'91,'93  
 Wellspring-'98  
 Susan Werner-'99  
 Hedy West-'76,'77  
 West-End String Band-'85  
 Stephanie Westdal-'98  
 Floyd Westerman-'76,'78  
 Wheatland Country-'81  
 Cheryl Wheeler-'91,'95  
 Erica Wheeler-'94  
 John Whelan Band-'97  
 Whetstone Run-'79  
 Whirligig-'98  
 Whiskey Jack-'85

White Cockatoo-'03  
 Andy White-'98  
 Booker White-'74  
 Jim White-'08  
 Diamond Joe White-'81  
 Josh White Jr.-'79  
 Nancy White-'79,'84,'98  
 Chris & Dan Whiteley-'96  
 Chris Whiteley &  
 Caitlin Hanford-'83,'84,  
 '86,'89  
 Whiteley Brothers  
 Band-'94  
 Jenny Whiteley-'09  
 Ken Whiteley-'88  
 Ken Whiteley &  
 Friends-'82  
 Ken Whiteley's Roots  
 Revue-'87  
 Ken Whiteley &  
 Mose Scarlett &  
 Jackie Washington-'92  
 Barrence Whitfield &  
 The Savages-'90  
 William Elliott Whitmore - 2010  
 Wholesome Bluegrass-  
 '86,'87  
 David Wiffen-'85  
 David Wilcox-'95  
 David Wilder-'86  
 The Wilders - 2010  
 Brooks Williams-'96  
 Dar Williams-'95,'96,'00  
 David Williams-'87  
 Robin & Linda Williams-'78,  
 '81,'83  
 Tim Williams-'01  
 Victoria Williams-'89  
 Cris Williamson-'88  
 Robin Williamson-'80  
 Tom Wilson-'01  
 Wimme-'01  
 Jesse Winchester-'88, '06  
 Stan Winistok-'76  
 Winnipeg Film Group - '05  
 Winnipeg Legion Pipe  
 Band-'90  
 Winnipeg Young Jugglers  
 Club-'94,'95,'96,'97,'98

Winnipeg Steel Orchestra-'80  
 The Winnipeg Symphony  
 Orchestra-'00  
 Winnie Winston-'78  
 Cathy Winter-'93  
 Cathy Winter &  
 Betsy Rose-'81,'82  
 Bobby Wiseman-  
 '82,'90,'98  
 Kate Wolf-'80,'82,'85  
 Wolfstone-'95  
 Daniel Womack-'83  
 Richard Wood-'98  
 Hawksley Workman-'00, '06  
 Works Progrss Administration - '10  
 Tatiana Wowk-'82  
 Luther Wright &  
 The Wrongs-'01,'04  
 Moz Wright-'84  
 Winston Wuttunee-'76,'84  
 John Wyne Jr.-'77  
 Wyrd Sisters-'91,'92,'94,  
 '96,'97,'01,'03

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Gabriel Yacoub-'93  
 Kathleen Yearwood-'91  
 Yolocamba Ita-'84  
 Leroy Young - '06  
 Steve Young-'91  
 Young Latins-'87  
 Young Raoul-'93,'95  
 Jah Youssouf and the  
 Woodchoppers Association-'09

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Zaiti-'93  
 Zar - '06  
 Glen Zaretski &  
 Joy Riglin-'79  
 Brandy Zdan & Dave Quanbury -'04  
 Zero Gravity Circus - '05  
 Zubot & Dawson-'99  
 Gord Zubrecki &  
 Ether City-'96  
 Don 'Fiddler' Zueff-'76

**2010 WINNIPEG FOLK FESTIVAL PERFORMERS**

Alvin Youngblood (TN)	Greg Brown (IA)	Pura Fé (WA)
Andrew Bird (IL)	Greg Macpherson (MB)	Rock Plaza Central (ON)
Arrested Development (GA)	Gregory Alan Isakov (CO)	Romi Mayes (MB)
The Avett Brothers (NC)	Hoots & Hellmouth (PA)	The Rural Alberta Advantage (ON)
Bette et Wallet (NS)	Hot Tuna (CA)	Sam Baker (TX)
Bo Ramsey (IA)	Jim Bryson with the Weakerthans (ON)	Sarah Harmer (ON)
Breabach (Scotland)	Jimmy Cliff (Jamaica)	Sarah Lee Guthrie & Johnny Irion (MA)
The Cat Empire (AUS)	John Hiatt and the Combo (TN)	The Sojourners (BC)
The Dardanelles (NL)	John k Samson (MB)	Sonny Landreth (LA)
Debashish Bhattacharya (India)	Jon & Roy (BC)	Steve Dawson's Mississippi Sheiks Tribute (BC/TN/WA/NY)
Del Barber (MB)	Kinnie Starr (BC)	The Swell Season (Ireland/Czech Republic)
Delhi 2 Dublin (BC)	Konono No.1 (Congo)	Tao Seeger Band (NY)
Del Rey (WA)	Ladies of the Canyon (QC)	Trio Bembe (MB)
Depedro (Spain)	Leeroy Stagger and the Wildflowers (BC)	Ukraine (ON)
Devon Sproule (VA)	The Levon Helm Band (NY)	The United Steel Workers of Montreal (QC)
DJ Delores (Brazil)	Luluc (AUS)	The Wailin' Jennys (MB)
The Dodos (CA)	Mauvais Sort (QC)	The Wilders (MO)
The Duhks (MB)	The Moondoggies (WA)	William Elliott Whitmore (IA)
Emmylou Harris & Her Red Dirt Boys (TN)	OKA (AUS)	Works Progress Administration (CA)
Etran Finatawa (Niger)	Oscar Brand with Josh White Jr. (NY/MB)	
Geoff Muldaur (NY)	The Peatbog Faeries (Scotland)	
Ghostkeeper (AB)	Pieta Brown (IA)	
The Good Lovelies (ON)	The Pines (MN)	
Gord Downie & the Country of Miracles (ON)		

## 2010 VOLUNTEER CREWS

Admin	Festival	Folk Retreat / Folk School	Quiet Campground Safety
Apprentice	Campground Box Office	Green Room	Raffle
Archives	Festival	Guest for a Day	Recycling
Audience Services	Campground	Hand-Made Village	Schleppers
Backstage	Enviro	Hotel Hospitality	Signage
Hospitality	Festival	Ice Cream	Site First Aid
Backstage Lockup	Campground First Aid	La Cuisine	Site Office
Backstage	Festival	Main Gate Box Office	Site Safety
Massage	Campground Raffle	Office	Survey
Backstage Traffic	Festival	Main Gate Traffic	Tavern
Bike Ride to Site	Campground	Main Stage	Technical Services
Cargo	Safety	Media	Transportation
Change Management	Festival	Party	VIP Tour
Composting	Campground	Photography	Winnipeg Office
Corner Store	Traffic	Plates	Winter Wassail
Daytime Stages	Festival	Posters	Young Artists Program
Environment	Campground	Production	Young Performers Program
Family Area	Wagon Share	Quiet Campground Box Office	
	Festival Gate		
	Festival Music Store		
	Folk Exchange		

## 2010 HAND-MADE VILLAGE VENDORS

Artango	Fwegga Leather Design	Magpie Didj	Simply Bamboo
Asterlea	Heartsease Inc	Mehndi / Henna Tattoos by Aruna	Small Potatoes
Beat Creatures - Drums for Kids	Hempen Stuff Soaps	Natural Hide Drums	Stoneboat Pottery
Broundoor	Heritage Cajon	Norwegian Wood	Sumak Designs
C.F. Casey Guitars, Clever Fawn	Horn of Plenty	Oldhat	The Honey Shack
Dear Pony	Inkspoon Clothing	Quicksilver Halo	The Village Potter
Door Yard Pottery	Joy Apparel	Revelations North	U.S.E.D.
Driftwood and Rustics	Kaleidoscope Studio	Righteous Rags	Velvet Plume
Ear to the Ground	Katie McLellan	Ruby Feathers	Voila by/par Andreeanne
Face & Body Airbrushing	Kleewyck Stained Glass Studio	Runs With Scissors	Wood Creations by Steve
Faeries from the Prairies	leverne tucker studio	Sabrina Butterfly Designs	ZAM!!
Formations in Metal	Linnear Designs	Shepherd's Dream	
		Shi Studio	
		Shine Glassworks	

## 2010 FOOD VENDORS

Banana Boat	Common Ground Café	Manitoba Harvest Hemp Foods	Stinkeye Diner
Bellissimo	Dickie Dee	Market Fresh Fruit	The Scoop
Casa Burrito	East India Company	Mondragon	Tallest Poppy
Chad Gropp's Catering	Fresh Café	Santa Lucia - Greek Booth	Tickleberry's
Champa Bistro	Gramma's Kettle Korn	Santa Lucia - Pizza Booth	Weeks End Concessions
Classic Car-B-Que	Lemon Heaven	Skinner's	Whales Tails
Coffee Cup			Wilderness Supply

## PHOTO CREDITS

Special thanks to the following photographers whose photos appear in this report.

Tim Beaudry  
Heather Clark  
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Dave McKnight  
Harold Mitchell  
Heather Olynick  
Joey Senft  
David Van Den Bossche

**Cover design by** McKim Cringan George

## Responsibility for Financial Statements

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The management of The Winnipeg Centennial Folk Festival Inc. is responsible for the preparation and presentation of the financial statements and accompanying notes. The financial statements have been prepared in conformity with accounting principles generally accepted in Canada and reviewed and approved by the Audit Committee of the Board of Directors. The statements have been examined by Magnus & Buffie Chartered Accountants, independent external auditors, whose opinion is included herein.

The preparation of the financial information contained in the annual report necessarily involved the use of certain estimates and judgments that have been reached based on careful assessment of data available through the organization's information systems.

Preparation of financial information is an integral part of management's broader responsibilities for the ongoing operations of the organization. Management maintains an appropriate system of internal accounting controls to ensure that transactions are accurately recorded on a timely basis, are properly approved and result in reliable financial statements.

The Audit Committee of the Board of Directors meets periodically with the financial officers of the organization and the auditors. A portion of each meeting with the auditors takes place in the absence of the Treasurer and staff of the organization. The auditors have free access to this committee to discuss the results of their audit work and their opinion on the adequacy of internal financial controls and the quality of financial reporting.

Tamara Kater  
Executive Director

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**  
**FINANCIAL STATEMENTS**  
**JANUARY 31, 2011**

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**INDEPENDENT AUDITORS' REPORT**

To the Members of  
The Winnipeg Centennial Folk Festival Inc.

**Report on the Financial Statements**

We have audited the accompanying financial statements of The Winnipeg Centennial Folk Festival Inc., which comprise the statement of financial position as at January 31, 2011 and the statements of operations, changes in net assets and cash flow for the year then ended, and a summary of significant accounting policies and other explanatory information.

**Management's Responsibility for the Financial Statements**

Management is responsible for the preparation and fair presentation of these financial statements in accordance with the Canadian generally accepted accounting principles, and for such internal control as management determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

**Auditors' Responsibility**

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

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

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

**Basis for a Qualified Opinion**

In common with many charitable organizations, the organization derives revenue from donations and fundraising, which were not susceptible to complete audit verification. Accordingly, our verification of these revenues was limited to the amounts recorded in the records of the organization and we were not able to determine whether any adjustments might be necessary to donations and fundraising revenue, excess revenue, deferred revenue, deferred contributions, deferred capital contributions and net assets.

**Opinion**

In our opinion, except for the possible effects of the matter described in the Basis for Qualified Opinion paragraph, the financial statements present fairly, in all material respects, the financial position of The Winnipeg Centennial Folk Festival Inc. as at January 31, 2011, and its financial performance and its cash flows for the year then ended in accordance with the Canadian generally accepted accounting principles.

*Magnus & Buffie*

MAGNUS & BUFFIE  
CHARTERED ACCOUNTANTS LLP

April 20, 2011  
Winnipeg, Manitoba

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**


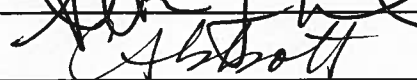
Statement of Financial Position

January 31, 2011

	2011	2010
<b>Assets</b>		
Current assets:		
Cash	\$ 85,146	\$ 523,698
Accounts receivable	603,666	457,492
Goods and services tax recoverable	16,419	3,420
Inventory	96,866	79,948
Prepaid expenses	23,191	11,020
	825,288	1,075,578
Investments (Note 4)	364,427	658,274
Capital assets (Note 5)	2,638,256	690,437
	\$ 3,827,971	\$ 2,424,289
<b>Liabilities and Net Assets</b>		
Current liabilities:		
Accounts payable and accrued liabilities	\$ 352,330	\$ 206,934
Deferred revenue	109,053	89,279
	461,383	296,213
Deferred contributions (Note 7)	40,000	40,000
Deferred capital contributions (Note 8)	1,234,348	173,059
	1,735,731	509,272
Net assets:		
Invested in capital assets (Note 9)	1,403,908	517,378
Internally restricted (Note 10)	444,025	738,670
Unrestricted	244,307	658,969
	2,092,240	1,915,017
Commitments (Note 13)		
Subsequent events (Note 17)		
	\$ 3,827,971	\$ 2,424,289

See accompanying notes to financial statements.

**APPROVED ON BEHALF OF THE BOARD:**

 Director  
 Director

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

## Statement of Operations

Year ended January 31, 2011

	2011	2010
Grants:		
Canadian Heritage (Note 11)	\$ 135,000	\$ 125,000
Province of Manitoba	90,000	90,000
Industry Canada	319,225	316,204
City of Winnipeg	100,000	100,000
Amortization of deferred capital contributions	8,946	8,449
Employment grant	11,593	5,254
	664,764	644,907
Revenue:		
Summer festival (Schedule A)	2,684,463	2,691,887
Music Store (Schedule C)	124,644	131,866
Music Store - other income (Schedule C)	63,705	60,786
Concert series	195,028	232,454
Education and outreach	28,352	15,824
Folk retreat	11,285	14,438
Folk exchange	16,571	12,753
Young artists and performers	16,248	15,582
Resource development (Schedule D)	577,663	490,701
Strategic plan implementation program	2,766	10,533
Administration	26,819	25,405
	3,747,544	3,702,229
	4,412,308	4,347,136
Cost of sales:		
Festival store (Schedule A)	206,796	177,215
Tavern (Schedule A)	93,043	82,949
Music Store (Schedule C)	86,587	92,552
	386,426	352,716
	4,025,882	3,994,420
Expenses:		
Summer festival (Schedule A)	2,122,610	1,837,552
Music Store (Schedule C)	82,465	83,304
Concert series	174,744	191,729
Education and outreach	26,461	14,354
Folk retreat	8,780	14,447
Folk exchange	11,158	11,695
Young artists and performers	17,365	13,432
Visual arts	6,650	4,550
Resource development (Schedule D)	414,633	373,731
Strategic plan implementation program	22,191	24,769
Administration (Schedule E)	961,602	934,751
	3,848,659	3,504,314
Excess of revenue over expenses	\$ 177,223	\$ 490,106

See accompanying notes to financial statements.

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

## Statement of Changes in Net Assets

Year ended January 31, 2011

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	Invested in Capital Assets (Note 9)	Internally Restricted (Note 10)	Unrestricted	2011	2010
Balance, beginning of year	\$ 517,378	\$ 738,670	\$ 658,969	\$ 1,915,017	\$ 1,424,911
Excess (deficiency) of revenue over expenses	(69,862)	12,591	234,494	177,223	490,106
Investment in capital assets	956,392	(503,659)	(452,733)	-	-
Balance, end of year	\$ 1,403,908	\$ 247,602	\$ 440,730	\$ 2,092,240	\$ 1,915,017

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See accompanying notes to financial statements

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

## Statement of Cash Flow

Year ended January 31, 2011

	2011	2010
Cash flow from (used in)		
Operating activities:		
Excess of revenue over expenses	\$ 177,223	\$ 490,106
Adjustments for:		
Amortization	78,808	76,946
Amortization of deferred capital contributions	(8,946)	(8,449)
	247,085	558,603
Changes in the following:		
Accounts receivable	(146,174)	(367,535)
Goods and services tax recoverable	(12,999)	(744)
Inventory	(16,918)	(7,248)
Prepaid expenses	(12,171)	7,195
Accounts payable and accrued liabilities	145,396	85,118
Deferred revenue	19,774	19,047
	223,993	294,436
Financing activities:		
Change in deferred capital contributions	1,070,235	110,700
Investing activities:		
Purchase of capital assets	(2,026,627)	(401,507)
(Increase) decrease in investments	293,847	(505,290)
	(1,732,780)	(906,797)
Change in cash	(438,552)	(501,661)
Cash, beginning of year	523,698	1,025,359
Cash, end of year	\$ 85,146	\$ 523,698

See accompanying notes to financial statements.

# THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.

Notes to Financial Statements

Year ended January 31, 2011

---

## 1. Purpose and objective

The Winnipeg Centennial Folk Festival Inc. was incorporated without share capital under the laws of the Province of Manitoba. The organization is a registered charity under the provisions of the Income Tax Act of Canada and is exempt from income taxes. The organization's objective is to foster a strong sense of community with folk music at its heart. Its mission is to create experiences of discovery and learning through the celebration of people and music. The organization builds its traditions through:

- Growing the Festival's excellence and international reputation;
- Expanding opportunities to bring music into people's lives;
- Establishing opportunities and benefits for folk artists;
- Demonstrating exemplary governance and management practices, and
- Providing additional value to the community with a year round focus.

## 2. Significant accounting policies

These financial statements have been prepared in accordance with Canadian generally accepted accounting principles using the following significant accounting policies:

### (a) Inventory

Inventory is valued at the lower of cost and net realizable value on a first-in first-out basis. In the current year, no inventory has been valued at net realizable value.

Included in cost of sales is \$86,587 (2010 - \$92,552) of inventory recognized as an expense during the year.

### (b) Capital assets

Capital assets are recorded at cost and are amortized over their estimated useful lives based on the following rates and methods:

	<u>Rate</u>	<u>Method</u>
Site building	25 years	Straight line
Site equipment	5 years	Straight line
Tent and stages	10 years	Straight line
Vehicles	5 years	Straight line
Computer equipment	5 years	Straight line
Office equipment	5 years	Straight line
Building signage	5 years	Straight line
Leasehold improvements	5-10 years	Straight line

### (c) Contributed materials and services

Contributed materials and services are recorded in the accounts at their fair value. Fair value is based on the amounts that would be paid if these materials and services were purchased in the normal course of business. No amount is included when the fair value cannot reasonably be determined.

Volunteers contribute significant services to assist the organization. Because of the difficulty in determining fair value, contributed services provided by volunteers are not recorded in the financial statements.

# THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.

Notes to Financial Statements

Year ended January 31, 2011

---

## 2. Significant accounting policies (continued)

### (d) Revenue recognition

The organization follows the deferral method of accounting for contributions. Restricted contributions are deferred and recognized as revenue in the year in which the related expenses are incurred. Unrestricted contributions are recognized as revenue when they are received or receivable.

Restricted contributions for the purchase of capital assets are deferred and recognized as revenue on the same basis as the amortization expense related to the acquired capital assets.

Summer festival revenue is recognized when the products and services are delivered to the customer.

Music store revenue is recognized when the products are sold.

Service revenue is recognized when services are provided.

### (e) Financial instruments - recognition and measurement

Following is a summary of the accounting policy the organization has elected to apply to each of its categories of financial instruments:

<u>Financial instrument</u>	<u>Category</u>	<u>Measurement</u>
Cash	Held-for-trading	Fair value
Accounts receivable	Loans and receivables	Amortized cost
Goods and services tax recoverable	Loans and receivables	Amortized cost
Investments	Held-for-trading	Fair value
Accounts payable and accrued liabilities	Other financial liabilities	Amortized cost

Upon initial recognition, financial instruments, including all derivatives, are recognized on the balance sheet at fair value.

Transaction costs are expensed as incurred for financial instruments designated as held for trading. The effective interest rate method of amortization is used for any transaction costs for financial instruments measured at amortized cost.

Loans and Receivables, Held-to-maturity investments and Other financial liabilities are initially measured at fair value and subsequently measured at amortized cost. Gains or losses resulting from revaluation, impairment write-downs and foreign exchange translation adjustments are recognized in net earnings for the period.

Held-for-trading financial instruments are initially and subsequently recorded at fair value. Gains or losses on revaluation are included in net earnings for the period.

### (f) Use of estimates

The preparation of financial statements in conformity with generally accepted accounting principles requires management to make estimates and assumptions that affect the reported amounts of assets and liabilities and the disclosure of contingent assets and liabilities at the date of the financial statements and the reported amounts of revenues and expenses during the reporting period. Actual results could differ from these estimates.

## 3. Economic dependence

The organization is economically dependent on government and municipal grants, fund raising events and individual and corporate donations to maintain its operations.

# THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.

Notes to Financial Statements

Year ended January 31, 2011

## 4. Investments

Investments are comprised of term deposits bearing interest from 2.00% to 3.00% and maturing between February 23, 2011 and December 11, 2012.

## 5. Capital assets

	Cost	Accumulated amortization	Net book value	
			2011	2010
Site building	\$ 12,202	\$ 6,101	\$ 6,101	\$ 6,589
Site equipment	170,221	148,299	21,922	7,830
Tent and stages	625,419	332,324	293,095	255,560
Vehicles	13,666	13,666	-	-
Computer equipment	118,442	74,415	44,027	38,483
Office equipment	74,114	50,470	23,644	21,554
Building signage	8,990	8,990	-	-
Leasehold improvements	70,065	23,692	46,373	53,379
Site redevelopment	2,203,094	-	2,203,094	307,042
	\$ 3,296,213	\$ 657,957	\$ 2,638,256	\$ 690,437

Included in site redevelopment are direct costs and costs directly attributable to the project. As at year end, the site redevelopment was not complete. Therefore, no provision for amortization has been recorded in these financial statements for fiscal 2011. Amortization will commence upon completion of the site redevelopment.

## 6. Bank line of credit

The organization has an operating line of credit to a maximum of \$200,000 bearing interest at prime plus 1.0% and is secured by certain investments and a general security agreement covering all assets. The entire balance is available for use at year end.

## 7. Deferred contributions

Deferred contributions represent unspent resources externally restricted for project purposes received in the current or prior periods that relate to a subsequent period. Changes in the deferred contributions balance are as follows:

	2011	2010
<b>Province of Manitoba</b>		
Balance, beginning of year	\$ 40,000	\$ 40,000
Add: contributions received or receivable for the year	90,000	90,000
Less: amounts recognized as revenue during the year	(90,000)	(90,000)
Balance, end of year	\$ 40,000	\$ 40,000

# THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.

Notes to Financial Statements

Year ended January 31, 2011

## 8. Deferred capital contributions

Deferred capital contributions represent the unamortized amount of contributions received for the purchase of capital assets. The amortization of contributions is recorded as revenue in the statement of operations. Changes in the deferred capital contribution balance are as follows:

	2011	2010
Balance, beginning of year	\$ 173,059	\$ 70,807
Add: Building Canada grant	863,476	110,701
Winnipeg Foundation grant	119,350	-
Province of Manitoba grant	62,000	-
Capital campaign donations	25,409	-
Less: amounts amortized to revenue during the year	(8,946)	(8,449)
Balance, end of year	\$ 1,234,348	\$ 173,059

## 9. Net assets invested in Capital Assets

The net assets invested in capital assets is the net book value of capital assets less the balance of deferred capital contributions.

## 10. Internally restricted Net Assets

The net proceeds from the sale of the land and building of the former head office of the organization plus interest earned on the invested funds and additional amounts allocated to the Strategic Plan Implementation Program have been internally restricted by resolution of the Board of Directors to be used for future capital development. Changes in the internally restricted net assets are as follows:

	2011	2010
Balance, beginning of year	\$ 738,670	\$ 524,447
Interest earned	12,591	10,564
Strategic Plan Implementation Program	-	400,000
Invested in site redevelopment	(503,659)	(196,341)
Balance, end of year	\$ 247,602	\$ 738,670

# THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.

Notes to Financial Statements

Year ended January 31, 2011

## 11. Canadian Heritage grant allocation

The Arts Presentation Canada (APC) Grant is allocated among the following revenue and expenses as follows:

	2011	2011
Revenue		
Canadian Heritage Grant - APC	\$ 135,000	\$ 125,000
Expenses:		
Administrative expenses	12,500	12,000
Promotion expenses	50,000	50,000
Professional development	1,500	1,000
Presentation expenses	36,000	37,000
Presentation venue expenses	25,000	25,000
Western Folk Festival Collective	10,000	-
	135,000	125,000
	\$ -	\$ -

## 12. Revenue and expense allocation

Certain internal revenue and expense items are allocated among the organization's operating divisions as follows:

	2011	2010
Revenues:		
Rental income	\$ 14,748	\$ 14,748
Music Store - site commissions	10,000	10,000
Music Store - ticket commissions	53,705	50,786
Summer festival - kitchen	109,000	88,000
	187,453	163,534
Expenses:		
Music Store - rent and utilities	14,748	14,748
Box office - commissions	63,705	60,786
Summer festival - kitchen - artists	27,250	22,500
Summer festival - kitchen - volunteers	70,850	57,500
Summer festival - kitchen - resource development	10,900	8,000
	187,453	163,534
	\$ -	\$ -

# THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.

Notes to Financial Statements

Year ended January 31, 2011

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## 13. Commitments

a) Park Fees - Birds Hill Park

Each year the organization is committed to accrue 40% of its camping revenues from the festival as a contribution towards capital improvements within Birds Hill Park under an agreement with the Province of Manitoba - Department of Conservation expiring April 30, 2016 with a ten year renewal option. During the year, the organization expensed \$66,496 (2010- \$61,171) representing 40% of the camping revenues from this year's festival.

b) Office lease

The organization is committed to annual lease payments of \$67,230 for head office space and annual lease payments of \$14,667 in 2012 for programming space under the terms of its lease agreements ending November 30, 2011.

c) Equipment lease

The organization has no significant non-routine equipment operating lease commitments.

## 14. Endowment fund

The organization has an endowment fund held in trust by The Winnipeg Foundation known as the "Winnipeg Folk Festival Endowment Fund." The contributed capital of the fund at January 31, 2011 was \$660,519 (2010 - \$539,689) with a market value at January 31, 2011 of \$706,451 (2010 - \$537,853). Control over the assets in the fund resides with the Winnipeg Foundation. The organization is entitled to receive the investment income earned from the fund.

## 15. Financial Instruments

(i) Risk management and hedging activities

In the normal course of operations the organization is exposed to various financial risks. Management's close involvement in the operations allows for the identification of risks and variances from expectations. The organization does not meaningfully participate in the use of financial instruments to control these risks. The organization has no designated hedging transactions. The financial risks and management's risk management objectives and policies are as follows:

(a) Currency risk

Although the organization does not hold any significant assets or liabilities denominated in a foreign currency, a substantial portion of artist's fees and certain capital asset purchases are paid in a foreign currency. During the year, the organization purchased foreign currency at the time of signing the contract and subsequent to year end, the organization purchased foreign currency forward contracts, allowing management to mitigate this currency risk. (See Note 17)

(b) Market risk

The organization is not exposed to any meaningful market risk.

(c) Credit risk

The organization is exposed to credit risk on accounts receivable. Management monitors credit exposure on a specific creditor basis and does not have significant concentrations of credit risk.

(d) Liquidity risk

Management monitors the organization's liquidity and is of the opinion that it is unlikely that the company will encounter difficulty in raising funds to meet commitments associated with financial instruments.

(e) Interest rate risk

The organization is not exposed to any meaningful interest rate risk.

(ii) Fair values

The fair values of the organization's financial instruments approximate their carrying value.

# THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.

Notes to Financial Statements

Year ended January 31, 2011

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## 16. Capital Management

The organization's capital management objective is to safeguard the organization's ability to continue as a going concern, so that it can continue to create experiences of discovery and learning through the celebration of people and music. To meet these objectives, management monitors the organization's ongoing capital requirements against its working capital position. The organization is not subject to externally imposed capital requirements. Management is of the opinion that the amounts and changes in the organization's capital is readily determinable in these financial statements.

## 17. Subsequent events

The company has entered into agreements to purchase U.S. dollars at the following exchange rates:

<u>Open date</u>	<u>Close date</u>	<u>Amount (U.S.)</u>	<u>Rate (i)</u>
February 24, 2011	May 31, 2011	\$ 400,000	0.9908

(i) As at January 31, 2011 the exchange rate was approximately 1.0015.

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

Schedule of Summer Festival

Year ended January 31, 2011

Schedule A

	2011	2010
Revenue:		
Ticket sales:		
Pre-festival	\$ 1,510,495	\$ 1,503,040
Festival weekend	233,750	362,087
Sponsorship ticket sales	14,392	11,450
Backstage passes	42,875	31,754
	<hr/>	<hr/>
	1,801,512	1,908,331
Camping:		
Camping fees	166,193	152,510
Campground handling charges	46,123	51,317
	<hr/>	<hr/>
	212,316	203,827
Tavern	217,642	198,295
Festival Store:		
Merchandise sales	67,917	48,665
Corner store	7,638	6,412
Music sales	214,066	196,236
	<hr/>	<hr/>
	289,621	251,313
Festival Other:		
Program books	53,956	51,694
Vendors	77,741	73,685
Handmade village	35,157	29,812
ATM revenue	4,116	4,047
US exchange (loss)	(7,598)	(29,117)
	<hr/>	<hr/>
	163,372	130,121
<hr/>		
Total revenue	2,684,463	2,691,887
Cost of sales:		
Festival store	206,796	177,215
Tavern	93,043	82,949
	<hr/>	<hr/>
	299,839	260,164
Expenses (Schedule B)	2,122,610	1,837,552
Excess of revenue over expenses	<hr/>	<hr/>
	\$ 262,014	\$ 594,171

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

## Schedule of Summer Festival Expenses

Year ended January 31, 2011

Schedule B

	2011	2010
<b>Artists:</b>		
Fees	\$ 686,303	\$ 700,216
Kitchen allocation	27,250	22,500
Transportation and accommodation	129,522	98,111
	<u>843,075</u>	<u>820,827</u>
<b>Production:</b>		
Amortization	45,935	47,791
Equipment	292,306	228,535
Festival expenses	6,611	20,061
Other	4,416	4,102
Site costs	50,411	35,497
Vehicle expenses	34,178	38,155
Wages and benefits	145,986	121,876
	<u>579,843</u>	<u>496,017</u>
<b>Camping:</b>		
Park portion	66,496	61,171
Production	59,171	38,530
	<u>125,667</u>	<u>99,701</u>
Tavern on the Green	12,043	8,082
Festival Store	19,307	16,323
<b>Kitchen:</b>		
Administration	9,900	10,000
Allocation	(109,000)	(88,000)
Amortization	4,731	3,810
Equipment	13,219	20,855
Food	111,697	93,789
Supplies	23,646	17,826
	<u>54,193</u>	<u>58,280</u>
<b>Volunteer:</b>		
Crew meetings	5,303	6,478
Kitchen allocation	70,850	57,500
Other	41,101	27,864
	<u>117,254</u>	<u>91,842</u>
<b>Other:</b>		
Advertising and marketing	203,734	95,102
Amortization	488	488
Box office	90,244	91,302
Other	43,089	28,911
Program books	30,259	27,171
Site administration	3,414	3,506
	<u>371,228</u>	<u>246,480</u>
	<u>\$ 2,122,610</u>	<u>\$ 1,837,552</u>

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

Schedule of Music Store

Year ended January 31, 2011

Schedule C

	2011	2010
Revenue	\$ 124,644	\$ 131,866
Cost of sales	86,587	92,552
Gross profit	38,057	39,314
Expenses:		
Advertising	179	831
Bank charges and interest	-	78
Business tax	196	187
Dues and subscriptions	279	279
Freight and delivery	1,716	2,067
Office supplies	2,397	1,122
Rent and utilities	14,748	14,748
Salaries and benefits	62,751	62,134
Telephone	199	1,858
	82,465	83,304
(Deficiency) of revenue over expenses before other income	(44,408)	(43,990)
Other income:		
Summer festival - ticket commission	53,705	50,786
Summer festival - site commission	10,000	10,000
	63,705	60,786
Excess of revenue over expenses	\$ 19,297	\$ 16,796

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

Schedule of Resource Development

Year ended January 31, 2011

Schedule D

	2011	2010
Revenue:		
Donations	\$ 13,990	\$ 11,025
Donated goods and services	267,550	227,214
Endowment fund	40,454	21,285
Festival raffle sales	22,806	20,930
Sponsorships	148,400	129,163
Staging The Future	5,816	8,379
Wassail	78,647	72,705
	577,663	490,701
Expenses:		
Artistic programs	12,141	10,839
Consulting	-	10,492
Donated goods and services	267,550	227,214
Endowment fund contribution (Note 14)	65,953	70,552
Festival raffle expenses	1,207	1,175
Kitchen allocation	10,900	8,000
Miscellaneous	4,840	329
Sponsorships	6,042	5,123
Wassail	46,000	40,007
	414,633	373,731
Excess of revenue over expenses	\$ 163,030	\$ 116,970

**THE WINNIPEG CENTENNIAL FOLK FESTIVAL INC.**

## Schedule of Administrative Expenses

Year ended January 31, 2011

Schedule E

	2011	2010
Administrative expenses:		
Amortization	\$ 27,654	\$ 24,858
Annual general meeting	3,328	3,493
Bad debts	824	-
Bank charges and interest, net	2,482	11,912
Building repairs	75	879
Cash (over) short	(2,270)	339
Computer	11,858	9,096
Equipment lease	21,163	19,742
Freight and delivery	7,816	5,052
Insurance	23,061	22,654
Hospitality	9,936	2,351
Office and supplies	6,257	13,550
Organizational fees and dues	1,980	2,181
Parking	11,417	11,463
Professional development	8,072	13,718
Professional fees	13,909	12,606
Rent	78,828	77,911
Subscriptions	383	1,040
Salaries and benefits	714,385	686,220
Special projects	9,372	5,022
Telephone	11,072	10,664
<b>Total administrative expenses</b>	<b>\$ 961,602</b>	<b>\$ 934,751</b>



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