

**Federal Pre-Budget Submission 2019  
Memo to the Standing Committee on Finance  
August 2, 2018**

**Executive Summary**

**Investment in the training of professional artists through the Canada Arts Training Fund at the Department of Canadian Heritage**

**Rationale:** The Government's plan to double support for the Canada Council will increase the scope, diversity, and productivity of Canada's professional artists including actors, dancers, musicians, circus artists, directors, and many others. To realize the full value of that investment, it is essential for the organizations that train those professional artists to receive additional support in order to evolve, keep pace, and prepare emerging artists for the future.

The *Own the Podium* program demonstrated that public investment in training has an immediate and significant impact on Canada's international competitiveness; a similar and sustained approach to supporting arts training is required if Canada's artists are to take the spotlight at home and abroad.

**Recommendation:** An additional \$10 million per year to the annual budget of the Canada Arts Training Fund at the Department of Canadian Heritage in order to:

- a) Add new training organizations from diverse communities and artistic practices
- b) Increase support to small and mid-sized training organizations
- c) Increase support to national training institutions

**Institutions Supporting this Brief:**

Banff Centre for Arts and Creativity  
Canada's National Ballet School/L'École nationale de ballet du Canada  
Canada's Royal Winnipeg Ballet School  
Dancer Transition Resource Centre  
L'École nationale de cirque/National Circus School  
Centre for Indigenous Theatre  
National Theatre School of Canada/L'École nationale de theatre du Canada  
NYO Canada  
Royal Conservatory of Music's Glenn Gould School

**Submitted on behalf of this group by:**

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## **Introduction**

As we navigate a bold new era for Canadian culture thanks to the unprecedented and visionary contributions made by this Government, a renewed investment in the training of professional artists in Canada is required to allow institutions to keep pace with the evolution of the sector. In order to create art that meets the standards of a cultural export strategy, the current and next generation of artists require training that will keep Canada at the forefront of arts and culture internationally.

With a new investment, Canada's professional arts training institutions will equip artists and practitioners to work independently and within cultural institutions; to integrate emerging technology into creation and performance as well as leverage new distribution technologies to reach broader audiences; to adapt to changes in artistic practice and social and economic context, and to measure up to the ambitions of a renewed industry. The training institutions supported by the Canada Arts Training Fund have developed the artists who have forged our collective Canadian identity in the past, and will continue to do so with a new investment.

## **Current Situation**

The funding envelope for professional arts training at the Department of Canadian Heritage has been essentially static since an increase in 2009 made possible by Canada's Economic Action Plan. It currently supports about 36 training organizations or programs distributing approximately \$22.5 million in grants.

It has not expanded in step with the cultural sector's needs nor kept up with inflation. As the demand for training grows, limited available funds make it difficult for new training programs to be approved for support. Major Canadian training institutions are falling behind their international peers. Small training programs are unable to grow. New initiatives have little chance to flourish.

In order to meet the needs of the cultural sector, it is essential that those organizations responsible for training professional artists keep pace with change and look to the future. The *Own the Podium* program shows that public investment in training can lead Canada's athletes to success in international competition; a similar approach will ensure Canada's artists are competitive with their international peers in every way.

## **Professional Arts Training for the 21<sup>st</sup> Century**

Professional arts training in the 21<sup>st</sup> century is progressive and relevant to artists today, including the training in artistic disciplines with centuries of tradition. Arts training institutions are

adapting to significant changes in artistic practice and changes in the economic, technological, political, and social contexts in which artists work now. These include:

- the widespread use of technology in creation, production and dissemination;
- the blurring of lines between and among disciplines resulting in the need for cross-disciplinary skills development for both artists and practitioners in the arts;
- the training of artists to take on leadership roles in their fields;
- the creation and performance of work in unconventional (i.e. non-institutional) spaces, which requires new, adaptable skills sets in both artists and practitioners;
- the engagement of artists with audiences in new ways, including community building activities and audience development participation in professional work;
- the need for artists and practitioners to acquire increased entrepreneurial and collaborative leadership skills and networks in the face of declining funding from traditional sources;
- the need for a combination of critical hands-on training and learning opportunities for discussion, exchange and peer-to-peer mentorship;
- the need for training and development at all stages in the life and careers of artists and practitioners (“life-long learning”); and
- the need to consciously reflect Canada’s diverse contemporary world in arts practice today and most particularly, the need to engage with Truth and Reconciliation calls to action with respect to Indigenous peoples across Canada.

### **Recommendation and Rationale**

An additional \$10 million per year is requested for the annual budget of the Canada Arts Training Fund at the Department of Canadian Heritage in order to:

- a) Add new training organizations from diverse communities and artistic practices
- b) Increase support to small and mid-sized training organizations
- c) Increase support to national training institutions

The Government’s plan to double support for the Canada Council has increased the scope, diversity, and productivity of Canada’s professional artists including actors, dancers, musicians, circus artists, directors, and many others. To realize the full value of that investment, it is essential for the organizations that train those professional artists receive additional support in order to evolve, keep pace, and prepare emerging artists for the future.

## **General Descriptions of Organizations**

### **Banff Centre for Arts and Creativity**

#### **Banff**

Founded in 1933, Banff Centre for Arts and Creativity is a learning organization built upon an extraordinary legacy of excellence in artistic and creative development. What started as a single course in drama has grown to become a global organization leading in arts, culture, and creativity across dozens of disciplines. From its home in the stunning Canadian Rocky Mountains, Banff Centre for Arts and Creativity aims to inspire everyone who attends its campus – artists, leaders, and thinkers – to unleash their creative potential.

### **Canada's National Ballet School/L'École nationale de ballet du Canada**

#### **Toronto**

Established in 1959, Canada's National Ballet School (NBS) is one of the world's foremost dance training institutions for the next generation of elite ballet dancers, choreographers, teachers, and artistic directors. NBS also delivers the broadest range of community programs of any professional ballet school, harnessing the transformational power of dance to change people's lives for the better, whether they want to own the spotlight or do it for fun, fitness and artistic expression.

### **Canada's Royal Winnipeg Ballet School**

#### **Winnipeg**

For almost 80 years, the Royal Winnipeg Ballet (RWB) School has been inspiring young artists and supporting them in the pursuit of their goals. The RWB School is well-known across Canada and around the world for providing excellence in dance education. The School's state-of-the-art facility, located in historic downtown Winnipeg, is home to the more than 1,500 students annually who make up the Professional and Recreational Divisions of the School.

### **Centre for Indigenous Theatre**

#### **Toronto**

The Centre for Indigenous Theatre, established in 1974, embraces the spirit, energy and inspiration derived from the culture, values and traditions of Indigenous people. From these roots, we seek to elaborate a contemporary Indigenous performance culture through training and professional development opportunities for emerging and established Native theatre artists.

### **Dancer Transition Resource Centre**

#### **Toronto**

Founded in 1985, the Dancer Transition Resource Centre (DTRC) is a national, charitable organization dedicated to helping dancers make necessary transitions into, within, and from professional performing careers. The DTRC also operates as a resource centre for the dance community and general public and supports activities that improve the socioeconomic conditions of artists across the country. As a world leader in dancer transition, DTRC

participants in international conferences and research initiatives and helps drive change within the dance community.

### **L'École nationale de cirque/National Circus School**

#### **Montreal**

L'École nationale de cirque (National Circus School) is an institution for higher education located in Montreal with a primary mission to prepare circus artists. Internationally renowned for highest-quality training, the School opens its doors to more than 150 students from all over the country and around the world. The School provides a complete spectrum of professional programs in circus arts: Preparatory program, Circus and High School Studies and Diploma of Collegial Studies in Circus Arts. It also prepares professional circus arts educators.

### **National Theatre School/L'École nationale de theatre du Canada**

#### **Montreal**

The National Theatre School of Canada (NTS) is a school for the arts that brings people together by offering incomparable training for actors, directors, designers, writers, production specialists, and artists of all kinds to create work that matters. Core professional programs are supported by a wide-range of national programming involving over 8000 participants, including the NTS Drama Festival, intensives, artistic residencies and master-classes.

### **NYO Canada**

For more than fifty years, NYO Canada has enjoyed an iconic reputation as Canada's orchestral finishing school, providing the most comprehensive and in-depth training program available to our country's best young classical musicians. As the bridge between music education and a music career, NYO Canada trains well-rounded and skilled orchestral musicians who are able to thrive in a variety of performance environments.

### **Royal Conservatory of Music's Glenn Gould School**

#### **Toronto**

The Glenn Gould School (GGS) is The Royal Conservatory of Music's internationally recognized centre for professional training in music performance at the post-secondary and post-graduate levels. Our acclaimed faculty of performing artists all share a deep commitment to developing supportive, mentoring relationships with their students. Each year, up to 50 guest artists—some of the world's foremost musicians—lead more than 125 master classes for GGS students. A maximum enrollment of 130 students means that classes are small with a nurturing learning environment.