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## Evaluation of the Canada Arts Training Fund

Office of the Chief Audit and Evaluation  
Executive  
Evaluation Services Directorate

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## Acronyms

ATFC	Association des théâtres francophones du Canada
CATF	Canada Arts Training Fund
CEAP	Canada's Economic Action Plan
CHRC	Cultural Human Resources Council
ESD	Evaluation Services Directorate
FEDEC	Fédération européenne des écoles de cirque professionnelle
GDP	Gross Domestic Product
HRSDC	Human Resources and Skills Development Canada
NATCP	National Arts Training Contribution Program
NRC	National Review Committee
OLMC	Official language minority communities
PAA	Program Activity Architecture
PCH	Department of Canadian Heritage
TBS	Treasury Board Secretariat of Canada



# Executive Summary

## Introduction

The Canada Arts Training Fund (CATF) was created in 1997 to support professional Canadian arts training institutions of the highest calibre. Delivered by the Arts Policy Branch of the Department of Canadian Heritage (PCH), the CATF makes financial contributions to independent, non-profit, incorporated, Canadian organizations that specialize in training artists for professional national/international artistic careers. The related objective of the program is *to contribute to the development of creators and future cultural leaders of the Canadian arts sector by supporting the training of artists with high potential through institutions that offer training of the highest calibre*. The program is administered through contributions, which are allocated according to the program Terms and Conditions. The program's current annual budget is \$24.1 million, representing an increase of 41 per cent since 2008-09 as a result of funding from Canada's Economic Action Plan (CEAP). Since 2007-08, the CATF has funded 43 high calibre arts training organizations (averaging 38 organizations per year), with annual funding amounts ranging from \$30,000 to \$6 million.

An evaluation of the CATF was conducted to support departmental decision-making, particularly surrounding the renewal process of the program's Terms and Conditions. As specified by Treasury Board Secretariat of Canada's Directive on the Evaluation Policy (2009), the five core issues addressed in this evaluation were: relevance, including continued need for the program, alignment with government priorities, and alignment with federal roles and responsibilities; and performance, including effectiveness, efficiency and economy.

The evaluation also examined the impact of the increased support that was allocated to CATF in 2009 through the CEAP and looks at the preliminary results of the implementation of a new funding stream: the Annual Targeted Funding for Developmental Support to Arts Training Institutions. The evaluation of the CATF covers the five-year period from 2007-08 to 2011-12. The Evaluation Services Directorate of PCH led the evaluation, with support provided by the Policy Research Group and an external consultant.

## **Methodology**

### ***Calibration***

The approach to the CATF evaluation took into consideration the results of a calibration exercise. As a result, the approach emphasized the use of pre-existing evidence and information, supplemented with key informant interviews with program stakeholders and beneficiaries to address the evaluation questions.

### ***Lines of Evidence***

The evaluation included the following research methods:

- ❖ A **literature review** examined available literature on arts training funding programs in Canada and internationally, as well as other issues relevant to the evaluation.
- ❖ A **document review** gathered the information required for the study, including analysis of data from the Annual Client Survey completed by funded institutions and an “influence analysis” (which measured and contrasted influence of comparable arts training institution applicants in the dance discipline).
- ❖ A **file review** comprised of a structured review of 20 CATF program files, representing half of the 40 institutions that were funded over the study period.
- ❖ **Interviews** were conducted with 34 key informants, including PCH and CATF managers and staff, and representatives from funded institutions, unfunded institutions, provincial arts councils, and artistic leaders/experts.

In this report, statements made about the views of key informants are reported when the majority share this view. If it is deemed necessary, more details on the level of key informants that share this view (few, some, many, most) are specified.

The observations, findings and conclusions of the report are always based on more than one line of evidence, unless otherwise stated.

### ***Limitations***

Limitations of the evaluation include the absence of recent, direct feedback from students and graduates of arts training programs funded by the CATF; and weaknesses in some program data, including some instances of incomplete or inconsistent data supplied by funded institutions in their results reporting. The program has already begun to take measures to address the challenges relating to their data.

## **Findings**

### ***Relevance***

The federal government role in high calibre arts training is legitimate, given the economic and socio-cultural importance of the sector. The federal government supports institutions that are national in scope and provides funding that is stable and significant, contributing to sustainability of arts training institutions and the sector. Public opinion research indicates that a significant proportion of Canadians attend artistic performances and events, and is highly supportive of the socio-cultural and community benefits of the arts and the need for government support in this area.

There is a continued need for the CATF to support arts training institutions providing high calibre training to emerging artists. Operational funding is ‘instrumental’ to institutions’ stability and is particularly important during periods of economic downturn when alternative sources of revenue become scarce. Demand for the program and for training provided by funded institutions has been strong. There was little consensus on training gaps or emerging training needs, as these vary by discipline. An exception was the need for business skills training for artists who, documentary sources show, are typically self-employed. CATF is perceived to be well-positioned to address gaps or emerging training needs through flexible funding to institutions that are able to be responsive to emerging needs in their field.

This evaluation found no overlap or duplication in terms of funding, but did find a convergence of training offered by CATF-funded institutions and universities in certain domains. Overlap and duplication with other funders is mitigated by program eligibility criteria, and other players are viewed as playing a complementary role as needed funding partners for arts training institutions. The CATF’s niche in funding arts training institutions to provide high calibre professional training for emerging artists is well-established in many disciplines, although some university-level programming plays a leadership role in providing high calibre arts training in certain fields (e.g. music). Within those disciplines, CATF funds more conservatory-based training opportunities, which focus on career-readiness and professional development, and complements the training received at post-secondary institutions.

### ***Performance – Effectiveness***

The evaluation indicates that the CATF is reaching its intended immediate, intermediate and ultimate outcomes. The financial and administrative stability of funded institutions has improved through CATF funding. According to funded institutions, the CATF funding has enhanced their training program, led to greater stability and ability to undertake long-term planning, and increased accessibility by keeping tuition fees lower. CATF funding represents about 40 per cent of total revenues of funded institutions, with the balance of revenues coming from tuition fees, other levels of government, and other sources (e.g., self-generated revenues, fundraising). The CATF ‘seal of approval’ reportedly leads to more successful leveraging of other sources of funding, and increased



capacity to conduct fundraising/pursue other sources of funding. Unfunded institutions, in contrast, are more apt to report financial pressures.

The funding increase provided by CEAP has primarily provided additional support to funded institutions to cover increased operational costs that have been incurred as a result of new or recently modernized facilities, as well as invest in faculty, administrative staff and programming. CATF monitors the financial risk of funded institutions which may sometimes be high due to increased operational costs of new or modernized facilities; mitigation of this risk could be realized by strengthening information sharing and coordination between federal funding initiatives to ensure that capital projects will not have negative repercussions on the financial situation of training institutions or create financial pressures on CATF that cannot be accommodated.

Nationally significant, high quality training is being delivered by funded institutions by qualified faculty and visiting artists. Examples of distinctions garnered by faculty and the institutions are numerous, though also evident among some that are not funded by CATF. According to funded institutions, student satisfaction appears high and discontinuation rates are reported to be low.

Graduates of the CATF-funded institutions are recognized for excellence through awards, nominations, and professional and community activities. Funded institutions report that most graduates – over 80 per cent – are working professionally in their field. During the study period, institutions funded through the program graduated over 16,000 artists from various disciplines, predominantly in European-based art forms. Graduates are working or creating in every province and internationally, with the majority residing in Canada. Industry provides a positive assessment of Canadian trained artists (CATF and non-CATF funded institutions). CATF-funded institutions are identified by employers as the best, or as leaders, in arts training in many disciplines, though some university programs are also named as leaders in certain disciplines (e.g. music).

Preliminary evidence on the new Annual Targeted Funding stream, introduced in 2009-10, found that three out of eight institutions who have received this funding were able to improve their administrative capacity to such an extent that they could be moved to the regular funding stream. Two other recipients of Annual Targeted Funding have failed to make improvements and have lost all CATF funding.

### ***Performance (Efficiency and Economy)***

Delivery costs for the program are appropriate (6 per cent). The costs to the program per student and per graduate vary depending on the discipline, with higher costs for theatre and dance training. No alternative model was proposed that would deliver the program or achieve outcomes at a lower cost.

## ***Other Issues***

The program is addressing the needs of Official Language Minority Communities – specifically French speaking theatre artists – through intensive French theatre training offered through the Banff Centre. The program also ensures that funded institutions offer training programs that can be accessed by Canadians in both official languages.

The eligibility criteria for the program are widely believed to be appropriate, and aspects such as the use of external domain expert assessors were particularly praised. However, analysis of the files suggests there are some challenges in the clarity of the definition and application of assessment criteria and of the articulation of funding decisions to unsuccessful applicants.

## **Conclusion**

The evaluation evidence confirms that CATF is a relevant program that is aligned with both federal and departmental priorities and is consistent with the federal role. The program meets a need for operational support to institutions to deliver high calibre arts training in a niche area, though there is evidence that some university programs also play a leadership role in certain disciplines (e.g. music). Within those disciplines, CATF funds more conservatory-based training opportunities, which focus on career-readiness and professional development, and complements the training received at post-secondary institutions. The evaluators understand that CATF periodically monitors the arts training funding landscape to ensure it funds niche professional arts training areas that are not addressed comprehensively by universities and colleges.

The CATF program reaches its intended immediate, intermediate, and ultimate outcomes, without any negative unintended impacts. The eligibility criteria for being considered a national arts training institution under the CATF program guidelines are appropriate; although there are some challenges in the clarity of the definition and application of assessment criteria that seem to be at play, such as program-wide priorities that strive to achieve a balance in the funding of institutions across disciplines, artistic forms or language.

## **Recommendation**

1. The CATF objective is the funding of arts training institutions that provide high calibre training with national importance and impact. As a long-standing program, a large proportion of the CATF funds are allocated to arts training institutions that have been funded for many years, leaving limited flexibility in the funding envelope to accommodate other institutions that demonstrate excellence, and national significance and impact. The eligibility criteria for the program to support its mandate were found to be appropriate and processes such as the expert assessor reports were praised. However, analysis of the files suggests that the definition and application of the assessment criteria in funding decisions lack sufficient clarity.

i) PCH should review the CATF program application guidelines to ensure all criteria (e.g. balance amongst disciplines) and program priorities used in assessments of applications are clearly articulated. Factors influencing the selection process of the National Review Committee (NRC) should be more specifically articulated within the application guidelines so that potential applicants and/or unfunded applicants may more clearly understand the basis of funding decisions.

ii) This review should include articulation of how the needs of long-funded institutions can be met while ensuring that emerging institutions demonstrating excellence could be recognized within the program, in a national context and considering the needs of the disciplines.

Original signed by

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# 1. Introduction and Context

This chapter briefly describes the key features of the Canada Arts Training Fund (CATF), explains the context in which the program was evaluated, summarises the evaluation's objectives and key issues, and outlines the structure of this report.

## 1.1 Overview of the Canada Arts Training Fund

The CATF, identified until 2009 as the National Arts Training Contribution Program (NATCP)<sup>1</sup>, was created in 1997 to support professional Canadian arts training institutions of the highest calibre. Delivered by the Arts Policy Branch of the Department of Canadian Heritage (PCH), the CATF stated mandate is to make financial contributions to independent, non-profit, incorporated, Canadian organizations that specialize in training artists for professional national and international artistic careers. The related objective of the program is *to contribute to the development of creators and future cultural leaders of the Canadian arts sector by supporting the training of artists with high potential through institutions that offer training of the highest calibre*. The professional training offered by funded institutions in disciplines such as ballet, theatre, and musical performance is focused, intensive and practice-based. The program's logic model is presented in Annex A and summarizes the program's mandate, objective and expected outcomes.

The program is administered through contributions, which are allocated according to the program Terms and Conditions. Prior to 2009-10, the program received funding in the amount of \$17.1 million annually. Through Canada's Economic Action Plan (CEAP), base funding for the program was increased by \$20 million over two years (\$7 million in 2009-10 and \$13 million in 2010-11). The increase in funds is ongoing, increasing the program's annual budget to \$24.1 million or a 41 per cent increase since 2008-09. The additional funding has allowed the program to increase its operating support for organizations already receiving funding, and to offer funding to a limited number of new organizations.<sup>2</sup>

The CATF supports institutions providing arts training of the highest calibre for professional artistic careers. The funding does not support special projects or capital expenditures. Successful applicants must meet a set of assessment criteria that ensure the program delivers funds to superior arts training programs with a pan-Canadian focus and a reputation for developing nationally and internationally recognized professional artists.

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<sup>1</sup> In 2009, the nomenclature of PCH's Arts Policy Branch programs was standardized. For consistency purposes, the report refers to the program as the CATF for the years under review; however the NATCP name will be used when referring to the last evaluation of the program.

<sup>2</sup> "Canada's Economic Action Plan: The Canada Arts Training Fund – Budget 2009 and Budget 2010". <http://www.budget.gc.ca/2009/home-accueil-eng.html> (Accessed March 2013)

A successful applicant must be an arts training organization that meets the program eligibility and assessment criteria listed in Annex B.<sup>3</sup>

Applications are assessed once a year by a National Review Committee (NRC) which is composed of program management and other departmental officials, and may include invited officers from the Canada Council for the Arts. The evaluation process is based on a scored review of application forms and reports commissioned from external domain expert assessors. Recommendations are made to the Minister on the amount of funding allocated for annual and multi-year contributions. Each organization's application is assessed based on their demonstration that:

- ❖ They are at the **highest level of artistic excellence**, in teaching, training, and coaching in their artistic field as evidenced by the success of their graduates and independent assessments prepared by professionals;
- ❖ They are pre-eminent institutions of **proven national significance and impact**, i.e. recognized as such throughout Canada by those familiar with, or working in, the artistic discipline; and
- ❖ They have a **strong and proven institutional capacity** from both a financial and governance standpoint.

In 2009-10, a new funding stream of the program was introduced – Annual Targeted Funding for Developmental Support to Arts Training Institutions. This funding stream was implemented to assist institutions to improve their capacity through targeted support toward costs for their training program related to institutional strengthening (e.g., fees for teachers/mentors/ elders, student coaching, administration, facilities costs). To qualify, institutions must meet two of the three key assessment criteria (Artistic Excellence, National Significance and Impact, Institutional Capacity). Institutions that are funded under this stream cannot receive more than \$600,000 annually. They are assessed every year to evaluate their long-term potential and funded under this stream for no more than four years.

Between 2007-08 and 2011-12, the CATF has funded 43 high calibre arts training organizations (averaging 38 organizations per year), with annual funding amounts ranging from \$30,000 to \$6 million. Multi-year funding agreements are used increasingly for institutions that meet established assessment criteria. Funded institutions train professionals in an array of specialties, including ballet, theatre, music, contemporary dance, Aboriginal arts, circus arts, orchestra, opera, and comedy. The focus of the CATF has evolved to include institutions with an Aboriginal or culturally diverse<sup>4</sup> artistic focus, in addition to institutions that offer training in European-based art forms. Training programs that are provided by funded institutions range from a duration of less than a month to 10 years or more.

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<sup>3</sup> CATF <http://www.pch.gc.ca/eng/1267717898385#a6> (Accessed October 2012)

<sup>4</sup> Culturally diverse refers to non-European artistic traditions, excluding Aboriginal artistic forms.

Monitoring takes place through annual reporting and periodic site visits by program officers. Funded institutions are monitored using a risk-based approach – institutions with complexity or risk scores that are higher are monitored with greater frequency. Annex C lists the institutions that were funded in 2011-12 and provides a summary profile of their characteristics.

## **1.2 Evaluation Context, Objectives and Issues**

An evaluation of the CATF was conducted to support departmental decision-making, particularly surrounding the renewal process of the program’s Terms and Conditions. The evaluation of the CATF covers the five-year period from 2007-08 to 2011-12. The Evaluation Services Directorate (ESD) of PCH led the evaluation, with support provided by the Policy Research Group and an external consultant. An Evaluation Working Group provided assistance in the conduct of the evaluation. The five core issues identified in the Treasury Board Secretariat of Canada’s (TBS) Directive on the Evaluation Policy (2009) are addressed in this evaluation (Annex D).

The evaluation also examines the impact of the increased support that was allocated to the CATF in 2009 through the CEAP and looks at the preliminary results of the implementation of the new funding stream: the Annual Targeted Funding for Developmental Support to Arts Training Institutions. The evaluation matrix is provided in Annex E.

The remainder of the report describes the evaluation methodology, presents findings for each key evaluation issue—i.e. relevance, performance (effectiveness and efficiency/economy)—and outlines conclusions, as well as recommendations for the program. Supporting information is supplied in annexes found at the end of the report.

## **2. Evaluation Methodology**

This chapter describes the design and the four lines of enquiry through which the evaluation study gathered and analysed data to review the CATF. The chapter also provides a brief discussion of limitations of the evaluation.

### **2.1 Lines of Enquiry**

The study relied on a multi-method design that blended qualitative and quantitative data and strategies, in an effort to enhance the validity of evaluation findings. The overall approach to the CATF evaluation takes into consideration the results of a calibration exercise conducted by the ESD designed to adjust the level of effort commensurate with the assessed level of risk associated with each of the five issues identified in the Treasury Board Policy on Evaluation. The evaluation calibration took into account current constraints on the implementation of original public opinion research. As a result of the

calibration exercise, the approach emphasized the use of pre-existing evidence and information, supplemented with key informant interviews with program stakeholders and beneficiaries to address the evaluation questions. The following four lines of enquiry were carried out to address the evaluation’s key issues:

**Literature review** - The literature review included an examination of available literature and information on arts training funding programs in Canada and internationally. In addition, relevant academic research was consulted to help explore new ideas and trends in arts training.

**Document and administrative data review** - To develop a thorough understanding of the CATF, an in-depth analysis of documentation was conducted. A wide range of material was reviewed, including: key governmental documents (e.g., Throne Speech and federal Budget extracts), departmental documents (Department Performance Reports, Reports on Plans and Priorities), and program-related documents such as Terms and Conditions, and application forms. Second, the review included analyses of Annual Client Survey data maintained by the program. The Survey is a results reporting template that all funded institutions complete and submit to the program each year. Finally, an ‘influence analysis’ was conducted to measure and contrast influence of comparable arts training institution applicants in the dance discipline, including two funded institutions and one unfunded institution.

**File review** – A structured review of 20 CATF program files, representing half of the 40 funded institutions, was conducted. Of the 20 files that were reviewed, 15 had readily available financial information that was captured and was used for more detailed analysis of the finances of funded institutions. The file review captured detailed financial and impact information for each selected file. Documents reviewed included the funding application(s), recommendations for funding, external domain expert assessor reports, CEAP reports and revenue data.

**Interviews with key informants** - In total, 34 in-depth interviews were conducted by ESD in order to obtain the views of PCH and CATF managers and staff, funded institutions, unfunded institutions, representatives from provincial arts councils, and artistic leaders/experts. In this report, statements made about the views of key informants are reported when the majority share this view unless otherwise stated. When more details on the level of key informants that share this view are deemed necessary, the following terms are used:

Few	<i>Few</i> is used when less than 20% of interviewees have responded with similar answers.
Some	<i>Some</i> is used when more than 20% but fewer than 50% of interviewees responded with similar answers.
Many	<i>Many</i> is used when more than 50% but fewer than 75% of interviewees responded with similar answers.
Most	<i>Most</i> is used when more than 75% of interviewees responded with similar answers.

The observations, findings and conclusions of the report are always based on more than one line of evidence, unless otherwise stated.

## **2.2 Constraints and Limitations of the Evaluation**

Limitations of the evaluation include: absence of recent, direct feedback from students and graduates of arts training programs funded by the CATF; and weaknesses in some program data, including some instances of incomplete or inconsistent data supplied by funded institutions in their results reporting. The program has already begun to take measures to address the challenges relating to their data.

These limitations were mitigated by the use of a multi-method approach to generate evidence on the evaluation questions from more than one line of enquiry and from different (internal and external) perspectives.

## **3. Findings**

This chapter summarises key evaluation findings regarding the relevance and performance (effectiveness, efficiency and economy) of the CATF. All findings are supported by triangulated evidence that was collected through the four lines of enquiry, as described in Section 2.1.

### **3.1 Relevance**

This section of the report examines the legitimacy of the federal government's role in funding national arts training institutions of the highest calibre, the alignment of the CATF with federal and PCH priorities and objectives, identifies current and emerging high calibre arts training needs and gaps, and examines evidence of overlap or duplication with other players in the field of arts training funding.

#### ***3.1.1 Legitimacy of the Role of the Federal Government in Arts Training***

##### ***Historical Funding Role***

Documentary sources demonstrate that the federal government has played a role in the arts training sector for many decades. The need for federal support for training and professional development in the arts was recognized in Canada as early as 1949, when a national commission to investigate the development of arts and culture (the Massey Commission) recommended the creation of a number of cultural institutions, including the Canada Council for the Arts.<sup>5</sup> Funded by the federal government, the Canada Council, since its creation in 1957, has provided grants to arts practitioners for training and professional development.

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<sup>5</sup> Report of Royal Commission On National Development In The Arts, Letters And Sciences, 1949-1951



In 1991, the report of the Task Force on Professional Training for the Cultural Sector in Canada further identified pressing needs in professional training for the arts. The report emphasized a need to establish a coherent policy of support for the arts and to increase financial support for the cultural sector. In particular, the need for support for high calibre, independent professional arts training institutions was highlighted.<sup>6</sup>

In 1995, the Canada Council withdrew from supporting pre-professional arts training, and transferred resources to PCH to maintain support of arts training institutions of the highest calibre. The CATF (then the NATCP) was created as a temporary program in 1997 to ensure sustainable support for training initiatives in the arts and cultural industries. The program was made permanent in 1999.

### ***Rationale for the Program***

Federal government support for high calibre arts training is grounded in both economic and socio-cultural rationales. The 2008 Speech from the Throne and the announcement of the CEAP point to the importance of the contribution of the arts and cultural sector to the Canadian economy and global competitiveness<sup>7</sup>, citing the significant employment and Gross Domestic Product (GDP) attributed to the sector.<sup>8</sup> The sector is noted to have positive impacts on tourism in Canada and to contribute to attracting talented investors and knowledge workers across all sectors. Artistic and cultural activities are also recognized as expressions of Canada's pluralistic society, values and identity. The literature review found many examples of other countries that similarly have national arts training programs (e.g., UK, Australia).

Evidence from interviews with all respondent categories further supports the legitimacy of the federal role in funding arts training institutions of the highest calibre. Notably, many interviewees highlighted the CATF's role in supporting high calibre training schools that are national in scope within a pan-Canadian framework and providing stable and substantial financial resources that contribute to the sustainability of arts training programs. Some key informants also noted the importance of federal level leadership in funding arts training to promote and sustain national identity through artistic expression and to encourage support from other sectors.

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<sup>6</sup> "Art is never a given. Professional Training in the Arts in Canada," Report of the Task Force on Professional Training for the Cultural Sector in Canada. December 1, 1991. Study commissioned by the federal Departments of Communications and Employment and Immigration.

<sup>7</sup> 2008 Speech from the Throne; Canada's Economic Action Plan, 2009.

<sup>8</sup> Conference Board of Canada, Valuing Culture: Measuring and Understanding Canada's Creative Economy, 2008.

### ***3.1.2 Alignment with Federal Government Priorities and Departmental Objectives and Priorities***

#### ***Alignment with Federal Government Priorities***

Within the Whole of Government framework, one of four key spending areas is Social Affairs, which includes the outcome area: “a vibrant Canadian culture and heritage”.<sup>9</sup> The CATF’s program objective, “To contribute to the development of Canadian creators and future cultural leaders of the Canadian arts sector by supporting the training of artists with high potential through institutions that offer training of the highest calibre”, falls within this outcome area.

Documentary evidence indicates that the CATF is well-aligned with current and recent federal government priorities. The November 2008 Speech from the Throne positioned the Government of Canada as an active supporter of Canadian culture. It asserted that “Cultural creativity and innovation are vital not only to a lively Canadian cultural life, but also to Canada’s economic future”. Budget 2009 states that “Culture reflects who we are as a nation, how we see ourselves within our country, and how we appear to the world”. Budget 2009 also acknowledged that the Canadian cultural sector is “plainly also vulnerable to economic shocks”. In response, the CEAP 2009 announced the following commitment, which included an increased investment in the program: “Day to day, Canadians experience the essence of this rich and diverse country through the imagery and words of its artists, through works which demonstrate the best of talent. The Government wants to help ensure as much stability as possible for the [cultural] sector at a time when the sector is facing difficult challenges”.

The Government of Canada outlined in Budget 2012 that it “believes that supporting the arts is essential to supporting Canada’s economy and quality of life and will continue strong support for Canadian culture”. In 2012, the Government highlighted that the CEAP recently supported cultural infrastructure funding during the recession (which included a boost in funding to the CATF) and made other funding announcements in support of the arts.

#### ***Alignment with Departmental Objectives and Priorities***

Within the PCH Program Activity Architecture (PAA), the CATF falls within strategic outcome number one: “Canadian artistic expressions and cultural content are created and accessible at home and abroad”.<sup>10</sup> The CATF aligns well with this strategic outcome by funding high calibre institutions which train professional artists in disciplines such as dance, theatre and music who will perform and create for Canadian and international audiences.

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<sup>9</sup> Treasury Board Secretariat, Whole of Government Framework, <http://www.tbs-sct.gc.ca/ppg-cpr/frame-cadre-eng.aspx> “Accessed October 2012”

<sup>10</sup> PCH, Program Activity Architecture.

The CATF falls within the department's program activity number one, Arts. The intent of this activity is to "improve Canadians' access to varied artistic experiences and to contribute to the sustainability of the arts sector"; in sum, encouraging access to, sustainability of, and excellence in the arts.<sup>11</sup> The CATF contributes to excellence by supporting the training of Canada's most promising young artists.

Among PCH's plans and priorities for the arts program activity in 2012-13 is an articulated intention to "make strategic investments in arts organizations that will enable partnerships with local businesses (and other organizations), leading to various revenues and more flexible business models to help increase their contribution to vibrant and sustainable communities".<sup>12</sup> There is evidence that the CATF is consistent with this priority through its client selection process: successful applicants must demonstrate a sufficient level of financial stability, and must obtain at least 30 per cent of their revenues from sources other than this program.<sup>13</sup>

### **3.1.3 Continued Need for the CATF**

#### ***Importance of Operational Support***

All lines of enquiry confirm that there is a continued need for the CATF to provide 'instrumental' operational support to institutions to deliver arts training of the highest calibre. The document review and a few interviewees noted that the CATF support is especially important in the current weak economic climate which has led to increased financial vulnerability and challenges for arts training institutions in obtaining corporate and private support. It was also noted in the interviews that arts training institutions have restricted ability to generate revenue (as the artists are in training and not producing), and therefore program funding is an essential component for their financial sustainability.

#### ***Program Demand***

According to program financial records, the CATF funds are fully subscribed each year. The program receives more applications than it funds, though the high calibre arts training community is small, and many institutions have been funded for a decade or more. The funding increase to the program as a result of CEAP has been absorbed largely by the program's current portfolio of funded institutions.

At the level of the funded institutions, program documents indicate that the overall ratio of student applications to available places at the CATF-funded institutions has remained fairly consistent at between 2.3 and 2.7 student applications per available place, year to year between 2007-08 and 2010-11. The 2.5 average across the study period is slightly

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<sup>11</sup> PCH, Report on Plans and Priorities 2010-11, 2011-12, 2012-2013.

<sup>12</sup> PCH, Report on Plans and Priorities 2012-2013, p.17.

<sup>13</sup> PCH, CATF application guidelines 2013-14.

higher than 2.1 in the 2007 evaluation of the NATCP. There is significant variability in the ratio of applications to places across the funded institutions and by artistic form and is dependent on interest in the program and the mandate of the institution with respect to applicant selection.

### ***Current and emerging training needs/gaps***

A gap in the training of high calibre artists identified by employers and a few key informants, and noted in the international literature also is a lack of training in the business aspects of a career in the arts (e.g., marketing, networking, and financial planning). Employers of performing arts graduates in a 2009 study<sup>14</sup> noted business skills to be important as most artists are self-employed, and indeed, reported that only one in ten arts graduates are hired on a permanent basis within their organization. Employers suggested that this training could be provided through seminars, workshops, and courses included as part of artists' basic training.<sup>15</sup>

In light of these results, the CATF program commissioned research into opportunities such as apprenticeship-based training that could address challenges to maintaining and developing the skills of new graduates just starting out in the field.<sup>16</sup> This research found that many of the CATF's client organizations already offer some form of apprenticeship training.

Other gaps in arts training noted by funded and unfunded institutions included the need for training of "non-performance" artists, such as high calibre training of directors, designers or stage managers within various disciplines. Other needs noted include the following:

- ❖ a greater focus on non-traditional or multidisciplinary training, including the use of technology;
- ❖ management training for faculty/staff involved in administering arts organizations;
- ❖ training artists to be future trainers; and
- ❖ increased cultural diversity in arts training to reflect the changing population demographics.

Many interviewees agree that the Government of Canada, through the CATF, is well positioned to respond to current and emerging training needs in the various artistic disciplines, due to the more comprehensive national, rather than provincial or regional, focus of the program. Because the CATF operation funding is flexible, funded institutions are able to identify and be responsive to emerging needs and trends specific to their field.

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<sup>14</sup> Phoenix Strategic Perspectives Inc. *National Arts Training Contribution Program Study: Research with Employers of Performing Arts Graduates*. March 2009.

<sup>15</sup> Phoenix SPI, *Research with Employers of Performing Arts Graduates*, 2009.

<sup>16</sup> Robinson, Brenda. *Bridging the Gaps: Exploring Apprenticeship-based Training in the Arts*. PCH internal documentation. April 2008.

### **3.1.4 Overlap and Duplication**

The funding landscape for arts and culture activities, including training and professional development, is complex. This evaluation found no overlap or duplication in terms of funding, but did find a convergence of training offered by CATF-funded institutions and some universities in certain domains (e.g. music).

#### **i) Funding**

Documentary evidence, including the literature review, as well as key informant interview feedback identified a number of other players that play a role in the funding of arts training. The federal Canada Council for the Arts, provinces/territories and municipalities, as well as private charitable organizations/foundations provide funding for the development of individual artists and for artistic events to varying degrees. Provinces/territories also fund undergraduate and graduate fine arts/applied arts programs delivered by universities and colleges. The private sector and non-profit organizations (such as those funded by CATF) all deliver professional arts training. Annex F provides a more detailed discussion on the role of other players in arts training funding.

With respect to funding to recipient institutions, the CATF has a substantially larger funding envelope than other funding partners (e.g., foundations) and the level of provincial/territorial support varies widely. Potential overlap and duplication between the CATF and other sources of funding are mitigated by the program eligibility criteria. Specifically, these criteria exclude degree or diploma-granting post-secondary institutions from eligibility as they are already publicly funded institutions. The application guidelines also require that applicants disclose all other projected or existing support for their arts training program, including federal funding.<sup>17</sup> CATF funded institutions can obtain a maximum of 70 per cent of their revenue from the program, and PCH encourages organizations to diversify revenue by seeking funding or earning revenue from multiple sources. Key informants affirmed the leveraging effect that CATF funding gives training institutions in their efforts to secure funding from other sources. Overall, most key informants were of the opinion that the role(s) of each of the players in high calibre arts training funding are important and complementary to the CATF in the funding and delivery of arts training.

#### **ii) Other Training Options**

Overlap and duplication was assessed both in terms of the objectives of the CATF program in comparison to other players, as well as overlap and duplication in terms of funds available to recipient organizations. Documentary evidence, the literature review and the views of key informants suggest that the *objectives* of the CATF program can be distinguished from other players in a number of ways. The CATF's niche may be

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<sup>17</sup> CATF application form, 2013-14.

characterized by its focus on: 1) institution-level funding, as opposed to grants to individual artists to participate in training or professional development; 2) arts training of the highest calibre, leading to a professional career in performance; and 3) focus on promising new or emerging artists, and less so on mid-career artists.

It should be noted that the CATF's niche in the array of arts training funding programs is defined somewhat based on artistic discipline and the offerings that are available within the university and college system in fine or applied arts. For example, universities and colleges do not offer the kind of intensive and performance-based training in ballet and circus arts that is provided by the CATF-funded institutions, which can involve training beginning at a young age. On the other hand, program managers note that few visual arts training programs are funded by the CATF due to comprehensive coverage of this discipline at Canadian universities and colleges. High calibre training in other disciplines can be found in both the CATF-funded and post-secondary institutions. Research with employers of performing artists has found, for instance, that in certain artistic disciplines (e.g., music) programs offered by some universities are as highly regarded as those offered by the CATF institutions.<sup>18</sup> Employers of professional artists in music, for example, more often named the programs offered by universities such as McGill or the University of Toronto as leaders in their field. CATF, however, funds more conservatory-based training opportunities, which focus on career-readiness and professional development. Therefore the practice-based, career-oriented training offered during the summer training offered at the National Youth Orchestra of Canada (funded through CATF), for example, is intended to complement the university training that participants would receive throughout the year at post-secondary institutions such as McGill or the University of Toronto.

## **3.2 Performance – Effectiveness**

This section of the report addresses the performance of the CATF in terms of achievement of intended outcomes, as well as impacts of additional CEAP funding, impacts of the Annual Targeted Funding for Developmental Support and the extent to which the CATF is meeting the needs of Canada's official language minority communities. Unintended impacts of the program are also discussed.

### ***3.2.1 Immediate Outcome 1: Arts training institutions of the highest calibre are financially and administratively stable***

#### ***Financial and Administrative Situation of Institutions***

From the review of documents, eligibility criteria for the CATF funding include a number of elements to ensure that funded arts training institutions are well-established and financially healthy. For example, the assessment of applications for the CATF funding

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<sup>18</sup> Phoenix SPI, Research with Employers of Performing Arts Graduates, 2009.

includes scoring on factors such as financial stability and revenue diversification. The eligibility criteria for the CATF funding also include a requirement that institutions “have an administrative infrastructure to support their organizational objectives”. In their application for funding, applicants are further required to describe their organizational structures and systems and the governance structures and systems, to support their activities.

While most institutions that are funded are rated to be of low risk, the financial situation of a small number of institutions that were examined in the file review were noted to be greater complexity/higher risk. This risk often had to do with significant debt or annual deficits owing to a large capital project and/or increased operational expenses for new or modernized premises. A higher complexity/risk ranking is assigned to these institutions and enhanced monitoring and additional site visits are undertaken.

In key informant interviews, only some of the funded institutions indicated that they would like to see increases or have requested an increase to meet objectives in their strategic plan or to meet demand/needs of the community.

In contrast, all unfunded institutions indicated that the financial resources available to their institution are inadequate. Respondents from these institutions indicated that they are surviving “hand to mouth”, are vulnerable to broader economic trends such as recession, or are unable to do long-term planning or to make improvements to their programming. Alternative funding sources to the CATF were obtained by many of the unfunded institutions such as from private donations, their performance company and from tuition, while others were unable to secure funding from an alternate source.

Some key informants from other respondent groups such as provincial representatives and artistic leaders/experts perceived the financial situation of arts training institutions to be difficult in general (both funded and unfunded institutions).

With respect to administrative resources, most representatives from funded and unfunded institutions indicated that their administrative resources are sufficient, though some noted that they are very lean, at capacity or reliant on administrative support contributed by the broader operation they are associated with (e.g., performance company). Most funded institutions indicated some use of CATF funds to hire administrative or managerial staff; or increase salaries in order to be competitive with the private sector and ensure continuity, and to permit greater stability for the organization and long-term planning.

### ***Revenue Diversification***

Based on the review of financial information for the sub-set of 15 files, the CATF funding represents, on average, about 40 per cent of the revenue of funded institutions (the same as was found in the 2007 NATCP evaluation). It should be noted that the amount and proportion of the CATF funding, as well as from most other revenue streams varies widely across institutions. For example, CATF funding represents between 13 and 67 per cent of funded institutions’ revenues.

While all of the fifteen funded institutions that were examined in the financial file review had diversified revenue sources (an indication of financial stability), 10 institutions had five or more additional sources of revenue. The most common sources of additional revenue (named as revenue sources by 12 of the 15 institutions) were: provincial/territorial governments; fundraising; and other sources of revenue. Eleven institutions indicated that they received revenue from tuition and student fees, and from self-generated revenue (e.g., rental, production revenue, box office, concessions and/or merchandise sales).

On a proportionate basis, after the CATF, the major sources of revenue for the CATF-funded training institutions are, on average: tuition/student fees (15 per cent), and provincial government (13 per cent). The sources of revenue contributing proportionately least to institutions' overall revenue are municipal government and other federal sources.

Overall, key informants from across all respondent groups were of the opinion that the CATF has had an important and positive impact on the financial sustainability and administrative stability of funded arts training institutions. Representatives from funded institutions variously indicated that the operational funding from the CATF had allowed the institutions to:

- ❖ Enhance their training program by being able to offer new programs, focus on excellence, permit growth, and develop the people and capacity within their institution;
- ❖ Have stability and the ability to plan for the institution's growth and development in the longer-term as a result of multi-year funding; and
- ❖ Increase accessibility by allowing the institutions to keep tuition fees lower.

Revenue sources of unfunded institutions were examined through the key informant interviews and influence analysis. Like funded institutions, unfunded institutions rely on a mix of revenue sources, including tuition, grants from other levels of government, fundraising/private donations, self-generated revenue, and assistance from their affiliated production or performance company. Fees from tuition makes up the majority of revenue for many of the unfunded institutions examined.

### ***Leveraged Funding***

There was a perception among key informants across all respondent categories that the CATF funding improves the likelihood of funded arts training institutions receiving funding from other sources (e.g., other levels of government, private sector). Some funded institutions noted that they actively promote the institution's receipt of funding from the CATF when they approach potential donors. Respondents explained that the CATF funding is "a seal of approval that enhances credibility" and "an endorsement of stability and trust". The evaluation found that the expert assessor reports are helpful for making the case for excellence of the funded institutions. Unfunded institutions confirmed these views by suggesting that their institution's financial situation would be much improved if they had received CATF funding and the credibility that designation as a national school conveys to other funders.



### ***Availability of Student Financial Assistance***

All representatives from the CATF-funded arts training institutions indicated in the interviews that their school offers some form of financial assistance to students through a mix of scholarships, bursaries, wages, and, travel and housing allowances. This is consistent with the files that were reviewed; where most institutions (90 per cent) confirmed that they offer financial assistance to students. Many of the funded institution interviewees further indicated that the availability and/or level of their financial assistance to students have increased because of the CATF.

The situation of unfunded institutions is similar to the CATF-funded institutions: despite relying heavily on tuition, all but one unfunded institution offer some form of financial assistance to students. Some institutions indicated that the assistance has been expanded/made more generous in the last five years.

### ***3.2.2 Immediate Outcome 2: Nationally significant arts training of the highest quality is delivered by Canadian Institutions***

#### ***Qualifications of Faculty and Instructors***

Based on the review of files, the CATF-funded institutions are employing artistic professionals who have the qualifications and skills to provide high calibre artistic instruction. In the expert assessments that were reviewed, assessors remarked that the CATF institutions attract world renowned instructors and guest faculty who excel not only in their artistic disciplines, but also as teachers, exhibiting commitment to their students and sound pedagogy. The CATF-funded institutions document a long list of occasions where their faculty have performed, presented and taught, indicating significant involvement in the arts. In key informant interviews, representatives of funded institutions confirmed that they recruit highly experienced and nationally and internationally recognized faculty who are practicing artistic professionals. Attributing the quality or qualifications of their faculty to the CATF funding is less clear. Some funded institutions noted that faculty has been stable over the years, and that their institution has had a sustained focus on attracting high calibre faculty to their institutions to build and expand their program of excellence. The CATF funding has, however, reportedly allowed institutions to offer competitive salaries to attract and retain high calibre faculty and to enhance their access to distinguished high quality visiting or guest faculty.

Notably, the influence analysis conducted as part of the document review, as well as the opinions of key informants from unfunded institutions, suggest that faculty at some unfunded institutions are also of a high quality, often practicing or former artistic professionals and/or with formal educational credentials at the post-graduate level.

### ***Awards and Other Recognition to Instructors***

The review of program documents and files indicate that faculty at the majority of the CATF-funded institutions received awards or other recognition during the period under study. Between 144 and 259 individual faculty members at the CATF-funded institutions annually received between 220 and 602 awards or nominations. In addition to industry/discipline specific awards, faculty have also received recognition outside of the industry, including honorary degrees, Lieutenant Governor's awards, and the Order of Canada. Again, the attribution of faculty awards and recognition to the CATF funding is mixed; while some key informants believe that an instructor's association with a CATF-funded institution helps to boost their recognition, others argue that the faculty recruited by the institutions are already well-established in their career.

Many respondents from unfunded institutions, as well as the documentation reviewed as part of the influence analysis indicates that faculty at these institutions have received recognition nationally, internationally and by the industry.

Note that the evaluation evidence is limited to assess and meaningfully compare the prestige of each awards and recognition received by faculty at funded and unfunded institutions, or across disciplines.

### ***National and International Industry Recognition of CATF-Funded Institutions***

According to the review of files and the views of key informants, the CATF-funded arts training institutions are recognized nationally and internationally, as demonstrated through awards and nominations of faculty and graduates, participation of the schools in international collaborations, attracting the interest of Canadian and foreign students, and the reputation of the schools on the international stage as "centres of excellence".

Most funded institutions attribute their national or international recognition, at least in part, to the CATF funding, because it allowed them to improve their programs and attract high calibre students and faculty. According to some key informants, the CATF funding itself provides a form of recognition for funded institutions as it signals that the school has met certain assessment criteria to be distinguished as a national high calibre training centre.

On the other hand, some interview respondents indicated a perception that CATF-funded institutions were already well recognized nationally and internationally prior to the CATF funding, or would have been recognized in the absence of that funding. Indeed, most representatives from unfunded institutions report that their schools have received national and international industry recognition, including invitations to deliver presentations, interest of international recruiters in their graduates, and collaborations with institutions in other countries.

### ***Selection and Satisfaction of Students***

Most funded institution interviewees indicated that the CATF funding has a positive impact on selecting highest calibre students by enhancing institutions' ability to conduct national auditions and other methods to reach potential applicants, and by supporting the excellence of institutions' programming and recognition within their discipline. Many interviewees also indicated that the CATF enables their institution to keep tuition fees low or to offer bursaries and scholarships, to ensure that the pool of potential applicants is not reduced due to financial barriers.

According to the file review and interview evidence, most funded and unfunded institutions collect feedback from their students and graduates, including formal evaluations and surveys, as well as more informal methods. Site visits by the CATF program officers and expert assessments included in the file review also document observations of student satisfaction.

Overall, student satisfaction at the CATF schools appears to be high, though the evaluation did not collect evidence of this directly from the students themselves. Students/graduates at the CATF institutions are reportedly appreciative of the intensive and focused nature of the training, individualized training and support, professional career guidance and the resources that are available to participants such as faculty and mentors, visiting or guest instructors, and library resources. Assessors of eleven of 20 institution files that were reviewed commented that students in the CATF-funded institutions have access to opportunities they may not obtain elsewhere, including foreign exchanges and occasions to perform or showcase their work. Some of the expert assessments also noted that students feel a sense of personal fulfillment, self-worth, identity and belonging.

In key informant interviews, all interviewees from funded institutions indicated their participant discontinuation rate is minimal, and often due to external factors such as financial challenges or injury. The file review and key informant interview reports suggest that programs that offer training in Aboriginal art forms have higher drop-out rates than other programs possibly due to socio-economic, personal and cultural challenges for the students in these programs.

### ***3.2.3 Intermediate Outcome 1: Graduates are recognized for excellence in Canada and internationally***

#### ***Graduate Awards and Distinctions***

The CATF program Annual Client Survey data indicate that graduates from the CATF-funded institutions have received numerous awards, distinctions and nominations. These data show that between 2007-08 and 2010-11, 16,440 graduates of the CATF funded institutions have received 3,552 awards or approximately one award for every five

graduates. Again, it should be noted that although these data provide information on the achievements of graduates, it is limited to the extent that it is difficult to assess the prestige associated with each award or to make meaningful comparisons across disciplines or artistic forms. As well, there are year over year differences in recording of awards, suggesting some inconsistencies in the data. Examples of awards received by graduates include: grants or scholarships from the Canada Council and high calibre schools, festival prizes/medals, Order of Canada, and industry recognition in the form of awards or nominations (Juno, Gemini, Dora Mavor Moore, Grammy, Oscar).

Most interviewees from funded institutions confirm that there are many examples of graduates' recognition of excellence, including locally, nationally and internationally. A few interviewees note that distinctions received by graduates are important to the reputation of the school, and graduates become 'advocates' for the institutions where they trained.

### ***Roles Played by Graduates***

The file review and key informant interview findings suggest that graduates and students of the CATF-funded institutions are playing a role(s) as peers, teachers, mentors and leaders to some degree, whether remaining in the institution's community or elsewhere. Many representatives from funded institutions mentioned that graduates often return to the program to serve as trainers: some to teach classes or workshops, and some evolve to become administrators of the institution. There are other examples of graduates who have gone on to establish their own collective or company. A few respondents noted that recent program graduates, still building their career, will increasingly take on mentoring or leadership roles in the future as they gain experience and enhance their reputation.

### ***Industry Satisfaction with Graduates' Training***

In 2009, PCH commissioned a public opinion research study with employers of performing arts graduates.<sup>19</sup> A majority of professional Canadian performing arts organizations had hired from at least one CATF-funded institution in the last five years (87 per cent in dance, 81 per cent in theatre and 71 per cent in music). The report highlighted a high degree of satisfaction among employers of the career readiness of the Canadian-trained artists they had hired and "widespread positive assessment of training received by the CATF-funded graduates". Specifically, employers gave a positive assessment of graduates of the CATF-funded arts training institutions that they had hired in the last five years in terms of their "technical expertise in their discipline (89 per cent)... and performance qualifications and experience (87 per cent)". There were only marginal differences (non-significant) between the CATF-funded and unfunded institutions on these indicators. However, almost nine in 10 employers (88 per cent) rated the professionalism and career readiness of graduates of the CATF-funded programs as excellent or good compared to 76 per cent of employers saying the same for graduates of other Canadian programs.

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<sup>19</sup> Phoenix Research, Research with Employers of Performing Arts Graduates, 2009.

Also notable were findings pertaining to employers' perceptions of the best or leading Canadian institutions in training in various disciplines. The CATF-funded institutions were named as leading training institutions in: theatre (National Theatre School of Canada was the most frequently mentioned theatre training institution by a significant margin); dance (three of the CATF-funded arts training institutions in the area of dance were named – Canada's National Ballet School, School of Toronto Dance Theatre and L'École de danse contemporaine (LADMMI)); and comedy and circus arts (the École nationale de l'humour and École nationale de cirque were named most often as the best or leaders in training in these disciplines although the sample size is very small). The CATF-funded institutions were less commonly mentioned by employers of musicians. In this discipline, the leading training institutions were university-based programs. It should be noted that CATF funds more conservatory-based training opportunities within this discipline, which focus on career-readiness and professional development, and complements the training received at post-secondary institutions.

The qualitative research undertaken as part of this 2009 study further indicated that while employers have positive views of institutions funded by the CATF, most do not actively seek to hire graduates of the CATF-funded institutions. While excellence of the institution is an important consideration (and many of the CATF-funded organizations were perceived to be excellent institutions that produce high quality graduates), other factors also come into play such as the quality of the audition, who the candidate trained under, the experience of the candidate and the role/position they were hiring for. Most interviewees were reluctant to compare the quality of programs across institutions, arguing that training programs within both settings are producing high quality artists. The exception was dance, where employers were more apt to indicate that the professional training institutions funded by the CATF are providing superior technical training in dance compared to university programs.

### ***3.2.4 Intermediate Outcome 2: Graduates have professional careers in Canada and internationally***

Based on data from the CATF program Annual Client Survey, most graduates from the CATF-funded institutions (84 per cent) are working professionally in their field; although the nature and extent of graduates' professional work is not captured (Annex G).<sup>20</sup> The employment rate across institutions varies from between 43 per cent to 100 per cent. Thirteen institutions report that 100 per cent of their graduates each year are working professionally in their field during the period under study.

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<sup>20</sup> Note that here were 16,490 graduates of CATF-funded institutions between 2007-08 and 2010-11. To calculate the proportion of graduates working professionally, graduate numbers for institutions and years where no information on employment was provided are excluded. The employment analysis is, therefore, based on 16,029 graduates.

The employment rate or percentage of graduates working professionally in their field remained remarkably stable during the study period. Annual graduate employment rates are between 82 and 84 per cent, and 84 per cent over the study period as a whole. This rate is slightly higher than the 2007 NATCP evaluation which reported the employment rate to be 81 per cent.

Roughly one-third of graduates are working professionally internationally and based in Canada, while one in five permanently reside outside of Canada. When graduates from the Banff Centre are excluded from the calculation<sup>21</sup>, the graduate employment rate does not significantly change; 83 per cent. However, the proportion of graduates that are based in Canada with an international career decreases from 35 to 16 per cent when the Banff Centre is excluded. Similarly, the percentage of graduates who permanently reside outside of Canada decreases from 22 to six per cent when the Banff Centre is excluded.

Considering the employment rate of graduates of the CATF-funded institutions by sub-groups of region, discipline and type, graduates' employment rate is relatively stable across regions (slightly higher in the Prairie and Northern Region at 90 per cent). Employment rates are somewhat more variable by discipline, with graduates of theatre/circus and humour arts being most likely to be employed following their training (92 per cent employment rate), and those in visual and media arts less likely to be employed (58 per cent). By type of artistic form, graduates from arts training institutions in the Aboriginal arts have a somewhat lower rate of employment following graduation (63 per cent) compared to graduates of arts training that are European-based or culturally diverse (84 and 83 per cent respectively).

### **3.2.5 Long-Term Outcome: Canadians and the world benefit from high-quality artistic achievements by Canadian artists trained in Canada**

#### *Number of Graduates*

According to the CATF program Annual Client Survey, the CATF-funded institutions graduated 16,492 students during the evaluation period (Annex G). A significant proportion of graduates are from the Banff Centre (about 80 per cent) which offers shorter term, workshop style training in a variety of disciplines. When the Banff Centre is excluded, there were 3,004 graduates of the CATF-funded institutions during the study period.

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<sup>21</sup> The Banff Centre is excluded from some of the calculations in the report due to the unique nature of the Banff Centre programming compared to other institutions. The Banff Centre offers shorter-term (as short as one-week), workshop style training in a variety of disciplines. Given the shorter-term nature of the programming, the number of graduates from these courses is high and participants may have a different profile compared to graduates of other schools (mix of emerging and established artists, from Canada and abroad).

Due to the large number of graduates from the Banff Centre, multi-disciplinary arts are also overrepresented among total program graduates (83 per cent). When the Banff Centre is removed, this proportion decreases to just nine per cent. Graduates from music and dance disciplines represent the highest proportion of graduates – 36 and 30 per cent respectively. This is followed by theatre/circus/humour arts (18 per cent) and visual arts (seven per cent).

Similarly, by type of art form, graduates from European-based arts training institutions dominate at 97 per cent of all program graduates. Even when the Banff Centre is removed, 84 per cent of graduates are from European-based arts training institutions. While the program funds a number of Aboriginal institutions (nine) and non-European or culturally diverse institutions (11), the programs are quite small, with comparatively few graduates each year.

The review of program files captured numerous examples of performances, events and exhibits in which the students and graduates of the CATF-funded institutions participate. These examples included opportunities to showcase their training with the institutions' affiliated performance company, participation in international collaborative events sponsored by the institution and performances at various festivals, competitions or community events.

### ***Access and Availability***

According to public opinion research commissioned by PCH in 2012<sup>22</sup>, a significant proportion of Canadians take a personal interest in arts and cultural events (66 per cent of Canadians feel that arts and cultural events are important in terms of their quality of life). Most Canadians had attended at least one type of arts or cultural event or activity in the past year, with 83 per cent of Canadians attending a live performance or arts event.

Supporting the need and relevance of the program, Canadians were found to hold very positive perceptions of arts and culture: nine in ten Canadians or more agree that arts and culture are a great way to bring people of different backgrounds together, that arts and culture make a community a better place to live, that Canadian artists are among the best in the world, and that artists need more opportunities to bring their work to the public. Nine in ten Canadians think that governments should place at least a moderate amount of importance on supporting arts and culture in Canada.

### ***3.2.6 Impacts of Canada's Economic Action Plan (CEAP)***

As noted previously, in 2009-10, an increase in funding for the CATF was allocated from the CEAP, which is ongoing. The majority of funded institutions received at least some increase; only four of 40 funded institutions did not receive an increase, with increases

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<sup>22</sup> Phoenix Strategic Perspectives Inc., Arts and Heritage in Canada: Access and Availability, November 2012.

ranging from four per cent to a doubling of funding. The specific supplementary assessment criteria used to determine the allocation of incremental funds were:

- ❖ Increased operating costs related to expanded infrastructure;
- ❖ Demonstrated challenges in remaining competitive in the national/international context;
- ❖ High ratings against published assessment criteria, as part of the program's assessment process; and
- ❖ A demonstrated significant impact in the arts milieu in Canada and abroad.

A review of files and the CEAP reports submitted by the institutions indicated that CEAP funds had two dominant impacts in terms of institutions' ability to: 1) cover increased operating funds such as due to new or modernized facilities or infrastructure; and 2) undertake investments in faculty/staff to preserve or increase capacity (e.g., for new facility requirements, increased registration) or to ensure that the institution is able to recruit and retain top talent (e.g., improving wages, benefits, professional development). Other impacts of the CEAP funding mentioned in a few of the files and CEAP reports included: improved support to students; expanded programming; increased production budgets for some student performance projects; expanded fundraising; support for a new training program; and new website/communications materials.

These findings were confirmed in the reports of key informants. Most representatives of funded institutions that received a CEAP increase indicated that the additional funding was important to their institution, increasing the quality/calibre of their training curriculum, increasing the number/quality of faculty or visiting artists, increasing accessibility by providing additional supports or audition opportunities for students, and increasing collaborations to enhance the national and international exposure of the school.

### ***3.2.7 Impacts of Annual Targeted Funding for Developmental Support***

The development funding stream of the CATF – Annual Targeted Funding for Developmental Support to Arts Training Institutions – has been in place since 2009-10. Institutions under this stream are judged to meet two of three assessment criteria (e.g., are a nationally significant, high calibre arts training institution that lacks administrative capacity). To date, institutions that are funded under this stream have typically been regionally-based Aboriginal or culturally diverse arts training institutions. Eight institutions have been funded under this stream (five of which had been funded by the CATF prior to the creation of this stream). Like the CEAP increase, the funding through the development program has been used in a variety of ways, depending on the needs of the institution: e.g., according to program managers, for student financial assistance, faculty salaries, and improvements to infrastructure.

Since its inception, three of the eight institutions have been moved to the regular funding stream and funding for two institutions has been withdrawn. While it is early to assess



outcomes for this funding stream, two institutions under the development stream were interviewed for the evaluation. Both respondents indicated positive impacts on the administrative capacity of the training program attributable to the CATF (e.g., increasing salaries of staff). In terms of national recognition, both organizations are Quebec-based and had origins as primarily regional arts training institutions in culturally diverse forms. Respondents confirmed that exposure of their institution was beginning to increase outside of the province.

### **3.2.8 Unintended Impacts**

Few key informants note unintended outcomes of the program. Of those who did, the impacts were mostly positive and relate to:

- ❖ The program requirement for financial accountability and reporting improves internal accountability of arts training organizations and helps attract funding from other organizations and foster a connection to alumni;
- ❖ The communities where arts training institutions are located directly benefit by attending performances and benefit economically by having students living in these communities; and
- ❖ There are positive impacts on Aboriginal communities and Aboriginal youth by increasing expressions of identity and culture.

## **3.3 Performance – Efficiency and Economy**

### **3.3.1 Program Efficiency**

#### **Administrative efficiency**

During the period under study, total costs of the CATF program were \$106M, of which \$6.2M were salary, operations and maintenance and accommodation costs. Delivery costs, including adjustments, represent about six per cent of the overall costs of the program.

An internal audit of the CATF program's activities completed in 2009 indicated that the program is well-managed and management controls are effective and sufficient to ensure provision of funding for the highest calibre arts training institutions. In addition to some recommendations about greater clarity in the application guidelines and database access, the audit recommended that service standards be established to improve service to recipients. In response, service standards were developed by CATF for response times for acknowledgement of receipt of application, issuance of official written notification of the funding decision, and issuance of payments. The program has met all standards since they were established, with the exception of a one week delay in 2011-12 in issuing the funding decision, which will be validated in future audits.

### ***Cost per Student and Cost per Graduate***

The cost per student is an indicator of the costs to the program to train a student for one year. The cost per graduate provides a proxy measure for cost per ‘outcome’ achieved by the CATF.<sup>23</sup> Based on the program documents, during the period under study, the cost per student to the CATF was \$3,400, on average (Annex G). This figure varies somewhat year to year – from a low of \$2,700 in 2008-09 to a high of \$3,850 in 2007-08. During the period under study, the cost per graduate to the CATF was \$4,950, on average.

The Banff Centre has an important impact on the cost per student and per graduate as the Centre offers programs of short duration (generally between a week and a few months) and the number of students and graduates who take part in these programs is significant. The average cost per student is \$9,200 and \$25,200 per graduate when the Banff Centre is removed.

Considering artistic discipline, costs per student and per graduate vary widely. The CATF-funded institutions focused on theatre training had the highest cost per student to the program during the study period (\$14,800). Multidisciplinary arts programs (i.e., those offered by the Banff Centre and the Canadian College of Performing Arts) had the lowest cost per student (\$440).

In terms of cost per graduate, graduating professionals in theatre and dance is much more expensive to the program compared to other disciplines (\$47,500 and \$37,250 per graduate respectively). This is followed by music and visual arts disciplines: costs per graduates being \$12,590 and \$9,100. Multi-disciplinary programs – dominated by the Banff Centre – have significantly lower costs per graduate at \$520. The cost per graduate is related to the length of training programs offered by the institutions in the various disciplines. For example, in dance, training programs are much longer (half of the funded dance institutions offer programs that are five years or longer). Theatre training programs are typically one to three years in duration. Conversely, many training programs in music and visual arts are less than one year.

### ***3.3.2 Economy: Potential Program Alternatives***

Based on the findings from the literature review, there are limited options for transfer of the federal roles and responsibilities under the CATF to other players. Although provinces/territories allocate funding for arts training, this funding is available unevenly across regions, and is largely targeted to individual artists or regional arts training institutions. The funding that is available is also typically very limited and/or project-based. Across all respondent groups, no key informants expressed a desire or perceived a

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<sup>23</sup> Note that figures represent the cost per student and per graduate *to the Program* as opposed to the total cost per graduate (i.e., does not include contributions to training programs from other sources). In addition, cost is calculated on the basis of program contribution amounts (delivery costs for the program are excluded from the calculation).

need to transfer the federal role to other players, nor was an alternative, more cost-effective model to achieve the CATF program outcomes proposed. A few interviewees representing program managers noted that an arm's length national level organization could potentially deliver the CATF program, however, no advantages of this model were noted. Still, internationally, there are several examples of countries where arts training funding is decentralized to arm's length organizations dedicated specifically to the arts. In the UK for example, 'sponsored bodies' that are funded by the Department for Culture, Media and Sports distribute funds to individual artists and arts organizations.

There are few comparators to the CATF program internationally. A review of the international literature with respect to arts training funding provided some examples of arts training initiatives in other countries, although differences in the governance or arts funding mechanisms in these jurisdictions make it difficult to compare directly to the Canadian model. Interestingly, the literature review uncovered two countries - Australia and England – that have adopted a 'centres of excellence' approach to arts training funding. Similar to the objectives of the CATF, the Arts Council of England supports organizations of excellence that play a leading role in talent development. As part of its strategic framework for the arts, as a priority for 2011-15, the Council identifies "establishing a coherent, nationwide approach to the development of artistic talent, particularly for emerging and mid-career artists".<sup>24</sup>

In Australia, in recognition of the importance of supporting new and emerging artists, the Australian Government's Cultural Development Program provides financial assistance to "national centres of excellence that are pre-eminent in their artistic fields, including several national performing arts training institutions".<sup>25</sup> The Australian program is somewhat smaller than the CATF. The annual budget of \$17.2M Cdn is used to fund eight schools in disciplines similar to those funded by the CATF, which have about 1,200 students or participants each year.

Other countries have a more decentralized approach to funding the development of artists, often providing a mix of support to individuals and organizations in the form of scholarships, residencies and mentorships for individual artists and short-term funding for collaborations or projects for organizations. Other observed trends across international jurisdictions which differ from the CATF include: the use of sectoral-led training and professional development programs; and targeted discipline-specific funding initiatives for artists and organizations (i.e. visual arts, music, indigenous artists, artists with disabilities).

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<sup>24</sup> Source: [http://www.artscouncil.org.uk/media/uploads/achieving\\_great\\_art\\_for\\_everyone.pdf](http://www.artscouncil.org.uk/media/uploads/achieving_great_art_for_everyone.pdf) pg. 43, Retrieved: July 2012

<sup>25</sup> Source: <http://arts.gov.au/about/who-we-support/training-bodies> Retrieved: July 2012

## 3.4 Other Questions

### 3.4.1 Addressing the Needs of Official Language Minority Communities (OLMCs)

#### *Arts training for OLMCs*

According to the document review, a partnership between the National Theatre School, the Association des théâtres francophones du Canada (ATFC), and the Banff Centre to offer French language theatre training outside of Quebec, funded in part by the CATF, is the key effort of the program to meet the federal government's commitment to OLMCs. To address a deficit in both basic and ongoing training of French language theatre artists in Canada, a three-week French theatre intensive training was offered to 15 to 20 professional francophone theatre artists annually at the Banff Centre, initiated in 2011. Artists are drawn from official language minority communities from across Canada. The CATF played a collaborative role to organize the partnership, and contributed financially to the project with an increase of \$75,000 to its annual contribution to the Banff Centre for the initiative. The training was offered again in 2012.

#### *Access for OLMCs*

Since 2010-2011, the CATF has required of funding recipients that “Unless otherwise specified in this agreement, the Recipient must offer information on its programming in English and French on its website and also in printed documents that are available to the public. As well, this programming must be accessible to Canadians through a national competitive admission process that is available in both of Canada's official languages”. This updated wording addresses a need for information on the recipients' programs to be available to interested Canadians in either official language; and the new wording is reflective of the CATF's practice of exempting some institutions from the bilingual requirements. Exceptions are allowed in the case of institutions offering culturally-diverse forms of training, Aboriginal arts training, or language-specific training (e.g., the Stratford Festival, which focuses on training performers in Shakespearean performance). Some funded organizations (19 of 39) have been exempted from the official languages requirement.<sup>26</sup>

Compliance with the bilingual requirement is verified by program management through actions such as ensuring that funded institutions' websites are in both official languages and that auditions are accessible in both official languages. A recent assessment of websites found that seven organizations were non-compliant due to having a unilingual website or an unacceptable level of bilingualism. The CATF articulated that this lapse would be dealt with by sending a letter to the non-compliant clients with a reminder of

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<sup>26</sup> PCH, Memorandum: CATF funded organizations and compliance with official languages legislation, March 10, 2011.

the official languages clause, and notice that their website needed improvements, and other specific suggestions to help them reach compliance.<sup>27</sup>

### **3.4.2 Selection Criteria (*Eligibility and Assessment*)**

As described in Section 1.1, once eligibility of an applicant institution has been confirmed by program staff, applications to the program are assessed by a National Review Committee based on their demonstration of artistic excellence, national significance and impact, and institutional capacity.

In general, key informants agreed that the eligibility criteria for being considered a national arts training institution under the CATF program guidelines are appropriate. The focus of the program on funding of arts training institutions that are national in scope (open to all Canadians) was noted as a key distinguishing feature of the program and the perceived rigour in the selection process was praised by some. The positive role of the external domain expert assessors was mentioned by a few interviewees across the respondent groups as supporting a rigorous selection process.

As is often the case, views on the program assessment criteria were more mixed among unfunded applicants. Some unfunded applicants felt the criteria themselves were appropriate. However, generally, many unfunded institutions desire more interaction with the program during the application process, and greater clarity in the review process and application of the assessment criteria. Many unfunded applicants indicated that they do not have a clear understanding of the reasons why their application was not funded, and are frustrated by repeated attempts to access funding from the program. These interviewees would welcome more detailed feedback on their application and the reasons they were not selected for funding.

The review of program documents and files found that the review process and the application of assessment criteria may not be sufficiently clear or adequately communicated to applicants. As an example, in 2011-12 three institutions did not receive funding due to: lack of a national competition process/lack of sufficient numbers of students from outside the region or province of the institution; lack of need for the CATF funding; poor fit with priorities for the CATF funding (e.g., shorter-term workshop/residency theatre training); and an inability to demonstrate that the quality of training meets the highest standards of the Program.<sup>28</sup> The review of program files indicates, however, that there are several, often long-term funded institutions that appear on the surface to be regional in scope and have few students from outside the province, offer shorter-term workshop training or have a mandate that is not focused on arts training, suggesting that other, more subjective or program-based considerations are at play in making a determination of funding (for example, program-wide priorities that

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<sup>27</sup> PCH, Memorandum: CATF funded organizations and compliance with official languages legislation, March 10, 2011; PCH, Sample letter to be sent to clients re: official languages compliance, March, 2011.

<sup>28</sup> CATF Program, Notes to meeting of the NRC 2011.

strive to achieve a balance in the funding of institutions across disciplines, artistic forms or language).

An influence analysis that was conducted compared two funded and one unfunded institution<sup>29</sup> on a variety of criteria such as application score (awarded by the NRC), external domain expert assessor reports, and calibre of the institution (e.g., quality of faculty, excellence of graduates). Based on the stated assessment criteria of the program, there was found to be little to distinguish the three institutions and, in fact, the unfunded institution was found to rank above one of the funded institutions on several aspects in some funding years. The program explains that, despite its relatively good scores on a number of assessment criteria, the unfunded applicant did not demonstrate, unlike funded institutions, that it plays an essential role in fulfilling the specific training needs of its artistic discipline. Since this is a key consideration in the assessment process, the program agrees that it has to be communicated effectively to applicants.

Respondents were asked to provide suggestions for improvement to the program assessment criteria and/or the CATF program overall. Suggestions for improvement were varied and mentioned by a few respondents each: maintain core focus on national arts training, including avoiding funding professional development and ensuring merit is the primary criteria for funding; introduce greater proportionality in funding to allow for a place for smaller and mid-sized, or non-traditional institutions that are not currently being funded; facilitate ongoing contact between institutions and expert assessors as a resource for the organization; and encourage greater geographic representation of funded institutions within the program.

## 4. Conclusions

Findings from the evaluation led to the following conclusions about the CATF Program:

### **Relevance:**

- ❖ The evaluation found that the CATF program is relevant. The federal government role is appropriate, with support for arts training grounded in both economic and socio-cultural rationales.
- ❖ The CATF is well-aligned with current and recent federal government priorities and departmental objectives and priorities.
- ❖ The evaluation evidence confirms that there is a continued need for the CATF to provide operational support to institutions to deliver high calibre arts training.
- ❖ The CATF program complements the objectives and resources of other funding partners, with no funding overlap or duplication.
- ❖ Training delivered by CATF-funded institutions is well-regarded, though there are university programs in some disciplines (e.g. music) that are also leaders in their

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<sup>29</sup> The influence analysis was conducted to measure and contrast influence of comparable arts training institution applicants in the dance discipline.

field. The evaluators understand that CATF periodically monitors the arts training funding landscape to ensure it funds niche professional arts training areas that are not addressed comprehensively by universities and colleges.

### **Performance:**

- ❖ The CATF is achieving or making progress toward achieving intended immediate, intermediate and ultimate outcomes without negative unintended impacts.
- ❖ The CATF funding has contributed to the financial and administrative stability of funded institutions, with CEAP funds and multi-year agreements providing additional capacity and stability.
- ❖ Nationally significant, high quality training is being delivered by funded institutions by qualified faculty and visiting artists.
- ❖ Graduates of the CATF-funded institutions are recognized for excellence and most are working professionally in their field, and engaging in performances and events in all regions of Canada.
- ❖ While unfunded institutions report financial pressures, there is evidence of distinctions garnered by their faculty and graduates also.
- ❖ Delivery costs for the program are appropriate and no alternative models were proposed that would achieve program intended outcomes in a more economical manner.
- ❖ The eligibility criteria for being considered a national arts training institution under the CATF program guidelines are appropriate; although there are some challenges in the clarity of the definition and application of the assessment criteria that seem to be at play, such as program-wide priorities that strive to achieve a balance in the funding of institutions across disciplines, artistic forms or language.
- ❖ CATF monitors the financial risk of funded institutions which may sometimes be high due to increased operational costs of new or modernized facilities; mitigation of this risk could be realized by strengthening information sharing and coordination between federal funding initiatives to ensure that capital projects will not have negative repercussions on the financial situation of training institutions or create financial pressures on CATF that cannot be accommodated.

## **5. Recommendation**

1. The CATF objective is the funding of arts training institutions that provide high calibre training with national importance and impact. As a long-standing program, a large proportion of the CATF funds are allocated to arts training institutions that have been funded for many years, leaving limited flexibility in the funding envelope to accommodate other institutions that demonstrate excellence, and national significance and impact. The eligibility criteria for the program to support its mandate were found to be appropriate and processes such as the expert assessor reports were praised. However, analysis of the files suggests that the definition and application of the assessment criteria in funding decisions lack sufficient clarity.

- i) PCH should review the CATF program application guidelines to ensure all criteria (e.g. balance amongst disciplines) and program priorities used in assessments of

applications are clearly articulated. Factors influencing the selection process of the National Review Committee (NRC) should be more specifically articulated within the application guidelines so that potential applicants and/or unfunded applicants may more clearly understand the basis of funding decisions.

ii) This review should include articulation of how the needs of long-funded institutions can be met while ensuring that emerging institutions demonstrating excellence could be recognized within the program, in a national context and considering the needs of the disciplines.

## 6. Management Response and Action Plan

**Recommendation #1** - i) PCH should review the CATF program application guidelines to ensure all criteria (e.g. balance amongst disciplines) and program priorities used in assessments of applications are clearly articulated. Factors influencing the selection process of the National Review Committee (NRC) should be more specifically articulated within the application guidelines so that potential applicants and/or unfunded applicants may more clearly understand the basis of funding decisions.

ii) This review should include articulation of how the needs of long-funded institutions can be met while ensuring that emerging institutions demonstrating excellence could be recognized within the program, in a national context and considering the needs of the disciplines.

**Management Response**      Accepted

i) The program will review the application guidelines to improve their clarity prior to the next application deadline of June 30, 2014.

ii) The revised guidelines will articulate how the program selects between eligible applicants, both well-established and emerging institutions, in order to fund those that are national in scope, are of the highest caliber, and play a unique role in fulfilling the training needs of a given artistic discipline.

**Implementation Schedule**      Complete by January 2014



## Annex A – CATF Program Logic Model

<b>Mandate</b>	<b>The Canada Arts Training Fund (CATF) supports independent, incorporated, non-profit Canadian organizations that train Canadian artists for professional national and/or international artistic careers.</b>	
<b>CATF Objective</b>	Contribute to the development of Canadian creators and future cultural leaders of the Canadian arts sector by supporting the training of artists with high potential through institutions that offer training of the highest calibre	
<b>Activity</b>	Provide financial assistance to Canadian institutions that offer arts training of the highest calibre to Canadians	
<b>Output</b>	Funding allocation	Monitoring and assessment measures and products
<b>Immediate</b>	Arts training institutions of the highest calibre are financially and administratively stable	Nationally significant arts training of the highest quality is delivered by Canadian institutions
<b>Intermediate</b>	Graduates are recognized for excellence in Canada and internationally	Graduates have professional careers in Canada and internationally
<b>Long-term</b>	Canadians and the world benefit from high-quality artistic achievements by Canadian artists trained in Canada	

# Annex B – CATF Program Funding Eligibility and Assessment Criteria

## Eligibility Criteria

An applicant to the CATF must be an arts training organization that meets the following eligibility criteria.<sup>30</sup>

- ❖ is incorporated in Canada as a non-profit organization;
- ❖ has demonstrated that the activity for which funding is requested is not funded as a provincial post-secondary education activity<sup>31</sup>, and that the activity does not result in the granting in that province of a post-secondary qualification, such as a diploma, certificate or degree;
- ❖ receives support for at least 30 per cent of costs related to training work from sources other than this program, e.g. tuition, other levels of government, and fundraising. Total support from all levels of government cannot exceed 90 per cent of the activity costs;
- ❖ is directed by recognized professionals;
- ❖ has an administrative infrastructure to support its organizational objectives;
- ❖ has maintained a full-time operation in support of the professional training program for a minimum of three years;
- ❖ is accessible to Canadians through a national competitive admission process available in both of Canada's official languages; More specifically, it is expected that an organization that is national in scope would have at least 20% of its student body from regions outside the training area. An exception to this would be made for training programs involving students 10-18 years of age, where the academic education accompanying the training program is offered only in French. In addition, the national significance of an organization should be demonstrated in the context of the artistic discipline(s), with graduates having an impact, and achieving wide recognition in their field.

## Assessment Criteria

The assessment criteria, as outlined in the CATF application guidelines, specify that in order to receive annual or multi-year financial support under the CATF, organizations must demonstrate that they:

- ❖ Offer the highest level of artistic excellence, in teaching, training, and coaching in their artistic field as demonstrated by the success of their graduates and independent assessments prepared by professionals;
- ❖ Are pre-eminent institutions of proven national significance, i.e. recognized as such throughout Canada by those familiar with, or working in, the artistic discipline;

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<sup>30</sup> CATF <http://www.pch.gc.ca/eng/1267717898385#a6> (Accessed October 2012)

<sup>31</sup> The CATF defines post-secondary education as education which follows twelve years of primary and secondary education.

- ❖ Have robust and proven institutional capacity as demonstrated by their financial and governance practices.

All applications are assessed according to the following:

### Artistic Merit

- ❖ Is the training essential to the health and development of the discipline/art form?
- ❖ Does the training exhibit the highest standards of excellence?
- ❖ Is there a quality and vitality to the artistic vision?
- ❖ How well the audition/entry process is able to identify the best available students in Canada, and how accessible it is in both official languages.
- ❖ The quality/experience of teachers/mentors/elders for delivery of this particular training.
- ❖ The quality and relevance of curriculum/training work. Links between the curriculum/training work and the needs of artistic discipline/art form.
- ❖ The quality of career counselling.
- ❖ The quality and appropriateness of the facilities and equipment.

### Impact

- ❖ Does the training contribute to the development of individual participants into artists who will have meaningful professional careers?
- ❖ Are graduates recognized for their excellence in Canada and internationally?
- ❖ Does the training meet fundamental needs of the artistic profession while providing flexibility to students to cover a wide range of artistic practices?
- ❖ Does the training contribute to and encourage the expression of the diversity of Canadian society?

### Institutional Stability

- ❖ Is the organization financially stable?
- ❖ Does it have an adequate administrative structure for the training?
- ❖ Is there a quality planning process for the training?
- ❖ Is there a diversification in revenue for the training?
- ❖ Does the organization have an appropriate governance structure?

## Annex C – List and Summary Profile of CATF-Funded Institutions (2011-12)

**Table C.1: Funded Institutions 2011-12**

	Name of Institution	Funding Level
1	Atelier lyrique de l'Opéra de Montréal	\$225,000
2	Ballet Creole	\$40,000
3	Banff Centre	\$1,950,000
4	Black Theatre Workshop / Théâtre B.T.W. Inc.	\$40,000
5	Canadian College of Performing Arts	\$210,000
6	Canadian Opera Company: Ensemble Studio	\$300,000
7	Centre for Indigenous Theatre	\$515,000
8	Cercle d'expression artistique Nyata Nyata	\$75,000
9	COBA (Collective of Black Artists) Inc.	\$55,000
10	Dancer Transition Resource Centre	\$625,000
11	De-ba-jeh-mu-jig Theatre Group	\$275,000
12	National Circus School	\$840,000
13	École nationale de l'humour	\$210,000
14	École supérieure de ballet du Québec	\$125,000
15	En'owkin Centre	\$240,000
16	Full Circle: First Nations Performance	\$155,000
17	Harbourfront Centre's Craft Studio Residencies	\$50,000
18	Kaha:Wi Dance Theatre	\$40,000
19	Kangirqlinq Centre for Arts and Learning	\$50,000
20	Korean Dance Studies Society of Canada	\$30,000
21	LADMMI - L'École de danse contemporaine	\$200,000
22	Makivik Corporation (Inuit Visual Arts Workshops)	\$125,000
23	Mandala Arts and Culture Society	\$40,000
24	Mount Royal University Conservatory	\$100,000
25	National Academy Orchestra (Brott Music Festival)	\$500,000
26	Canada's National Ballet School	\$6,000,000
27	National Theatre School of Canada	\$4,600,000
28	National Youth Orchestra of Canada	\$800,000
29	Nrtyakala - Indian Classical Dance Academy	\$140,000
30	Obsidian Theatre Company	\$60,000
31	Royal Conservatory of Music: Glenn Gould School	\$1,750,000
32	Royal Winnipeg Ballet School	\$725,000
33	Sampradaya Dance Academy	\$120,000
34	School of Contemporary Dancers	\$260,000
35	Stratford Shakespeare Festival: Birmingham and Langham Conservatories	\$300,000
36	School of Toronto Dance Theatre	\$300,000
37	bcurent Performing Arts Co.	\$50,000
38	Calgary Opera's Emerging Artist Program	\$125,000
39	Native Earth Performing Arts	\$50,000
40	Orchestre de la francophonie	\$125,000
	<b>TOTAL</b>	<b>\$22,420,000</b>

**Table C.2: Profile of CATF Funding by Year and Institution Characteristics**

	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>2011-12</b>	<b>Total</b>	<b>%</b>
<b>Total</b>	<b>\$19,420,000</b>	<b>\$18,400,000</b>	<b>\$21,825,000</b>	<b>\$22,270,000</b>	<b>\$22,420,000</b>	<b>\$104,335,000</b>	<b>100</b>
<i>Region</i>							
Atlantic	\$0	\$0	\$0	\$0	\$0	\$0	0%
Quebec	\$5,460,000	\$5,190,000	\$6,465,000	\$6,415,000	\$6,440,000	\$29,970,000	29%
Ontario	\$11,155,000	\$10,405,000	\$11,715,000	\$12,075,000	\$12,125,000	\$57,475,000	55%
PNR	\$835,000	\$835,000	\$1,035,000	\$1,035,000	\$1,035,000	\$4,775,000	5%
Western	\$1,970,000	\$1,970,000	\$2,610,000	\$2,745,000	\$2,820,000	\$12,115,000	12%
<i>Discipline</i>							
Dance	\$8,150,000	\$8,150,000	\$8,705,000	\$8,710,000	\$8,775,000	\$42,490,000	41%
Theatre/Circus/ Humour Arts	\$5,935,000	\$5,665,000	\$6,985,000	\$7,085,000	\$7,095,000	\$32,765,000	31%
Music	\$3,420,000	\$2,670,000	\$3,595,000	\$3,925,000	\$3,925,000	\$17,535,000	17%
Multi-disciplinary	\$1,470,000	\$1,470,000	\$2,075,000	\$2,085,000	\$2,160,000	\$9,260,000	9%
Visual and Media Arts	\$445,000	\$445,000	\$465,000	\$465,000	\$465,000	\$2,285,000	2%
<i>Type of Art Form</i>							
European-based	\$17,580,000	\$16,560,000	\$19,880,000	\$20,220,000	\$20,320,000	\$94,560,000	91%
Aboriginal	\$1,400,000	\$1,400,000	\$1,350,000	\$1,405,000	\$1,450,000	\$7,005,000	7%
Culturally diverse	\$440,000	\$440,000	\$595,000	\$645,000	\$650,000	\$2,770,000	3%

# Annex D – Core TBS Evaluation Issues

## Core TBS Evaluation Issues

### Relevance

- ❖ Issue #1: Continued Need for the Program;
- ❖ Issue #2: Alignment with Government Priorities;
- ❖ Issue #3: Alignment with Federal Roles and Responsibilities;

### Performance (effectiveness, efficiency and economy)

- ❖ Issue #4: Achievement of Expected Outcomes; and,
- ❖ Issue #5: Demonstration of Efficiency and Economy.

## Annex E – Evaluation Matrix

Questions	Indicators	Sources
<b>Relevance</b>		
1. What are the current and emerging high-calibre training needs in the arts in Canada?	a) Current and emerging training needs in the various artistic disciplines, and more specifically in high-calibre training	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Literature review</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Interviews with experts</li> </ul>
	b) Number <sup>32</sup> of arts training schools in Canada by type of training provided, including high-calibre training	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Literature review</li> </ul>

<sup>32</sup> Note that an inventory of this nature may be resource intensive to develop if it does not already exist, If this information is not readily available in the documentation and/or literature review, the evaluation will not attempt to compile such a list.

Questions	Indicators	Sources
	c) Gaps in arts training, and more specifically in high-calibre training	<ul style="list-style-type: none"> <li>• Literature review</li> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>
2. Does it remain the role of the federal government to fund national arts training schools of the highest calibre?	a) Reason that led to the intervention of the federal government in that sector	<ul style="list-style-type: none"> <li>• Review of documentation</li> </ul>
	b) Mandate, roles, activities and funding of other players in the field of arts training, e.g. governments, universities, private sector, non-profit organizations, etc.	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Literature review</li> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>



Questions	Indicators	Sources
	c) Existence of overlap or duplication	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Literature review</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>
	d) Advantages/disadvantages to the possible transfer of roles and responsibilities to other players	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Literature review</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>

Questions	Indicators	Sources
3. In what manner and to what extent does the program contribute to overall government objectives and priorities and PCH strategic objectives?	a) Extent to which CATF is consistent with current government objectives and priorities and PCH strategic objectives and outcomes	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>
<b>Performance</b>		
4. To what extent has the program contributed to the financial and administrative stability of arts training institutions of the highest calibre?	a) Financial situation of CATF-funded schools	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Interviews with experts</li> </ul>
	b) Type and amount of additional sources of funding other than the program per school, e.g. total tuition fees, tuition fees for foreign students, other federal government departments, other levels of government, private sector, fundraising	<ul style="list-style-type: none"> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• Unfunded Institutions</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>

Questions	Indicators	Sources
	c) Student financial assistance available <sup>33</sup>	<ul style="list-style-type: none"> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
	d) Adequacy and stability of resources available and the governance structure (administrative support resources, teachers, administrators, facilities, equipment, tools, board of directors) to support the high-calibre training needs on which each school focuses	<ul style="list-style-type: none"> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Interviews with experts</li> </ul>
5. To what extent are the CATF-funded institutions providing nationally significant arts training of the highest quality?	a) Qualifications of faculty members, including visiting artists/instructors	<ul style="list-style-type: none"> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Review of files, databases</li> </ul>

<sup>33</sup> This indicator refers to bursaries provided by institutions to attract highly-qualified students – this indicates to a certain extent a financial stability – and information is captured by a question on the Application for Funding

Questions	Indicators	Sources
		and other information systems (incl. surveys) • Interviews with experts
	b) Awards or other forms of recognition to instructors, including nominations	• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> • Review of files, databases and other information systems (incl. surveys) • Interviews with experts
	c) National or international industry recognition of CATF schools	• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> • Review of files, databases and other information systems (incl. surveys) • Interviews with experts

Questions	Indicators	Sources
	d) Number of applications made to funded institutions versus the number of places available <sup>34</sup>	<ul style="list-style-type: none"> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• Unfunded Institutions</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
	e) Satisfaction of students/ graduates with curricula offered	<ul style="list-style-type: none"> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
6. To what extent are graduates of CATF-funded institutions recognized for their excellence in Canada and internationally?	a) Type of distinctions, honours, awards, grants received from provincial arts councils or the Canada Council for the Arts, etc.	<ul style="list-style-type: none"> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>
	b) Roles played by graduates as peers, teachers, mentors, leaders in community	<ul style="list-style-type: none"> <li>• Review of files, databases and other information</li> </ul>

<sup>34</sup> This indicator may also be used as a relevance indicator, to demonstrate program need.

Questions	Indicators	Sources
		systems (incl. surveys) <ul style="list-style-type: none"> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> </ul> </li> </ul>
	c) Level of industry satisfaction with graduates' professional training by discipline	<ul style="list-style-type: none"> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
7. To what extent have graduates of CATF-funded institutions worked professionally in their respective fields in Canada and/or internationally?	a) Number and proportion of graduates from CATF-funded schools employed professionally in their field in Canada or internationally, e.g. performing, showcasing, leadership, directing, etc. <sup>35</sup>	<ul style="list-style-type: none"> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
8. How does the CATF meet the federal government's commitment to official language minority communities (OLMC) in Canada?	a) Consultations and outreach activities undertaken and/or research carried out to identify the needs of the OLMC in relation to the program	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> </ul> </li> </ul>
	b) Extent to which the needs of the OLMC have been incorporated into CATF policies, services, funding mechanisms, etc.	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> </ul> </li> </ul>
	c) Promotion of the program in the OLMC	<ul style="list-style-type: none"> <li>• Review of documentation</li> </ul>
	d) Nature and extent of activities and services provided to the OLMC through the program, e.g. number of schools funded by type by region	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> </ul> </li> </ul>

<sup>35</sup> Some graduates may work in their field for a limited number of hours/days per year; others may have a full career in their field. Some might work in Canada only, others at the international level, and others might work at both the national and international levels.

Questions	Indicators	Sources
		<ul style="list-style-type: none"> <li>• PCH Management</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
	e) Number of graduates by official language spoken; by region	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
	f) Extent to which funded institutions in the OLMC are having success in relation to the CATF objectives and in terms of enhancing the vitality of the OLMC; if not, the reasons for this	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded institutions</li> </ul> </li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
	g) Satisfaction of the OLMC with the program, e.g. with the activities of CATF, the services and tools provided	<ul style="list-style-type: none"> <li>• Review of documentation</li> </ul>
<p>9. To what extent has the program contributed to the achievement of its long-term outcome below as per the Treasury Board Submission of 2007:</p> <p>Canadians and the world benefit from high-quality artistic achievements by Canadian artists trained in</p>	a) Number of graduates from CATF-funded schools by type of artistic disciplines	<ul style="list-style-type: none"> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
	b) Achievements of excellence by graduates, e.g. awards, recognition, etc.	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> </ul> </li> </ul>

Questions	Indicators	Sources
Canada		<ul style="list-style-type: none"> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> <li>• Interviews with experts</li> </ul>
	c) Number and types of artistic/cultural events in which graduates from CATF-funded schools have performed or exhibited	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
	d) Level of appreciation and participation of Canadians in artistic experiences in their communities and level of industry satisfaction with graduates of funded institutions	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Literature review</li> </ul>
10. Were there any unintended impacts (positive or negative) of the program activities?	a) Perceptions/evidence of unintended impacts (positive or negative)	<ul style="list-style-type: none"> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>
11. To what extent is the program a cost-effective program?	a) Cost of the program i.e. O&M, grants and contributions, and total cost versus cost, i.e. O&M, grants and contributions, and total cost of other similar programs, e.g. municipal, provincial/territorial, international	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> <li>• Literature review</li> <li>• Key informant interviews</li> </ul>
a) Are results being achieved at a		



Questions	Indicators	Sources
reasonable cost?	b) Cost per student/graduate by type of training, discipline	<ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>
b) Are there other more cost-effective ways of achieving the same results? If yes, what are they?	c) Evidence of alternate approaches to meet CATF objectives, i.e. other programs/mechanisms or funding models whether at the municipal, provincial/territorial, national or international levels	<ul style="list-style-type: none"> <li>• Review of documentation</li> <li>• Literature review</li> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>
c) Is the current approach by Canada to funding high-calibre training needs in the arts sustainable?	d) Increased capacity of institutions, i.e. funded institutions are showing signs of increased fundraising capacity, increased budget, more selectivity with regard to students, increased response to changing demographics, increased length/quality of training provided)	<ul style="list-style-type: none"> <li>• Literature review</li> <li>• Key informant interviews <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>

Questions	Indicators	Sources
	e) Appropriateness of criteria for being considered a national arts training school	<ul style="list-style-type: none"> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> </ul>
	f) Diversification of sources of funding, e.g. total tuition fees, tuition fees of foreign students, funding from other levels of government, private sector, etc.	<ul style="list-style-type: none"> <li>• Key informant interviews               <ul style="list-style-type: none"> <li>• CATF Management</li> <li>• PCH Management</li> <li>• Funded Institutions</li> <li>• Unfunded Institutions</li> <li>• Provincial Reps</li> <li>• Artistic Leaders</li> </ul> </li> <li>• Interviews with experts</li> <li>• Review of documentation</li> <li>• Review of files, databases and other information systems (incl. surveys)</li> </ul>

## Annex F – Role of Other Players in Arts Training Funding

### *Funders of Professional Arts Training and Professional Development*

**Federal Government:** At the federal level, the Canada Council for the Arts offers a broad range of grants and services to professional Canadian artists and arts organizations in dance, integrated arts, media arts, music, theatre, visual arts, and writing and publishing.<sup>36</sup> Some of its funding programs are focused on professional development for artists who must usually have a minimum amount of experience working professionally in their artistic career to qualify.<sup>37</sup>

**Provincial Governments:** Provinces play a role in arts training by funding post-secondary institutions (universities and colleges) which offer basic/core and graduate training to artists. Findings from the literature review indicate that some provinces also play a role in funding arts training organizations (BC, Alberta, Manitoba, Ontario, Quebec, Newfoundland and Labrador). However, the amount of provincial funding available for arts training organizations is limited. The literature review also indicates that provincial and territorial governments fund individual artists for training and/or professional development (for example, through scholarships).

**Municipalities:** Findings from the literature review indicate that some municipal governments – including Vancouver, Edmonton, Winnipeg, Toronto, Ottawa, Montréal and Québec City – provide funding to individual artists or for specific cultural or artistic events, and only rarely for high calibre arts training organizations.

**Private sector:** The private sector, including business and individuals, may provide financial support to arts training organizations through charitable donations, or through establishment of endowments for arts training institutions or scholarships for students.

**Non-profit sector:** The literature review identified a number of non-profit foundations that provide grants or other forms of funding for arts and culture (as well as other projects in communities) organizations and individual artists.

### *Delivery of Professional Arts Training and Professional Development*

**Universities and Colleges:** Universities and colleges with fine arts or applied arts programs offer training in a variety of artistic disciplines. Post-secondary programs may be of an academic nature that includes historical or theoretical aspects of the discipline (e.g., leading to a teaching or other career beyond a professional performance career).

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<sup>36</sup> Canada Council for the Arts. About Us. Online, <http://canadacouncil.ca/en/council/about-the-council>, Accessed October 2012

<sup>37</sup> Robinson, Brenda. Bridging the Gaps: Exploring Apprenticeship-based Training in the Arts. PCH internal documentation. April 2008.

University programs in some disciplines such as music may also lead to a professional performance career.

**Private Sector:** The private sector also plays a role with respect to the provision of some arts training via private training institutions.

**Not-for-Profit Sector:** Not-for-profit organizations (such as those funded by CATF) are providers of high calibre artistic training.

## Annex G – Graduate/Student Data

**Table G.1: Graduates and Employment 2007-08 to 2010-11**

	<b>Number of Schools</b>	<b>Total Number of Graduates</b>	<b>Working</b>	<b>Employment Rate</b>
<b>Total</b>	<b>42</b>	16029	13445	83.9%
<b>Region of Institution</b>				
Quebec	10	666	540	81.1%
Ontario	22	1418	1208	85.2%
PNR	3	93	84	90.3%
Western	7	13852	11613	83.8%
<b>Discipline</b>				
Dance	15	648	544	84.0%
Theatre/Circus/Humour Arts	13	553	509	92.0%
Music	8	841	729	86.7%
Multi disciplinary	2	13766	11534	83.8%
Visual and Media Arts	4	221	129	58.4%
<b>Type of Art Form</b>				
European-based	22	15556	13117	84.3%
Aboriginal	10	322	202	62.7%
Culturally diverse	10	151	126	83.4%

Source: CATF Annual Client Survey, 2007-08 to 2010-11

Note: To calculate the proportion of graduates working professionally, graduate numbers for institutions and years where no information on employment was provided are excluded. The employment analysis is, therefore, based on 16,029 graduates.

**Table G.2: Number of Graduates by Artistic Discipline and Form 2007-08 to 2010-11**

	<b>2007-08</b>	<b>2008-09</b>	<b>2009-10</b>	<b>2010-11</b>	<b>Total</b>	<b>%</b>	<b>% Without Banff Centre</b>
<b>Discipline</b>							
Dance	256	241	229	179	905	5%	30%
Theatre/Circus/Humour Arts	124	139	138	139	540	3%	18%
Music	229	241	313	298	1081	7%	36%
Multi-disciplinary	2693	4094	3368	3611	13766	83%	9%
Visual and Media Arts	54	46	42	58	200	1%	7%
<b>Type of Art Form</b>							
European-based	3236	4656	3995	4132	16019	97%	84%
Aboriginal	80	65	59	101	305	2%	10%
Culturally diverse	40	40	36	52	168	1%	6%
<b>Total</b>	<b>3356</b>	<b>4761</b>	<b>4090</b>	<b>4285</b>	<b>16,492</b>	<b>100%</b>	<b>100%</b>

Source: CATF Annual Client Survey 2007-08 to 2010-11

**Table G.3: Cost per Student and per Graduate to CATF by Discipline 2007-08 to 2010-11**

Discipline	Cost per Student			Cost per Graduate		
	# of Students	Total Cost	Cost per Student	# of Graduates	Total Cost	Cost per Graduate
Dance	4,410	\$33,715,000	\$7,645	905	\$33,715,000	\$37,254
Theatre, Circus/ Humour Arts	1,735	\$25,670,000	\$14,795	540	\$25,670,000	\$47,537
Music	1,433	\$13,610,000	\$9,498	1081	\$13,610,000	\$12,590
Multidisciplinary	16,173	\$7,100,000	\$439	13766	\$7,100,000	\$516
Visual and Media Arts	345	\$1,820,000	\$5,275	200	\$1,820,000	\$9,100
<b>Total</b>	<b>24,096</b>	<b>\$81,915,000</b>	<b>\$3,400</b>	<b>16,492</b>	<b>\$81,915,000</b>	<b>\$4,967</b>

Source: CATF Program Documents