

Arts Training in Canada

Written Submission for the Pre-Budget 2020 Consultations

Institutions:



En'owkin Centre



Recommendation

An additional \$10-million to the annual budget of the Canadian Arts Training Fund (CATF), increasing the fund from \$22.6-million to \$32.6-million in contributions, 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

Introduction

On behalf of the collective work of Canada's arts training organizations, we are grateful for the Government's continued support to Canadian artists and creative practitioners who are bursting with talent, energy and ideas to share with Canadians and the world.

The Canada Arts Training Fund (CATF) at the Department of Canadian Heritage (PCH) supports training organizations that equip artists and practitioners to work independently and within cultural institutions in Canada and abroad. It is the only program at any level of government to provide multi-year operating support specifically aimed at professional arts training and is an essential part of the arts sector ecology.

With the fund flatlined for the past decade, an additional investment of \$10-million annually (bringing the fund to \$32.6-million) would relieve existing pressure and allow new training organizations from diverse communities and artistic practices to be added; increase support to small and mid-sized training organizations; and enhance backing to national training institutions.

A renewed investment in the training of professional artists is needed to keep pace with the evolution of the sector, reach students across Canada, and continue to offer nationally significant and high-quality training.

Arts training institutions are now falling behind their international peers in scale and innovation. A budgetary increase to CATF would allow arts training organizations to integrate emerging technology into creation and performance; adapt to changes in artistic practice; offer opportunities for artists to extend their practice to community building and audience development; make audition and enrollment more accessible; and, increase diversity within the training cohorts.

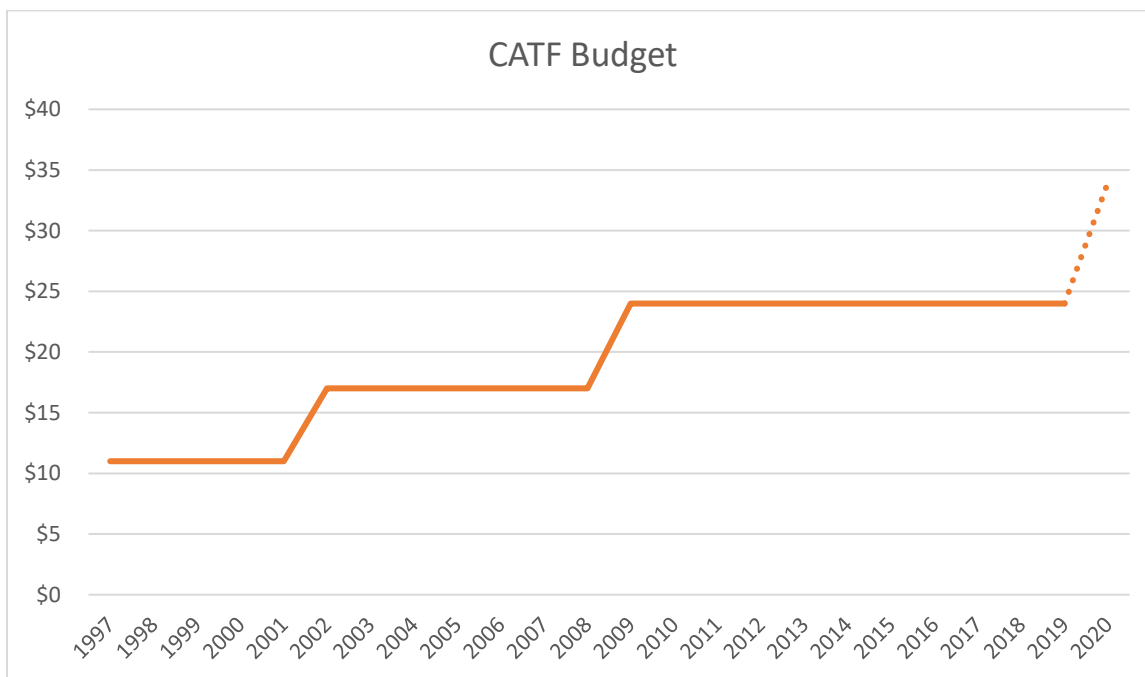
CATF's 2019 departmental evaluation confirmed that the fund has been efficient and effective since it was established. It aligns with government priorities and benefits Canadians and the economy through skills development and professional contribution to the cultural value chain.

Current Situation

CATF supports a broad range of activities that allow training organizations to offer new programs, keep pace with change in artistic practice, maintain accessible tuition fees, attract high-calibre teachers, commission educational exercises for creation and production at a professional calibre, and engage in long-term planning.

The program currently distributes approximately \$22.6-million annual in grants and supports an average of 39 training schools to deliver nationally significant arts training of the highest quality, ensure financial and administrative stability, and train artists who are recognized for their excellence in Canada and internationally.

CATF was created in 1997 with an annual budget of \$11-million and saw its first \$6-million funding increase six years later. In 2009, CATF increased by \$7.1-million through Canada's Economic Action Plan to its current level of about \$24-million. A decade later without additional investment, training institutions are facing added pressure and costs.



**dollars in millions*

**budget graph listed at \$24-million includes PCH's program administration costs. Contributions to arts training organizations average at \$22.6-million*

PCH's evaluation of CATF confirmed that:

“...due to high program demand and fixed budgets, CATF did not fund all qualified organizations, did not increase funding to all high-performing schools, and decreased funding to lower performing organizations as well as to two national high-performing organizations.”

An additional, permanent \$10-million annual increase would relieve the pressure on the program and help these vital training organizations deliver the immediate, intermediate and ultimate results outlined by PCH.

To meet the needs of the cultural sector, it is essential that those organizations at the base of the arts production chain, responsible for recruiting and training talented Canadians from across the country (See Annex 1), keep pace with change and look to the future. The Olympic *Own the Podium* program shows that public investment in training can lead Canada’s athletes to success in international competition. A similar investment in CATF would allow the same opportunity to Canada’s artists.



CATF-supported institutions develop artists who have forged our collective Canadian identity in the past and will continue to do so. The Government’s plan to double support for the Canada Council for the Arts 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 organizations that train those professional artists and arts practitioners to receive support to evolve, keep pace, and prepare artists and arts practitioners to further enhance the arts ecosystem.

Professional Arts Training for the 21st Century

Professional arts training in the 21st century is progressive and relevant to artists today, including training in artistic disciplines with centuries of tradition. Arts training institutions are adapting to significant changes in artistic practice and in the economic, technological, political, and social contexts in which artists work now. Including:

- Widespread use of technology in creation, production and dissemination;
- Blurring of lines between and among disciplines resulting in the need for cross-disciplinary skills development for both artists and practitioners in the arts;
- Training of artists to take on leadership roles in their fields;
- Creation and performance of work in unconventional (i.e. non-institutional) spaces, which requires new, adaptable skill sets in both artists and practitioners;
- Engagement of artists with audiences in new ways, including community building activities and audience participation in professional work;
- Requirement for increased entrepreneurial and collaborative leadership skills and networks
- Need for a combination of hands-on training as well as student exchange and peer-to-peer mentorship opportunities;
- Life-long learning at all stages in the life and careers of artists and practitioners; and
- Need to consciously reflect Canada's diverse contemporary world in arts practice today and, the need to engage with Truth and Reconciliation calls to action concerning Indigenous peoples across Canada.

About – A sample of our organizations:

Alberta Ballet School

Offers full-time dance and academic training (grades 7 - 12). They help create a student's foundation for the healthy pursuit of professional dance and arts careers.

Arts Umbrella

Active in its communities since 1979, inspiring young people to build their creative confidence, critical-thinking skills, improved self-esteem, and tools for collaboration. Their Pre-Professional Programs prepare young artists for careers in the creative economy. This year, Arts Umbrella will serve more than 24,000 students with 80% participating at little to no cost.

Atelier lyrique de l'Opéra de Montréal

An advanced professional development launch pad. It is the only program of its kind in Quebec (in terms of duration, remuneration, and resources) offering training and on-stage experience for Canadian opera artists with the best prospects for a career in the industry.

Banff Centre for Arts and Creativity

Since 1933, the Centre is a learning organization built upon an extraordinary legacy of excellence in artistic and creative development. The Centre aims to inspire everyone who attends its campus – artists, leaders, and thinkers – to unleash their creative potential.

Canada's Music Incubator

Creative and entrepreneurial professional development and ongoing mentorship for artists via: core programs; third-party custom programs; and live event curation.

Canada's National Ballet School (NBS)

Since 1959, NBS is one of the world's foremost dance training institutions for the next generation of élite 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.

Canadian Opera Company

The COC Ensemble Studio provides talented young Canadian opera artists with a combination of advanced musical training and practical experience necessary to progress in their chosen profession without leaving Canada.

Canada's Royal Winnipeg Ballet School

For almost 80-years, The RWB School Professional Division provides classical ballet training based on the Russian system and supported by programs of study in complementary dance forms, health and wellness, and life skills.

Centre for Indigenous Theatre

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

Dancer Transition Resource Centre (DRTC)

Since 1985, DRTC is dedicated to helping dancers make necessary transitions into, within, and from professional performing careers. They also operate as a resource centre for the dance community and general public and support activities that improve the socioeconomic conditions of artists across the country.

École de danse contemporaine de Montréal

The school has been training professional dancers who have gone on to earn national and international recognition since 1981.

L'École nationale de l'humour

First of its type, offers professional training to creators who wish to specialize in the field of humor as humblers (authors-performers) or authors.

L'École supérieure de ballet du Québec

Since 1952, l'École supérieure de ballet du Québec has made it its mission to train dancers and creators meeting the highest criteria in the world of professional dance.

En'owkin Centre

A dynamic Indigenous institution established in 1981 which puts into practice the principles of self-determination and the validation of cultural aspirations and identity. En'owkin plays a lead role in arts and educational training at the community, national and international levels. Since 2003, the National Aboriginal Professional Artist Training Program protects and preserves Indigenous world-view and arts expressions in traditional heritage, utilizing interdisciplinary works with contemporary practice.

Les Muses: Centre des arts de la scène

A unique school in its category, offering professional training in theatre, dance and song to artists living with disabilities (intellectual, pervasive developmental disorder, autism spectrum, physical or sensory). Their program provides a professional and social setting that leads to integration of advanced students and graduates into the artistic milieu.

Medalta International Artists in Residence program

Situated within two National Historic Designations, delivers specialty training across the broad spectrum of contemporary ceramics.

National Circus School

Located in Montreal, the School prepares 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.

National Theatre School

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.

National Youth Orchestra of Canada (NYO)

For more than 50-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.

Qaggiavuut!

The Qaggiq School of Performing Arts is to support the development of Inuit performing and technical artists as agents of change who create new, forward-thinking performing arts work grounded in Inuit cultural knowledge. The School is coordinated by the Qaggiavuut Society and focuses on professional training of Inuit performing artists. The School began delivering programming in 2012 and has served 300 Inuit artists. Graduates find professional work in the performing arts industry and revitalize culture and language in their communities.

The School of Contemporary Dancers

Recognized as a leading national centre for professional contemporary dance training in Canada.

Stratford Festival

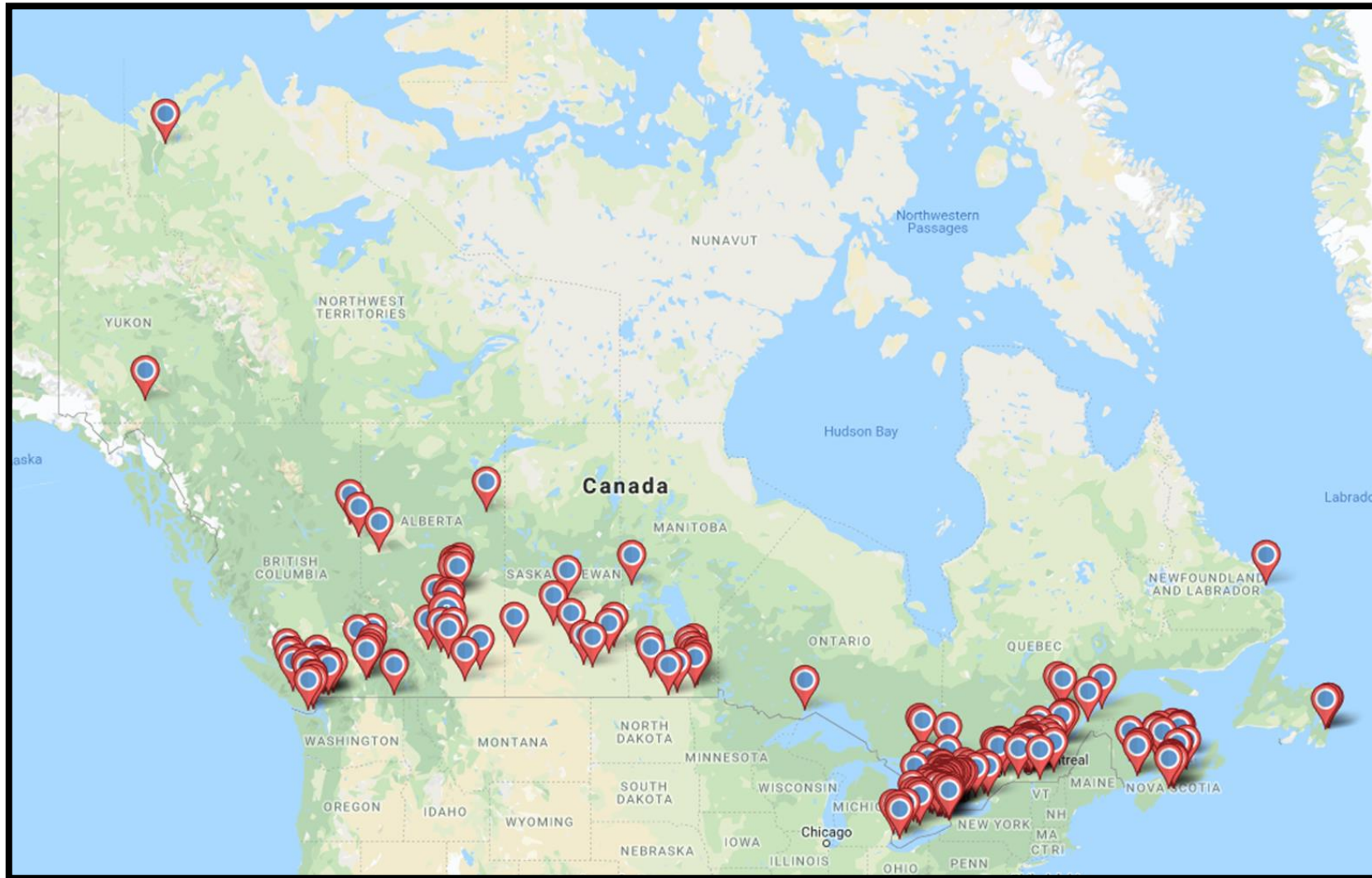
Offers early/Mid career Actor training (Birmingham Conservatory) and Early/Mid career Director training (Michael Langham Directors' program).

Royal Conservatory of Music's Glenn Gould School (GGS)

An internationally recognized centre for professional training in music performance at the post-secondary and post-graduate levels. Their acclaimed faculty of performing artists all share a deep commitment to developing supportive, mentoring relationships with their students.

Annex 1

WHERE CANADIAN ARTS TRAINING STUDENTS COME FROM



Data source. 1176 student postal codes over three years coming from 229-cities across Canada provided by the following Arts Training Schools: Canada's National Ballet School; National Circus School; National Theatre School; National Youth Orchestra; Royal Winnipeg Ballet; Schools of Contemporary Dancers; Stratford Festival; The School of Toronto Dance Theatre.