



**Canadian  
Heritage** **Patrimoine  
canadien**

# **Summative Evaluation of the National Arts Training Contribution Program**

**Evaluation Services  
Corporate Review Branch**

**FINAL REPORT  
May 2007**

# TABLE OF CONTENTS

<b>EXECUTIVE SUMMARY .....</b>	<b>I</b>
<b>1. NATCP PROGRAM DESCRIPTION.....</b>	<b>1</b>
1.1 Program Background .....	1
1.2 Objectives, Intended Outcomes and Funding Criteria.....	2
1.2.1 Objectives and Intended Outcomes .....	2
1.2.2 Governance Structure and Program Resources.....	3
1.2.3 Application Process .....	4
1.2.4 Funded Institutions .....	4
1.3 Evaluation Issues and Objectives .....	6
1.4 Organization of the Report .....	6
<b>2. EVALUATION ISSUES AND METHODS .....</b>	<b>7</b>
2.1 Key Informant and Expert Interviews .....	7
2.2 Review of Program Documentation .....	8
2.3 Review of Files and Survey Databases.....	8
2.4 Literature Review .....	9
2.5 Web Survey of Graduates .....	9
2.6 Data Quality and Limitations of the Evaluation .....	10
<b>3. PROGRAM RELEVANCE .....</b>	<b>12</b>
3.1 Need for Federal Involvement .....	12
3.2 Roles of Partners/Stakeholders .....	14
3.2.1 Provincial Governments.....	14
3.2.2 Universities/Colleges .....	16
3.2.3 Private Sector .....	16
3.2.4 Non-Profit Organizations.....	17
3.2.5 Federal Roles That Could Be Transferred .....	17
3.3 Training Needs and Gaps.....	18
3.4 Consistency of NATCP with Government Objectives .....	20
3.5 Conclusions.....	21
<b>4. SUCCESS AND IMPACTS .....</b>	<b>22</b>
4.1 Resource Stability .....	22
4.1.1 Financial Situation .....	22
4.1.2 Additional Sources of Funding .....	23
4.1.3 Adequacy of Resources.....	24
4.1.4 Number and Ratio of Students Accepted.....	26
4.2 Diverse, Nationally Significant Training.....	27
4.2.1 Faculty Qualifications.....	27
4.2.2 National and International Recognition .....	28
4.2.3 Collaborative Projects.....	28
4.3 Success and Satisfaction of Graduates.....	29
4.3.1 Honours, Distinctions and Awards of Graduates.....	29
4.3.2 Leadership Roles Played by Graduates.....	30
4.3.3 Extent to Which Graduates are Working Professionally .....	30
4.3.4 Satisfaction of Graduates .....	31
4.4 Cultural Diversity .....	33

4.4.1	Graduates by Type of Training .....	33
4.4.2	Graduates by Regional, Linguistic and Ethnic Backgrounds .....	34
4.4.3	Outreach and Recruitment .....	34
4.4.4	Views on NATCP Approach to Cultural Diversity .....	35
4.5	Achievement of Long-Term Outcomes .....	35
4.6	Conclusions.....	37
<b>5.</b>	<b>COST-EFFECTIVENESS/ ALTERNATIVES.....</b>	<b>38</b>
5.1	Cost of NATCP per Graduate and Cost of Similar Programs .....	39
5.2	Foreign Students .....	40
5.3	Alternative Approaches .....	40
5.4	Sustainability .....	42
5.5	Selection Criteria .....	45
5.6	NATCP and NTPFVS.....	46
5.7	Conclusions.....	47
<b>6.</b>	<b>OVERALL CONCLUSIONS, RECOMMENDATIONS AND MANAGEMENT RESPONSE .....</b>	<b>47</b>
6.1	Relevance.....	47
6.2	Success.....	48
6.3	Cost-Effectiveness .....	49
6.4	Recommendations and Management Response.....	50

**APPENDICES (under separate cover):**

APPENDIX A:	Comparative Chart of NATCP Objectives and Expected Results
APPENDIX B:	List of Institutions Funded by NATCP
APPENDIX C:	Evaluation Matrix
APPENDIX D:	Interview Guides
APPENDIX E:	List of Documents Reviewed
APPENDIX F:	Survey Questionnaire
APPENDIX G:	Sources and Amounts of Funding to Institutions, 2002-03 to 2005-06
APPENDIX H:	Staff Awards 2002-2005
APPENDIX I:	Cost per Graduate
APPENDIX J:	Similarities between NATCP and NTPFV

## **LIST OF ACRONYMS**

NATCP	National Arts Training Contribution Program
PCH	Department of Canadian Heritage
HRDC	Department of Human Resources Development Canada
NTPFVS	National Training Program in the Film and Video Sector
NRC	National Review Committee
CHRC	Cultural Human Resource Council
NBS	National Ballet School
NTS	National Theatre School
NCS	National Circus School
OAC	Ontario Arts Council
SODEC	Société de développement des entreprises culturelles
BCAC	British Columbia Arts Council

## **EXECUTIVE SUMMARY**

### **Program Description**

Established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC), the National Arts Training Contribution Program (NATCP) was created to ensure sustainable support for arts training institutions given their important role in the arts and cultural sector and national cultural development. The objective of the NATCP is:

- To contribute to the development of Canadian creators and future cultural leaders of the Canadian arts sector through providing stabilizing support to organizations which offer young Canadians access to high-quality training in preparation for national and international artistic careers and cultural leadership.

The Program supports independent Canadian non-profit institutions with activities, student bodies, and artistic impacts that are pan-Canadian and which specialize in preparing young Canadians for professional national or international artistic careers. The support provided by the Program is intended to achieve three outcomes: funded national institutions that provide high-calibre arts training to talented students from across Canada; graduates who work professionally in their respective fields in Canada and/or have international careers based in Canada; and graduates that reflect and express the diversity of Canadian society. The Program provides funding for the ongoing operational activities of the institution's professional program on a multi-year or annual basis. Funding is not provided for special projects or capital infrastructure.

The NATCP operates within the Arts Policy Branch of the Cultural Affairs Sector of PCH. The Arts Policy Branch administers the Program directly and maintains an on-going dialogue with Canadian arts and culture associations, other funding partners, and the funded training institutions on issues related to the direction of the Program. For the period under evaluation, operations and maintenance expenditures and salaries are, on average, \$580,000. At present, there are currently four full-time equivalents (FTEs) dedicated to the Program.

Funding to the Program has increased over the period of the evaluation from \$14,096,294 in 2002-03 to \$17,495,000 in 2005-06. Over this same period, the number of funded institutions increased from 32 to 39, with the number of European-based training institutions increasing from 17 to 21, Aboriginal training institutions from seven to nine, and culturally diverse training institutions from eight to nine.

### **Evaluation Objective and Methodology**

The objective of this study was to conduct a summative evaluation of NATCP. The Treasury Board requires a summative evaluation of the Program to support the decision to renew its Terms and Conditions, which expire on March 31, 2008. In addition, the findings of the study are intended for Senior Management, the Audit and Evaluation Committee, and Program management to support Program renewal and inform program design for on-going performance management. The issues addressed by the evaluation were rationale/relevance, success/impacts and cost-effectiveness/alternatives.

This report is based on research conducted by EKOS Research Associates for the Department of Canadian Heritage during the fall of 2006 and winter of 2007. The evaluation covers the operations of NATCP from the date of its last renewal, April 1<sup>st</sup>, 2002 until September 2006.

The study made use of multiple lines of evidence to address the evaluation issues:

- **Key Informant Interviews:** The evaluation conducted interviews with 65 key informants including: PCH Directors and Program Managers (4 interviews); representatives of similar provincial programs (3 interviews); representatives from the international arts training and performance community (4 interviews); informed Canadians and international arts observers and/or academics (4 interviews); Heads of Arts Training Institutions that have received NATCP funding (32 interviews); Heads of Arts Training Institutions whose NATCP funding applications were unsuccessful (13 interviews); and Heads of University Arts Training programs (5 interviews).
- **Review of Documents/Literature:** A large number of documents were reviewed as part of the evaluation. The documentation review component of the evaluation both assisted the evaluation team in developing a thorough understanding of the Program and addressed a number of the summative evaluation issues. In addition, a literature review was conducted of relevant information relating to the Program's role and cost-effectiveness. In particular, the literature review involved an Internet search for comparable funding models available in Canada and internationally
- **Review of Files and Survey Databases:** The file review consisted of the review of financial files for 20 funded institutions for the period 2001-02 to 2005-06. A representative sample of files was chosen based on the size of the institution, type of art training and artistic discipline. The file review provided information on the evaluation issues of success and cost-effectiveness. In addition to the review of literature, a secondary analysis of existing survey data was conducted to assess available information relating to the current and emerging high-calibre training needs in Canada.
- **Web Survey of Graduates:** Information on satisfaction and graduate outcomes was collected using an internet-based survey of graduates from each of three types of institutions: those with NATCP funding; those unsuccessful at obtaining NATCP funding; and those who have not sought NATCP funding (in this case, ineligible institutions or universities with arts training programs). The survey utilized a census approach, with a total of 862 graduates who responded to the survey. Three hundred and seventy-two respondents (43 per cent) are Banff graduates, 387 (45 per cent) are graduates of NATCP-funded art institutes, 20 (two per cent) are graduates of unfunded art institutes that have applied for and been refused NATCP funding, and 83 (10 per cent) graduated from other unfunded art institutions (i.e., universities) that have never applied for NATCP funding.

The limitations of each of the evaluation methods are described in the main report.

## Evaluation Findings

### *Relevance*

The evidence from the evaluation indicates a continued need for the stabilizing support provided by the Program to ensure that consistent funding is available to high-calibre arts training institutions across Canada. NATCP complements the roles of other players in supporting arts training and provides an important, stable source of funding given varying levels of provincial support for art training in Canada. Although there is evidence that the roles of the various players involved in delivering funding and training in the arts are complementary, there is also evidence of a lack of coordination and communication. Based on available evidence, the evaluation concludes that the objectives and intended outcomes of the Program continue to be consistent with the Department's mandate and objectives. Beyond references to the role of art and artists, the current federal government has not yet articulated a formal policy regarding arts and culture. However, NATCP was a central program under *Tomorrow Starts Today*, a key federal government policy document for the arts, and, as such, aligned with federal objectives through much of the period under review.

Findings from the evaluation indicate that institutions rely on Program funding for their financial stability and viability, with Program support representing a significant source of revenue for the institutions. In particular, smaller arts training institutions tend to be more dependent on NATCP funding for their survival; these institutions also tend to be those that have most recently begun to receive NATCP funding. Interview respondents report that NATCP funding assists institutions to leverage additional funding because other funding organizations recognize Program support as a "seal of approval." It is clear that the loss of NATCP funding would have strong financial implications for all funded institutions and it is likely that some would not survive, let alone continue to provide high-calibre training by attracting the best students and teachers. The ability of institutions to diversify funding is dependant on size, location, visibility as well as the strength and capacity of the institutions' Board of Directors. Further, there is evidence of differing needs or supports required among the institutions currently funded by NATCP, with some large well established institutions requiring little more than stable funding to contribute to their operations and other smaller, usually newly funded, non-mainstream institutions requiring stable funding as well as capacity development.

### *Success and Impacts*

Evidence suggests that the Program funding has enabled many institutions to increase their outreach and training to better reflect changing demographics in Canada's arts sector. The Program has implicitly taken increased diversity to mean funding a larger number of non-European based arts training institutions. Although there is adequate data available on the nature of funded institutions, the evaluation experienced difficulties in assessing the extent to which graduates reflect and express the cultural diversity of Canadian society.

In terms of graduate outcomes, graduates from funded institutions are more likely than others from unfunded institutions to be earning a living wholly through the practice of their art, with most graduates of funded institutions working professionally in the arts. Most graduates feel that the training they received from a NATCP funded institution improved their work as an artist,

expanded their skills and professional networks, and improved their ability to earn a living from their art. However, the training obtained at funded institutions is not always reported as being the key to obtaining employment in the arts based on results of the Survey of Graduates. Overall, graduates from funded institutions are slightly more satisfied with their professional arts programs than those graduating from unfunded institutions. Available evidence indicates that graduates of funded institutions are successful in their chosen art form, with close to half of graduates reporting they had received at least one award, achievement or distinction in the past three years.

Although there is evidence that the Program is achieving its objectives, it is difficult to measure the extent to which the objectives are being met and the extent to which changes are directly attributable to the Program. Although there is some evidence that interviewees and graduates surveyed believe that NATCP is achieving its long-term outcomes, it must be noted that the outcomes are articulated in a manner that makes them impossible to measure or assess with reasonable objectivity given available data collected by the Program. Despite these limitations, it could be argued that if the short and medium term outcomes are being achieved, and the Program logic is sound, then the Program is likely contributing to the attainment of long-term outcomes, even if they cannot be objectively assessed or measured.

#### *Cost-Effectiveness and Alternatives*

The available evidence indicates that NATCP is delivered in a cost-effective manner with approximately four per cent of the Program budget going towards administration, which compares favourably to other similar Departmental programs. The cost per graduate to the Program varies significantly across discipline and type of training, which may be due to the differing training, materials and infrastructure requirements. Here, it should be noted that cost per graduate to the Program provides only a proxy measure of cost-effectiveness. Although data on foreign students was limited, there is no evidence to suggest that foreign students are disproportionately benefiting from training at NATCP-funded institutions or adversely impacting the Program.

Based on a review of international approaches to funding high calibre arts training, the evaluation found few viable alternative approaches applicable to the Canadian system of arts funding and training. There is no clear consensus among interviewees about the criteria for funding institutions; those that have been successful generally feel positive about the criteria and those who have been unsuccessful tend to have mixed views. The recent funding of smaller, newer and more culturally diverse institutions by the Program indicates that the Program is able to adapt to a wide range of types of institutions suggesting there is no need to modify the funding criteria in any substantive manner.

## **Recommendations**

1. Clearly articulate the objectives of the Program.
2. Improve the quality and utility of performance indicators.
3. *This evaluation found evidence to suggest a need to* further tailor the program to the needs of its clients.
4. Increase coordination and collaboration with other government programs.

# 1. NATCP Program Description

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national and/or international artistic careers. The NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

## 1.1 Program Background

In March 1995, the Canada Council for the Arts, as the result of program review, withdrew from pre-professional training and reduced its support for training schools by 50 per cent, with all support phased out by 1997-98. In response to this event, representatives from PCH, Human Resources Development Canada (HRDC), the Council and the Cultural Human Resources Council (CHRC) conducted a review of federal support for the arts and cultural sector and developed a comprehensive policy regarding the distinctive role of professional training and the importance of training institutions to arts and culture sector and national cultural development. In response to this policy, the Minister of PCH and the Minister of HRDC, on April 17, 1997, announced the creation of the NATCP to ensure sustainable support for arts training institutions in the arts and cultural industries.

On November 3, 1999, permanent additional funds to the NATCP and the National Training Program in the Film and Video Sector (NTPFVS) were announced. The annual budget of NATCP was increased to \$10.7 million. This monetary increase was intended to support: access to pre-professional development at national arts training institutions; the growth and development of Canada's cultural labour force in the arts; and Canada's cultural development, through the funding of selected training institutions that are pan-Canadian in their activities, recruitment and impacts.

As a result of the Prime Minister's *Tomorrow Starts Today* announcement on May 2, 2001, the budget for the NATCP was increased by a total of \$13 million<sup>1</sup> over the period 2001-2002 to 2003-2004. The additional funds were provided to increase the capacity of the Program to support its existing client stream, and allow for increased support of training in Aboriginal arts and in artistic practices based on non-European cultural traditions. The annual budget for NATCP has remained steady at \$16.7 million since 2003.

This Program is administered directly by PCH. In 2006-07, the NATCP contributed financially to 36 institutions throughout Canada in a wide array of programs, including: ballet, theatre, music, contemporary dance, Aboriginal arts, circus, orchestra, opera, and comedy.

---

<sup>1</sup> The allocation of funds is as follows: \$1M in 2001, \$6M in 2002 and \$6M in 2003.

## 1.2 Objectives, Intended Outcomes and Funding Criteria

### 1.2.1 Objectives and Intended Outcomes

The Program supports independent Canadian non-profit institutions with activities, student bodies, and artistic impacts that are pan-Canadian and which specialize in preparing young Canadians for professional national or international artistic careers. The program provides stabilizing support on a multi-year or annual basis for the ongoing operational activities of the institution's professional program. Funding is not provided for special projects or capital infrastructure. The objective of the NATCP is:

- To contribute to the development of Canadian creators and future cultural leaders of the Canadian arts sector through providing stabilizing support to organizations which offer young Canadians access to high-quality training in preparation for national and international artistic careers and cultural leadership.<sup>2</sup>

The NATCP contributes to the development of high quality Canadian arts activities and products by supporting organizations which provide high-calibre arts training to talented students. To this end, the Program has three intended outcomes:<sup>3</sup>

- funded national institutions that provide high-calibre arts training to talented students from across Canada;
- graduates who work professionally in their respective fields in Canada and/or have international careers based in Canada; and
- graduates that reflect and express the diversity of Canadian society.

The attainment of these intended outcomes will contribute to the achievement of the Program's intermediate and long-term outcomes.<sup>4</sup>

Intermediate Outcomes:

(The following were described as "Ultimate outcomes" in a 2002 official program document. However, as a result of a Logic Model Design Session held in the spring of 2006, they were identified as being more of an intermediate nature.)

- To obtain graduates capable of becoming artistic leaders who have trained to the highest level in Canada, have careers based in Canada, and reflect and express the diversity of Canadian society.

Long-term Outcomes:

---

<sup>2</sup> Department of Canadian Heritage. National Arts Training Contribution Terms and Conditions.

<sup>3</sup> Ibid.

<sup>4</sup> Ibid.

- Canadians will continue to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada; and
- Canadians will have a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions.

It should be noted that since the renewal of its Terms and Conditions in 2002, the Program has revised its intended objective and expected results. As the result of a Program refocusing exercise conducted in the spring of 2006, the Program developed a new objective and expected immediate, intermediate and long-term results. A comparative chart of NATCP objectives and expected results is presented in Appendix A. To the extent possible, the findings of this evaluation will contribute to the finalization of the Program's redesign.

### 1.2.2 Governance Structure and Program Resources

The NATCP operates within the Art Policy Branch of the Cultural Affairs Sector of PCH. The Arts Policy Branch of PCH administers the Program directly and maintains an on-going dialogue with Canadian arts and culture associations, other funding partners, and the funded training institutions on issues related to Program direction. The Branch is supported by PCH Regional Offices, which may receive and forward applications, and have staff members who sit on the Program's National Review Committee (NRC). The NRC, which also includes NATCP management and the Director of Arts Development and Programs, conducts a detailed analysis of all applications, reviews the assessment reports provided by the contracted expert assessors and prioritizes the institutions according to an assessment grid. The Canada Council advises PCH on potential arts experts to be hired as assessors and certain issues related to Program development. Council Officers have also sometimes provided advice to the NRC.

For the period under evaluation, O&M expenditures and salaries represent an average of \$580,000 of total annual expenditures. There are currently four full-time equivalents (FTEs) dedicated to the Program. Table 1.1 presents the distribution of Program resources by region for the period covered by the evaluation.

**Table 1.1: Distribution of Program Resources 2001-02 to 2005-06**

<b>Contribution Amount by Region per Fiscal Year</b>					
<b>Region</b>	<b>2001-2002</b>	<b>2002-2003</b>	<b>2003-2004</b>	<b>2004-2005</b>	<b>2005-2006</b>
Ontario	\$6,065,000	\$7,811,000	\$8,055,387	\$8,675,000	\$9,900,000
Québec	\$3,600,000	\$4,026,788	\$4,316,788	\$4,485,000	\$4,725,000
Western	\$1,000,000	\$1,538,506	\$1,845,456	\$1,880,000	\$2,035,000
Prairies and Northern Region	\$585,000	\$720,000	\$720,000	\$720,000	\$835,000
Atlantic	\$0	\$0	\$0	\$0	\$0
<b>Total</b>	<b>\$11,250,000</b>	<b>\$14,096,294</b>	<b>\$14,937,631</b>	<b>\$15,760,000</b>	<b>\$17,495,000</b>

### **1.2.3 Application Process**

NATCP applicants must first meet the published eligibility criteria set out in the Terms and Conditions for the Program. NATCP applicants who meet the criteria then undergo an assessment by one or two assessors who are respected professionals in the artistic discipline. The assessors visit the training institution for two to three days, observing classes, and interviewing students, staff and management with the intention of evaluating the applicant on a number of suggested assessment criteria relating to the artistic quality and impact of the training work. The assessors then submit a written report on the result of their findings to Program management.

The Department stresses to the schools that a positive assessment by the reviewers does not necessarily guarantee support, since the final Departmental recommendations are based on the evaluation conducted by the National Review Committee (NRC), which may also seek advice from expert assessment committees on Aboriginal Arts and Culturally Diverse Arts. The National Review Committee is made up of two representatives of the Arts Policy Branch and one or two representatives of PCH Regional Offices. Canada Council arts officers have also been invited to provide advice to the NRC. The NRC meets annually to rate the institutions, assess applications and make recommendations to the Minister on the amount of funding allocated for annual and multi-year contributions. Applicants are assessed by the NRC to determine whether annual or multi-year funding is appropriate. Institutions are only considered for multi-year funding if they can provide multi-year plans covering the last two fiscal years, as well as a firm indication that their planning includes both Board of Directors and staff participation. The NRC's review involves assessing completed applications against a standard evaluation grid, with 17 published criteria divided into three principal areas: 1) artistic merit; 2) impact; and 3) institutional stability. This review also incorporates information from the assessors' reports, and Aboriginal and culturally diverse arts assessment committees, where indicated.

As a result of limited success in supporting Aboriginal arts and artistic practices based on non-European cultural traditions (culturally diverse arts), the Winter 2002 renewal and expansion of the Program featured the possibility of waiving two eligibility criteria that had been identified as posing a barrier to Aboriginal and culturally diverse training organizations: the training program has been in existence for at least three years; and that there be a national audition process in both official languages.

### **1.2.4 Funded Institutions**

The review of Program survey data indicates that the number of funded institutions has more than doubled from 17 to 39 over the period 2001-02 to 2005-06. A list of institutions funded by NATCP for this period is presented in Appendix B. Table 1.2 presents the number of funded institutions by type of training for the period from 1997-98 to 2005-06. Since 2000-02, the number of funded institutions by each type of arts training has increased: institutions providing European-based training have increased from 16 to 21; institutions that provide Aboriginal art training have increased from one to nine; and institutions providing culturally diverse training have increased from no institutions in 2001-02 to nine in 2005-06. These results correspond to increases in Program funding beginning in 2001 to enhance the capacity of the Program to support existing clientele and allow for increased support of training in Aboriginal arts and in

non-European cultural traditions. It should be noted that although the Program has always funded the Banff Centre, its funding was increased in 2002-03 for its Aboriginal Arts programming (at that time the Program offered a special intake of applications from Aboriginal and culturally diverse arts training programs). Further, the Banff Centre, unlike most other arts training institutions funded by NATCP, offers mainly programs of short duration (generally lasting between a week to a few months). In terms of the distribution of funding, Table 1.3 presents the distribution of funding by type of art for 2005-06; Table 1.4 presents the funding distribution by discipline; and Table 1.5 presents the distribution of funding and number of students by region.

**Table 1.2: Number of NATCP-funded Institutions by Type of Training Provided**

Number of NATCP-funded Institutions Providing Training	FY 1997-98	FY 1998-99	FY 1999-00	FY 2000-01	FY 2001-02	FY 2002-03	FY 2003-04	FY 2004-05	FY 2005-06
European Based	9	11	14	16	17	17	19	19	21
Aboriginal	0	0	1	1	1	7	7	8	9
Culturally Diverse/Non-European Based	0	0	0	0	0	8	9	7	9
Total	9	11	15	17	18	32	35	34	39

Source: National Arts Training Contribution Program, Review of Clients and Contributions (1997-2004); National Arts Training Contribution Program, Overview of All NATCP Clients by Artistic Disciplines and Key Variables (2004-2005); and Annex A – NATCP Funding Amounts in 2004-2005, 2005-2006 and 2006-2007 & NATCP Budget Allocation per Client, 1997-1998 to 2005-2006.

**Table 1.3: Distribution by Type of Arts 2005-06**

Type of Arts Training	Contributions (\$)	% of the Total
Aboriginal Arts Training	2,200,000	12.6%
Culturally Diverse Art Forms	455,000	2.6%
European-based Art Forms	14,840,000	84.8%

**Table 1.4: Distribution by Artistic Disciplines 2005-06**

Artistic Disciplines	Contributions (\$)	% distribution
Dance	6,955,000	40%
Theatre, musical theatre	4,560,000	26%
Music	2,870,000	16%
Multidisciplinary, including comedy and circus arts	2,150,000	12%
Visual and Media Arts	960,000	6%

**Table 1.5: Number of Students and Contribution Amounts by Region<sup>5</sup> for NATCP-funded Institutions 2005-06**

Regions	# of Schools	# of Students	% of Total	Contributions	% of Total
Ontario	18	924	17.7%	\$9,900,000	56.59%
Québec	10	659	12.6%	\$4,725,000	27.01%
Alberta	2	3,313 <sup>6</sup>	63.5%	\$1,410,000	8.06%
British Columbia	6	181	3.5%	\$625,000	3.57%
Manitoba	2	130	2.5%	\$735,000	4.20%
Saskatchewan	1	10	0.2%	\$100,000	0.57%
Total	39	5,217	100% <sup>7</sup>	\$17,495,000 <sup>8</sup>	100% <sup>9</sup>

### 1.3 Evaluation Issues and Objectives

The Program's Terms and Conditions expire on March 31, 2008. The Treasury Board requires a summative evaluation of the Program to support the decision to renew the Program's Terms and Conditions in 2007-2008.

The objective of the study was to conduct a summative evaluation of NATCP. The evaluation focused on: the Program's rationale/relevance; the success/impacts attained; and issues of cost-effectiveness/alternatives. The specific questions addressed are laid out in the evaluation matrix which may be found in Appendix C of this report. The evaluation matrix identifies evaluation issues/questions, indicators and associated methods. In addition, the seven Expenditure Review Committee questions were considered in the design and conduct of the evaluation.

This report is based on research conducted by EKOS Research Associates for the Department of Canadian Heritage during the fall of 2006 and winter of 2007. The evaluation covers the operations of NATCP from the date of its last renewal, April 1<sup>st</sup>, 2002 until September 2006. The findings of the study are intended for Senior Management, the Evaluation Committee, and Program management to support Program renewal and inform program design for on-going performance management.

### 1.4 Organization of the Report

The purpose of this report is to present the findings and conclusions of the summative evaluation of NATCP. The remainder of this report includes five chapters. Chapter 2 describes the approach

<sup>5</sup> The Atlantic region is not represented as few non-profit institutions have applied to the Program and there are few that would be eligible. Program Management is not aware of school with a national scope in that region, and none have applied from the Atlantic region in the period under review.

<sup>6</sup> The Banff Centre has 3,313 students and offers professional development workshops, some of which are of short duration (e.g. two weeks), in various disciplines. The Banff Centre represents 64 per cent of the total number of students for all schools funded by NATCP.

<sup>7</sup> The total may not equal 100 per cent due to rounding of figures.

<sup>8</sup> The Contribution Total provided includes a one-time Program supplement to some of the organizations, totaling \$1,350,000.

<sup>9</sup> The total may not equal 100 per cent due to rounding of figures.

and data collection methods implemented for this evaluation. Chapter 3 addresses the relevance and need for NATCP as well as the continued need for federal involvement to support high-calibre arts training schools. This section also addresses the alignment of NATCP with government priorities and departmental strategic objectives. Chapter 4 is focused on the success of the Program in terms of achieving its stated objectives. Chapter 5 addresses the cost-effectiveness of the Program and possible alternative approaches to the Program for meeting the objectives. Finally, Chapter 6 presents the overall conclusions and addresses recommendations stemming from this evaluation.

## **2. Evaluation Issues and Methods**

This chapter describes the data collection methods implemented, as well as the data quality and limitations of the evaluation.

### **2.1 Key Informant and Expert Interviews**

In order to obtain the perceptions and opinions of well-informed individuals who have had a significant role in or experience with the Program, who have a key stake in it, or whose organizations are expected to benefit from it, we conducted a series of in-depth interviews with 65 key informants. These interviewees were questioned about most of the evaluation issues.

The key informants, who were identified in collaboration with the client, included the following:

- PCH Directors and Program Managers located within the Arts Policy Branch and related areas (4 interviews);
- Representatives of similar provincial programs (3 interviews);
- Representatives from the international arts training and performance community (4 interviews);
- Informed Canadians and international arts observers and/or academics (4 interviews);
- Heads of Arts Training Institutions that have received NATCP funding (32 interviews);
- Heads of Arts Training Institutions whose NATCP funding applications were unsuccessful (13 interviews); and
- Heads of University Arts Training programs (5 interviews).

Interview responses are qualitative and, as such, the report does not examine the numerical precision or statistical reliability of the findings. The following expressions are used in describing interview results:

- “A few interviewees”: less than 25 per cent;
- “A minority of interviewees”: 25 to 49 per cent;

- “A majority of interviewees”: 50 to 75 per cent;
- “Most interviewees”: over 75 per cent; and
- “Almost all interviewees”: 95 per cent or more.

Interview guides used in the conduct of key informant interviews may be found in Appendix D of this report.

## **2.2 Review of Program Documentation**

The documentation review component of the evaluation both assisted the evaluation team in developing a thorough understanding of the Program and addressed a number of the summative evaluation issues. An understanding of the Program was important for implementing most other methodologies for this evaluation, including the refinement of the data collection instruments. As well, the information gathered provided a useful context for interpreting, confirming and supplementing information gathered through the other methodologies.

The review and recording of information was guided by the applicable evaluation questions. A complete list of the documents reviewed is provided in Appendix E.

## **2.3 Review of Files and Survey Databases**

The review of Program files was intended to help the evaluation team better understand how the Program operates; the challenges it faces; and the strategic efforts it deploys to address the current and future needs of its clientele. A detailed review of a small sample of files for funded applications indicated that the files were not the best source of information on the financial situation of the institutions, resources available, qualifications of faculty members and achievements of graduates. In particular, information regarding the qualifications of faculty members and graduate achievements was found to be highly inconsistent from file to file and from year to year within files for the same institution. Based on these reviews and discussions with the client, it was decided that the resources for the file review were better directed to reviewing the funded institutions’ financial files in order to assess the impact of NATCP funding.

The financial file review consisted of a sample of 18 financial files representing 18 funded institutions with a total of 20 contribution agreements selected by Program staff, for the period 2001-02 to 2005-06.<sup>10</sup> A representative sample of files was chosen based on the size of the institution (as measured by total revenue), type of art training and artistic discipline. The information reviewed in each financial file included final financial data and final activity reports and sought to assess the institutions’ financial status and resources.

---

<sup>10</sup> Note: The number of contribution agreements sums to 20 because the Banff Centre for the Arts and its Aboriginal Arts Training Program, and the Centre for Indigenous Theatre and its Native Theatre School Program were funded under separate contribution agreements, which subsequently have been combined into one agreement for the Banff Centre for the Arts and one for the Centre for Indigenous Theatre.

The review of financial files was complemented by a review of survey data collected by the Program from funded institutions. The client provided EKOS with Program survey databases for the period from 2002-03 to 2004-05. In particular, the survey data provided information on the following: total number of graduates; number and percentage of graduates working full time or regular work; and number and percentage of graduates working in the field. The survey data was provided by the funded institutions, through Annual Surveys they were required to submit under the terms of their contribution agreements with the Program.

## **2.4 Literature Review**

The literature review component of the evaluation was intended to ensure that all the relevant web-based information and published literature that might contribute to better NATCP results was reviewed and the findings were used to assess the Program's role and cost-effectiveness. In particular, the web-based review was to analyze information on the characteristics and activities of other funding models available in Canada and internationally and, if available, information on the cost of professional arts training programs similar to NATCP.

Literature on the delivery of programs comparable to NATCP is very scarce and the web-based review of funding models in other countries did not identify a program that is directly comparable to NATCP. An Internet search was conducted to uncover similar types of programs, delivery approaches, and funding models. Resources with potentially useful information were sought out, including information contained on the websites of national governments and arts councils of countries with similar arts funding models to Canada as identified by the recent study by the Canada Council for the Arts.<sup>11</sup>

In addition to the review of literature, a secondary analysis of existing survey data was conducted to assess available information relating to the current and emerging high-calibre training needs in Canada.

## **2.5 Web Survey of Graduates**

A Web Survey of Graduates was conducted since the graduate survey respondent group would tend to have access to, and familiarity with, computers and the Internet. Also, given the highly mobile nature of this respondent group it is more likely that e-mail addresses are more accurate and up-to-date than telephone numbers or mailing addresses. A census approach was used to conduct a web-based survey of graduates from each of three types of institutions: those with NATCP funding; those unsuccessful at obtaining NATCP funding; and those who have not sought NATCP funding (in this case, ineligible institutions or universities with arts training programs).<sup>12</sup>

---

<sup>11</sup> McCaughey, Claire. Comparisons of Arts Funding in Selected Countries: Preliminary Findings. Canada Council for the Arts. October 2005.

<sup>12</sup> Note: The terms "have not sought NATCP funding", "did not seek NATCP funding", "other unfunded", and "ineligible" are used interchangeably throughout this report to refer to comparable arts training programs that are not eligible to receive NATCP funding.

A total of 862 graduates responded to the survey. Three hundred and seventy-two respondents (43 per cent) are Banff graduates, 387 (45 per cent) are graduates of NATCP-funded art institutes, 20 (two per cent) are graduates of unfunded art institutes that have applied for and been refused NATCP funding, and 83 (10 per cent) graduated from other unfunded art institutions (i.e., universities) that have never applied for NATCP funding including two graduates not identifiable or “missing”. The small sample sizes of unfunded institutions and university graduates means the results are not “statistically significant” or “not statistically defensible” for most variables. Further, the survey results for unfunded institutions are not representative because a majority of respondents from universities (57 per cent) represent one university and substantial minority of respondents for unfunded institutions (40 per cent) represent one institution.

The survey questionnaire may be found in Appendix F of this report.

## **2.6 Data Quality and Limitations of the Evaluation**

The limitations of the evaluation are presented below by specific method.

### Key Informant and Expert Interviews

- Most interviewees had some stake in the Program (representatives from PCH, funded and unfunded institutions), though three provincial government representatives, four representatives from the international arts training and performance community, four informed Canadian and international arts observers and five Heads of University Arts Training programs were also interviewed.

### Review of Program Documentation

- The review of Program documentation was limited by the fact that Program’s delivery and impacts can differ somewhat from the initial objectives and intended outcomes. Another limitation encountered was that the documentation was not produced for the explicit purpose of the evaluation; therefore, some information that would have been valuable to the evaluation was not present and some of the information reviewed was not relevant to the evaluation of the Program.

### Review of Program Files and Survey Databases

- The quality of the data found in Program files limited both the scope and success of the file review. Due to incomplete and inconsistent information in Program files, the file review was narrowed from a review of both funded and unfunded institution files to a review of 18 financial files recommended by Program staff, which introduced a potential bias. The reduction in scope limited the file review from collecting information on a comparison group (i.e., unfunded institutions) and a number of evaluation questions and indicators pertaining to Program success.

## Literature Review

- The literature review was constrained by the limited number of comparable programs in Canada and internationally as well as the dearth of available cost information and data for these programs.

## Web Survey of Graduates

- The approach implemented in the conduct of the Web Survey of Graduates did not allow for control of the sample and response rate. Although participating institutions were requested to report on the number of students successfully sent the email invitation (i.e., excluding emails that bounced back) only three institutions provided this information. Thus the response rate to the survey cannot be calculated. Similarly the lack of control over the sample means that it is impossible to know whether respondents are representative of the population of graduates from each of the three types of institutions surveyed.
- This was not a ‘closed’ survey meaning that anyone with access to the on-line survey link could potentially complete the survey. It is possible that graduates who were invited to participate in the survey by their institutions forwarded the survey to friends and colleagues. This is a risk associated with any ‘open’ survey of this nature. However, the raw data were assessed for anomalies that indicated graduates from other schools and time periods prior to the period under review.
- The limited number of graduates responding to the survey from unfunded institutions and universities means that strong comparisons are not possible (i.e., results are not statistically representative). The relatively low number of graduates responding from unfunded (i.e., unsuccessful applicants for NATCP funding) institutions is attributable to the low number of unfunded institutions participating in the survey as well as the small size of many unfunded institutions, and the ‘newness’ of many unfunded institutions, both implying smaller numbers of graduates.
- The small number of graduates who are Aboriginal or visible minority or foreign students means that analysis based on Aboriginal or visible minority status or foreign students is not possible, results based on these variables are not statistically significant.
- Graduates from each of the three types of institutions are not necessarily comparable. Universities are not, according to some interviewees representing universities and NATCP staff, comparable to either funded or unfunded arts training institutions due to the type of training provided, funding sources, management and other characteristics. Similarly, the characteristics of funded and unfunded institutions are inherently different since those who applied for NATCP funding were eligible, but unsuccessful because they received lower scores in the assessment process than funded institutions, and were not prioritized for NATCP funding.

### 3. Program Relevance

In this section, we present evidence from the evaluation pertaining to the continued need for NATCP. Other relevance issues addressed in this chapter include whether the focus of NATCP is consistent with federal government objectives. Finally, the last part of this chapter addresses the extent to which NATCP continues to contribute to the objectives of the Federal government overall and the Department of Canadian Heritage.

#### 3.1 Need for Federal Involvement

To determine if NATCP is still relevant, it is important to assess whether there continues to be a need, and a demand, for national high-calibre training programs in the arts. Specifically, does there continue to be a need to provide support for the operation of national arts training institutions?

Prior to the creation of NATCP, the Federal government lacked a comprehensive policy framework and support for high-calibre arts training organizations. There was little coordination among the key federal players such as Human Resources Development Canada (HRDC), the Canada Council for the Arts (the Council), and the Department of Canadian Heritage. This lack of coordination resulted in inconsistent development of programs and grants and contributions sometimes being made “by exception, under-funding, and frequent recourse to ad hoc emergency financing and indecision about where federal responsibility lies”.<sup>13</sup>

In December 1991, a Task Force on Professional Training for the Cultural Sector in Canada delivered a seminal report to the Ministers of Communications and Employment and Immigration.<sup>14</sup> The report identified pressing needs in professional training for the arts, and emphasized the urgent need to establish a coherent policy of support for the arts and to increase financial support for the cultural sector. The report indicated that these needs stemmed from the fact that support at the time from major federal government programs to both individuals and institutions was uncertain with no guarantee of continuity. In particular, the report highlighted the important role of high-calibre arts training institutions:

Independent specialized professional institutions play a key role in the arts. Being close to the field, they use the talents of practitioners, help create artistic movement and, by their development of high standards at the national and international levels, are indispensable to the advancement of certain artistic disciplines.<sup>15</sup>

Given the important role of high-calibre arts institutions, the report recommended that the federal government “create a responsibility Centre... to evaluate, recognize and fund independent

---

<sup>13</sup> Cultural Human Resources Council, *Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations*. A submission to the Government of Canada. September 1996.

<sup>14</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>15</sup> *Ibid.*, p. 26.

specialized professional arts training institutions of high quality that demonstrate need for such support.”<sup>16</sup>

By the middle 1990s, the federal government had identified culture as a national priority and an important mechanism for maintaining cultural sovereignty and identity. The 1996 Cultural Human Resources Council (CHRC) study, *Federal Funding of Nationally Essential Professional Cultural Training Institutions/Organizations*, explained that a strong home market for cultural products requires adequate opportunities for the creation, production, and dissemination of Canadian art and cultural products and, as a precondition for creation and production, opportunities for Canadian artists to develop their skills and expertise to the highest possible level.

Due to funding shortfalls in the late 1980s and into the mid-1990s, the federal government made substantial contributions to some training institutions supported by the Council, including the National Ballet School (NBS), National Theatre School (NTS), and the National Circus School (NCS). In March 1995, as a result of a program review, the Council withdrew from funding pre-professional training organizations. This was compounded by the fact that in 1996, the federal government announced that it would withdraw from labour market training. This resulted in all previously funded organizations having their funding cut by 50 per cent in 1996-97 and federal funding being completely phased out in 1997-98 (with only temporary funding being provided to the NBS, NTS and NCS by PCH). In response, PCH, HRDC, the Council and the CHRC developed a policy on the importance of training institutions for national cultural development, leading to the introduction of NATCP in April 1997.

Cultural activities represent a significant, growing sector of Canada’s economy with a labour force of over 700,000 Canadians in 2002 (approximately 4 per cent of the Canadian labour force); therefore, the availability of a highly skilled labour force of creators and technicians represents a key challenge. GDP from cultural activities amounted to more than \$39.7 billion in 2002, an increase of 33 per cent since 1996. Employment in the cultural sector increased by 160 per cent between 1971 and 2001 while the entire labour market increased by 81 per cent over the same period.<sup>17</sup> Ensuring the continued availability of a highly skilled labour force of creators and technicians is anticipated to be a critical challenge for Canada’s cultural sector in the coming years.<sup>18</sup>

Aboriginal and culturally diverse populations relative to other Canadian populations are increasing; thereby, creating a need for artistic and cultural output to reflect Canada’s evolving cultural heritage. For example, the proportion of the Canadian population born outside of Canada increased from 16.1 per cent in 1991 to 18.4 per cent in 2001.<sup>19</sup> In 2001, just over 1.3 million people reported having at least some Aboriginal ancestry, representing 4.4 per cent of the total population; an increase from 3.8 per cent of the total population in 1996.<sup>20</sup>

---

<sup>16</sup> Ibid., p. 65.

<sup>17</sup> *Préparer la voie*. Mémoire pré budgétaire de la Conférence canadienne des arts pour 2005.

<sup>18</sup> *Strategic Plan 2005-06 to 2007-08*, Cultural Affairs Sector, Canadian Heritage, May 31, 2005, p. 13.

<sup>19</sup> Proportion of Foreign-Born Population, Statistics Canada, [www40.statcan.ca/101/cst01/demo46a.htm](http://www40.statcan.ca/101/cst01/demo46a.htm)

<sup>20</sup> <http://www12.statcan.ca/english/census01/Products/Analytic/companion/abor/canada.cfm#1>

There is a clear consensus among those interviewed for this evaluation of a need for continued involvement of the federal government in funding arts training institutions. Most interviewees representing funded institutions indicated that NATCP funding has improved their financial situation by providing more stability; with many further commenting that the impact would be greater yet if NATCP support was more substantial and/or tied to longer-term funding. The reasons provided by interviewees for continued federal involvement include:

- Need for funding at the national level and common standards of excellence, something which these interviewees feel can only be accomplished through direct federal support;
- Equalize funding across regions/provinces, i.e. federal funding is seen as compensating to some extent for the uneven levels of provincial support for arts training; and
- Only the federal government has the resources available to provide funding at the national level.

Interviewees from Aboriginal institutions further noted that there is a need for the federal government to continue its involvement given the historic lack of development in Aboriginal arts and culture. In fact, the formative evaluation of the NATCP, conducted in 2002, noted a lack of capacity and development of culturally diverse and Aboriginal art forms.

## 3.2 Roles of Partners/Stakeholders

In this section, we describe the role of the various partners involved in funding arts training in Canada. We also assess whether the role(s) of the federal government could be transferred to other partners.

### 3.2.1 Provincial Governments

The role of provincial governments is perceived by those interviewed as important; however, the level of funding varies substantially across provinces. The provinces of Ontario, British Columbia and Quebec have the most developed funding programs for arts training. Although there is little consensus among interviewees on the significance of the provincial role, they recognize that the role is highly dependant on provincial resources and priorities. Some of those interviewed, largely represented by heads of training institutions, feel there is a need for increased coordination between the provinces and the federal government in arts training. However, no suggestions for mechanisms through which this coordination should take place were made.

The **Ontario Arts Council (OAC)** is the province's main funding body for professional arts activity. The OAC provides some funding for training and professional development organizations and the eligibility criteria for this funding are similar to those of NATCP. OAC provides some operating funding to organizations through three granting programs that provide support to training and professional development organizations focused on multi-organizations, dance organizations and theatre organizations. Some of the organizations that receive OAC

funding also receive NATCP funding, including: Ballet Creole, Canadian Opera Company, Collective of Black Artists, Dancer Transition Resource Centre, and the National Ballet School. Total funding provided to arts organizations in 2005 by OAC for all programming was approximately \$29M<sup>21</sup>. In 2004-05 the OAC made significant increases in the amount of funding to a number of arts organizations that it considers “vital to the specific arts sector and the arts community as a whole”.

The OAC has a specific program directed towards Aboriginal arts but no program focused explicitly on culturally diverse arts; however, funding is provided to culturally diverse organizations through the regular funding stream.

In Quebec, the **Ministère de la Culture et Communications** and the **Société de développement des entreprises culturelles (SODEC)** work together to support a network of professional arts training centres, however funding to professional arts training is largely in the context of education. Operational funding is provided to some organizations that are also supported by NATCP such as l'École supérieure de ballet contemporain, the National Circus School, the National Theatre School of Canada, and L'École nationale de l'humour. Other sources of funding for arts and culture in Quebec include the **Conseil des arts et des lettres du Québec** and the **Conseil de la culture des régions de Québec et de Chaudière-Appalaches**; however, these do not provide direct funding for arts training. Neither of these two funding sources nor SODEC provide funding specifically for culturally diverse or Aboriginal arts training institutions.

The **Conseil des arts et des lettres du Québec** is a provincial government organization, under the jurisdiction of the Ministère de la Culture et Communications, that is committed to the expansion and dissemination of the arts. The Conseil's mission is to support the development of professional artists, but also to foster artistic creation, experimentation and production in all the regions of the province. While the Conseil provides some funding to support professional arts training, such as funding for the National Theatre School of Canada, most of its funding is directed at supporting research and creation in arts and funding to further develop the careers of formally trained arts professionals.

The **British Columbia Arts Council (BCAC)** was established to provide support for arts and culture. The BCAC provides funding for arts training through a suite of programs called Art Training Resources, which support both individuals and organizations. The programs include: Operating Assistance for arts and cultural service organizations, and arts training organizations; Project Assistance for community arts development, music commissioning awards, and training resources; and Art Awards for Individuals for professional development assistance.

The Operating Assistance Program for arts training organizations is similar to NATCP and funds non-profit training institutions, including some national level training institutions such as the National Ballet School, the National Theatre School, and the National Youth Orchestra of Canada. The program provides funding to non-profit schools, institutions, and organizations that deliver arts training in the musical, theatrical, dance, literary, visual, or media arts, with a priority on training at the professional and pre-professional levels.<sup>22</sup> The funding is intended to support

---

<sup>21</sup> OAC Annual Report 2004-05, Ontario Arts Council, p.85.

<sup>22</sup> [http://www.bcartsCouncil.ca/programs/prgram.php?active\\_page=787&p=1](http://www.bcartsCouncil.ca/programs/prgram.php?active_page=787&p=1).

established arts training organizations to provide annual training services to their members. The eligibility criteria for this program are very similar to those of NATCP. Also, applicants undergo an adjudication process with similar criteria such as artistic excellence, service to the community, administrative capacity and governance. There is no specific funding program for culturally diverse or Aboriginal arts organizations.

The program is currently undergoing an internal review intended to ensure that funded organizations are providing a level of training to students that will allow them to pursue a professional career in the arts.

### **3.2.2 Universities/Colleges**

Universities and colleges are seen by a majority of interviewees who felt able to respond (including heads of arts training institutions, NATCP program managers, and arts observers) as providing arts education as opposed to arts training. Here, respondents explain that the focus of arts training at colleges and universities is largely academic whereas arts training institutions, such as those funded by NATCP, take a conservatory approach to training focused on the practical and technical aspects of the art form.

A few interviewees representing funded institutions believe that colleges and universities are less selective in admitting students than professional arts training institutions. The issue of student selection is addressed in Chapter 4. We note here that it is difficult to objectively and consistently assess the validity of this perception because universities and colleges tend not to make their acceptance rates for each program publicly available. Further, comparisons to NATCP-funded institutions overall would not, in the view of the evaluators, be appropriate given that many of the NATCP-funded institutions are smaller, less well-established and thus less well-known.

### **3.2.3 Private Sector**

There was consensus among those who were able to respond that the primary role of the private sector in arts training is the provision of funding. A few funded institutions, mostly the larger, more established institutions, indicated that private sector funding is an important source of funding to their institution. Two NATCP managers noted that private sector support varies by institution, with the strength of the institution's Board of Directors and its location directly influencing the institution's fundraising activities. One head of a NATCP-funded institution stated that the institution has become "world class" as a result of receiving funding from corporations, foundations and individuals. A few interviewees from NATCP-funded institutions indicated that private sector funding consists of support for scholarships, bursaries or endowments.

Despite the reported success of some NATCP-funded institutions in securing private sector funding, a few interviewees representing Aboriginal and culturally diverse organizations identified difficulties in engaging the private sector in arts training, these interviewees noted that performances are better able to attract private sector support. This challenge was echoed by a few interviewees representing mainstream funded and unfunded institutions. One interviewee from

an Aboriginal institution noted challenges in securing private sector support because of the institution's remote location, a challenge that tends to be more specific to Aboriginal organizations.

Of the financial files reviewed for a sample of 18 NATCP-funded institutions, the level of private sector funding ranged from zero to 12.4 per cent for the period 2002-03 to 2005-06. Seven of the 18 institutions had no private sector funding, while two had over ten per cent of their funding coming from the private sector. However, all but two institutions reported sources of funding from fundraising, which may include corporate/private sector funders, ranging from 0.4 per cent to 19.7 per cent.

### **3.2.4 Non-Profit Organizations**

Interviewees who responded to this question see non-profit organizations as either delivering arts training (i.e., training institutions) or providing support to high-calibre arts training institutions, such as foundations that provide financial support. The most frequently mentioned non-profit sector organization was the Canada Council for the Arts.<sup>23</sup> In addition to PCH, the Council is the other major national organization responsible for funding arts training. Whereas NATCP provides support for non-profit organizations that provide arts training that will lead to a professional career, the Council's funding for training and professional development supports individual artists who have already completed their professional training and are considered professional artists. The Council has programs specifically targeting Aboriginal artists, but no explicit programs or funding sources for culturally diverse artists, other than support to culturally diverse organizations through the *Capacity Building Program for Culturally Diverse Arts Organizations*.

Interviewees representing funded organizations report that the non-profit sector plays an important role in high-calibre arts training. A few interviewees feel that it should be the role of non-profit organizations to provide the high-calibre training not provided by provincially-funded organizations (i.e., colleges and universities).

### **3.2.5 Federal Roles That Could Be Transferred**

Interviewees were asked their views on whether overlap or duplication exists between the role of the federal government and other players in the field of arts training. The majority of respondents do not see overlap or duplication between the role of the federal government and that of other players. This is supported by findings from the document review which indicate that the Program has taken steps to prevent overlap with other types of support for high-calibre arts training. A report<sup>24</sup> funded by the Program concluded that the eligibility criteria of the granting of a degree or diploma is a "reasonable" indicator of an educational activity's being part of a province's postsecondary system and prevents duplication between the Program and federal government

---

<sup>23</sup> Although identified by interviewees as a non-profit organization, the Canada Council for the Arts is an arm's-length national agency created by an Act of Parliament in 1957 that reports to Parliament through the Minister of Canadian Heritage.

<sup>24</sup> Preliminary Draft, Report on Postsecondary Education Financing and the National Arts Training Contribution Program. A Report Prepared by Mendelson Associates Inc. on Behalf of the Department Of Canadian Heritage, Arts Development and Programs Branch, August 2001, p. 17.

transfers to provinces for post-secondary education. Further, eligibility criteria require funded organizations to receive at least 30 per cent of costs related to training work from sources other than the Program (e.g., tuition, fundraising or other levels of government) and provide information on all other projected or existing federal support for training activities. In addition, a PCH manager notes that there is a stacking limit whereby organizations can receive up to 90 per cent of their funding from governments.

A few interviewees see some overlap, however this overlap is not viewed as problematic since other sources of funding could not realistically fully replace NATCP funding to training institutions. As one interviewee from a funded institution noted, “overlap is essential” because one player would be unable to sustain the system of arts training.

Given that there is no consistent approach to funding arts training across provinces, there is little evidence of overlap or duplication. Only a small number of training institutions receive training-specific funding from the provinces and in most cases this funding is not on-going, operational funding that is sufficient to allow training institutions to operate. Provincial funding thus complements rather than duplicates NATCP funding to training institutions. There is consensus among those interviewed that the role of the federal government could not realistically be transferred to other partners. The key reason provided by PCH managers, some provincial representatives and representatives from unfunded institutions is that other players have little interest in taking over the role of the federal government and none of the other players has sufficient funding available to meet the needs of high-calibre training institutions.

### **3.3 Training Needs and Gaps**

This section addresses the extent to which the Program’s objectives and expected outcomes align with the current and emerging training needs in the arts sector.

Graduates surveyed and stakeholders interviewed were asked to identify the current and emerging training needs. Overall, the needs identified by graduates differed from those identified by interviewees with needs identified by graduates being more personal in nature, the needs most often cited by the 66 per cent of graduates who responded to this question include<sup>25</sup>:

- Specialized training in techniques (n=69, 8 per cent);
- Access to high-calibre training programs/teachers (n=65, 7.5 per cent);
- Career development for the business side of an arts career (n=61, 6.1 per cent);
- Hands-on practical training (n=45, 5 per cent); and
- Training in a variety of artistic disciplines/diversity (n=41, 5 per cent).

The majority of graduates, 55 per cent, believe that Canadian professional arts training schools have the capacity to address the emerging needs of their artistic discipline. Notably, graduates of

---

<sup>25</sup> Respondents were permitted more than one response to this question, up to a maximum of three responses.

NATCP-funded schools are more apt than other respondents to have confidence in the capacity of Canadian arts training schools to address the emerging needs of the industry.

Some of the high-calibre training needs identified by interviewees are focused on systemic needs rather than the individual needs of artists. The most frequently mentioned needs include:

- Training prior to entering arts institutions, i.e., preparation;
- Preparation for workforce/increased employability;
- Exposure/education in new technologies, ideas and trends in the arts;
- Financial means to pursue arts training – more assistance to students; and
- Need for improved capacity in arts administration, particularly among culturally diverse and Aboriginal arts training institutions.

The 45 per cent of graduates who expressed less confidence in the capacity of Canadian arts training schools were further asked to describe the most important gaps in high-calibre arts training in their discipline.<sup>26</sup> The most frequently cited gap is lack of funding (n=16, 15 per cent) followed by lack of career management training (n=9, 8 per cent), lack of qualified teachers (n=9, 8 per cent) and lack of sufficient national or international exposure (n=6, 6 per cent). Similar gaps were identified by interviewees who cited regional gaps, inadequate funding to institutions, inadequate funding to students, inadequate pre-professional training, inadequate supply of administrators, lack of information sharing among institutions, and the limited range of styles and cultural traditions supported by NATCP.

The views of interviewees were mixed with respect to NATCP's capacity to respond to the needs and gaps identified, with most believing that NATCP has responded to most needs. A minority of interviewees representing funded institutions noted that NATCP cannot be expected to respond fully to the high-calibre training needs identified because funding is spread too thinly and lacks focus on high-calibre schools. The views of these interviewees imply that funding is being shared among a growing number of institutions and that some of the institutions supported are not high-calibre. In fact, the amount of funding available to NATCP has grown steadily along with the number of funded institutions, and despite the removal of two eligibility criteria, all NATCP funded institutions undergo the same assessment process.

The need for more of a focus on the transition from training to careers was identified by both graduates and interviewees. This finding is supported by evidence from the literature reviews. A Cultural Human Resources Sector Council study, *Building on Success: A Human Resources Development Strategy for the Cultural Sector – 2004* noted a need for more of a focus on the transition of youth into the workforce. As explained by one PCH manager, recent graduates often have difficulty breaking into a professional career because they lack work experience and are competing against established professionals. This points to a need for apprenticeship training. However, it should be noted that NATCP is only one of many federal programs directed at the arts sector along with a number of provincial programs. As such, many of the gaps and needs

---

<sup>26</sup> Respondents were permitted more than one response to this question, up to a maximum of three responses.

identified are not within the current scope and objectives of NATCP but rather within the purview of other federal and provincial programs, including some PCH programs. For example, the transition from school to work falls within the mandate of human resource development programs at the federal and provincial levels.

### 3.4 Consistency of NATCP with Government Objectives

In this section we assess the extent to which NATCP continues to be consistent with the objectives and priorities of PCH and the federal government. The objectives and intended outcomes of the Program are outlined in Chapter 1 of this report.

The Program objectives and delivery align with the focus of the Arts Policy Branch on excellence and diversity in creativity and sustaining the arts sector. Through the funding of high-calibre arts training institutions, the Program supports the Branch's mission to support professional, non-profit organizations with a focus on excellence and diversity in creativity; connecting people and the arts; and sustaining the arts sector. The assessment process implemented by NATCP is focused on identifying high-calibre training as well as the excellence and diversity of funded institutions. This focus, in turn, supports the mission of the Cultural Affairs Sector to "support the creation of and access to diverse cultural expression." The PCH Departmental Strategic Outcome that links to the Cultural Affairs Sector is, "Canadians express and share their **diverse** cultural experiences with each other and the world." The increased focus on diversity since 2001-02 has resulted in a better alignment of the Program with the diversity aspects of PCH's overall mandate. There is agreement among those interviewed and who were able to respond that NATCP links to PCH objectives. Some interviewees noted that the expansion to fund more culturally diverse and Aboriginal institutions has improved the alignment of the Program with PCH objectives.

The 2006 Speech from the Throne makes two references to Canadian art and artists, which indicates that art plays an important role within democratic society and that arts in Canada are leading edge.<sup>27</sup> Beyond these references to the role of art and artists, the current federal government has not yet articulated a formal policy regarding arts and culture. However, NATCP was a central program under *Tomorrow Starts Today*, a key federal government policy document for the arts, and, as such, aligned with federal objectives through much of the period under review. However, the opinions of interviewees who were asked about the consistency of NATCP with the current federal government's objectives were split. Some feel that NATCP is entirely consistent with government objectives while others disagree, noting that arts and culture are not obvious priorities for the federal government as illustrated by what they feel is a lack of adequate funding to the arts.

---

<sup>27</sup> The references in the Speech from the Throne are the following: "...Canadian artists from all disciplines have confirmed to me just how important creative expression is to the health of a democratic society"; and "[a] country once perceived to be at the edge of the world is now at the leading edge of science, business, the arts and sports." (Speech from the Throne: Turning a New Leaf, 39<sup>th</sup> Parliament, April 4, 2006, Online at: [http://www.sft-ddt.gc.ca/sft-ddt\\_e.pdf](http://www.sft-ddt.gc.ca/sft-ddt_e.pdf)).

### 3.5 Conclusions

The evidence suggests that many of the issues and needs that gave rise to NATCP continue to exist. While the Program has addressed the precarious financial situation faced by high-calibre art training schools prior to its inception, the Program continues to provide an important source of stable funding for these institutions. The available evidence indicates a continued need for the stabilizing support provided by the Program to ensure consistent funding is available to high-calibre arts training institutions across Canada to enable talented Canadians to access high-quality arts training.

There is no evidence of duplication between the role of NATCP and that of other partners in arts training in Canada. The evidence suggests that the roles are complementary and all partners contribute in varying degrees to the overall arts training system at various levels (pre-professional and professional). The evidence further suggests that the level of funding at the provincial level varies significantly, with some provinces providing little in terms of funding for arts training while others have well developed programs with funding available to both arts organizations and individual artists. This indicates a need for national level support for arts training. Further, there is some indication that institutions in smaller, more remote regions may experience greater challenges in obtaining the necessary operational funding which supports the need for a national funding envelope for arts training to encourage and enable the development of artists in all regions.

There is evidence that NATCP is meeting many, but not all, identified high-calibre training needs. The identified needs and gaps reflect a perceived need for a significant expansion in the scope of NATCP to include professional training, as well as workforce preparation or apprenticeship programs, financial assistance to students, and more funding to more Aboriginal and culturally diverse organizations. Many of these needs fall within the mandate of PCH but not necessarily of NATCP alone.

NATCP has consistently increased the number of institutions supported over the period of review, largely to support the objective of increasing the diversity of funded institutions. This has led some to question the merit of some of the institutions supported as well as the ability of NATCP to continue to increase the number of institutions funded. With respect to merit (i.e., high-calibre), given that all institutions undergo the same assessment criteria, it must be assumed that all meet the minimum established criteria within the evaluation grid. With respect to continuing to provide funding to additional institutions, the related issues of capacity and long-term viability of newly funded institutions must be examined. This is particularly true of Aboriginal and culturally diverse training institutions, which are in most cases those which have most recently begun to receive NATCP funding. The federal and provincial governments have supported the more established training institutions for as long as 50 years in some cases and so these institutions have had the opportunity to develop the infrastructure and capacity necessary for long-term survival. In general, the same cannot be said of Aboriginal and culturally diverse institutions that lack capacity.

The evidence suggests that the objectives and intended outcomes of NATCP continue to be consistent with the goals of PCH and that the Program is consistent with the Department's

objectives and mandate. Cultural and arts policy have yet to be clearly articulated by the current federal government so it cannot be assessed whether the NATCP and federal objectives on the arts align presently. However, the Program did align with federal objectives through much of the period under review.

## 4. Success and Impacts

This chapter addresses the success and impacts of NATCP, including increased financial stability of training institutions, diversity, and the success and satisfaction of graduates. The unintended impacts have been addressed in the relevant sections of this chapter as well as the previous chapter.

### 4.1 Resource Stability

One of the objectives of the Program is to improve the financial stability of high-calibre arts training institutions in Canada. Prior to NATCP, a small number of training institutions received funding from the Canada Council. However, as noted in Chapter 3, the financial situation of many high-calibre arts training institutions became precarious in the mid-1990s.

#### 4.1.1 Financial Situation

Overall, interview findings indicate that arts training institutions that receive NATCP funding depend on it for their financial stability and viability. These findings are supported by evidence from the financial file review which found that for a majority of the institutions reviewed (70 per cent, or 14 out of 20 institutions) Program funding represents 30 per cent or more of the institution's revenue. Institutions that have been unsuccessful in their applications for NATCP funding tend to be in survival mode, whereas institutions that have not applied for funding are typically based out of universities and therefore benefit from provincial funding sources.

Almost all heads of *funded* institutions interviewed noted that they depend on NATCP funding. The majority indicated that without NATCP funding their programs would be substantially diminished and a few stated that their programs would be forced to shut down without Program funding. Only a few heads of *unfunded* institutions interviewed addressed this issue directly. However, those that did used such terms as "critical" and indicated survival rather than growth was the current priority. Indirectly it can be inferred that unfunded institutions tend to be in relatively precarious financial situations.

The importance of NATCP funding was further underscored by representatives of professional arts associations and academics interviewed, who indicated that NATCP funding is critical to the survival of funded institutions which are in many cases dependent on NATCP. Some of these interviewees questioned whether NATCP is even sufficient to ensure that funded institutions are able to respond to the training needs, however many noted needs that are beyond the scope or mandate of NATCP. Furthermore, all provincial program representatives indicated that NATCP is critical to the financial stability of arts training institutions, with the majority saying that without NATCP many high-calibre institutions could not exist.

Most heads of university arts programs indicated their present financial situation was adequate to sustain their programs, a few indicated that resources were inadequate. However, it should be noted that almost all of these programs are university programs and so receive provincial support, generally operating in a different environment than institutions funded by NATCP. These institutions are not able to apply to NATCP for support because they grant degrees and are funded through the provinces as post-secondary institutions.

Findings from the review of files indicate that the extent to which funded institutions rely on NATCP funding varies significantly; however, for a majority of the files reviewed Program funding represents 30 per cent or more of institutions' revenues. On average, NATCP funding accounts for just over 40 per cent of total revenue for the financial files reviewed. Specifically, out of 18 financial files for 18 institutions (total of 20 contribution agreements reviewed, NATCP funding represents less than 30 per cent of total revenue for six (or 30 per cent of the 18 institutions); NATCP funding represents between 30 to 50 per cent of total revenue for nine (or 45 per cent); and represents 50 per cent or more of total revenues for five (or 25 per cent). The extent to which institutions rely on Program funding varies slightly with the size of the institution. The proportion of NATCP funding on average by the size of the institution is the following: for institutions with revenues less than \$200,000 Program funding is just under 37 per cent; approximately 45 per cent for institutions with revenues between \$200,000 and \$1M; and approximately 38 per cent for organizations with revenues greater than \$1M. In terms of the type of arts training for institutions reviewed, Aboriginal and Culturally Diverse institutions are more dependent on Program funding than European-based arts organizations. The proportion of NATCP funding by type of arts training is as follows: European-based (36 per cent); Aboriginal (50 per cent); and Culturally Diverse (54 per cent). On average for the institutions reviewed, NATCP funding represents a significant source of revenue irrespective of the size or type of arts training of the institution.

#### **4.1.2 Additional Sources of Funding**

The Eligibility Criteria for NATCP funding indicates that applicants must demonstrate that the institution receives a minimum of 30 per cent support from sources other than NATCP. While the previous section underscored that funded institutions rely heavily upon NATCP for their financial stability, a review of files indicates that institutions do indeed have a diverse array of funding sources.

Findings from the review of financial files demonstrate that, in general, the major sources of funding for NATCP-funded training institutions are: NATCP (40 per cent of total revenue on average), tuition/student fees (20 per cent), and self-generated revenue (13 per cent). However, it should be noted that the range of revenue from tuition/student fees and self-generated revenue streams varies widely ranging from less than one per cent to more than 70 per cent for tuition and more than 40 per cent for self-generated funds. The sources of revenue accounting for the least overall revenue are municipal government and the private sector, which represent approximately one and two per cent of total revenue, respectively.

These data demonstrate a wide diversity of sources of revenue that funding institutions utilize. It is also noteworthy that although NATCP funding can account for up to 70 per cent of total

revenue, on average NATCP funding represented approximately 40 per cent of revenue total in these institutions. A table summarizing results of the review of financial files for 2002-03 to 2005-06 may be found in Appendix G of this report. Interview results indicate that all institutions (funded and unfunded) draw on multiple sources of funding to support their training. Also of note, non-NATCP funded institutions, including universities, tend to rely on student tuition fees to a much greater extent than NATCP-funded institutions.

Consistent with the information obtained through file review, heads of funded institutions interviewed stated their institutions have multiple sources of funding in addition to NATCP indicating at least some success in diversifying funding sources. In terms of alternate funding sources: a majority indicate receiving provincial government support; a minority indicated funding through fundraising, self-generated revenue, student fees, corporate support, and municipal governments; and a few indicated support through other federal government sources, foundations, academic institutions, and Aboriginal organizations.

Almost all funded institutions indicated that receiving NATCP recognition and approval helped them leverage or raise funds, noting it provides a “seal of approval” and additional credibility. This view was supported by the academic interviewed as well as a PCH manager. A few institutions also noted that with NATCP support they were able to hire administrative staff to assist in fundraising. Only a few institutions stated that they didn’t know whether NATCP was having an impact in this area, with one explicitly saying it is still too early to comment.

Both arts association representatives interviewed confirmed that institutions are diversifying their funding sources and that NATCP support and national recognition helps with this. All PCH managers interviewed indicated that institutions have been successful to different extents in diversifying their funding sources. In their experience, the extent of diversification often depends on the capacity of the institution.

Heads of unfunded institutions indicated they also obtain funding from multiple sources. A minority indicated government support, a majority from donations/sponsorships, and most from student fees. A minority of unfunded institutions indicated they still had much more to do in terms of funding diversification, or that they had undertaken minimal diversification to date.

Heads of university arts training programs likewise indicated multiple sources of funding. All indicated government support, typically at the provincial level, most student fees, and a majority donations/endowments. These sources of funding are typical for university programs.

### **4.1.3 Adequacy of Resources**

Interviewees were asked about the adequacy of resources available given the curriculum offered and the training needs of students. Specific probes were made with respect to student selectivity, ability to respond to changing demographics and increase program length.

With the exception of university representatives, most interviewees identified a lack of sufficient human and financial resources to satisfy curriculum goals. A majority of institutions in all groups

indicated becoming more selective in students in recent years and responding to changing demographics.

Representatives of most funded institutions interviewed stated that they do not have adequate financial and human resources to provide the full curriculum they want to offer and satisfy the training needs of their students. A few institutions indicated that current resources are adequate, but they will require more resources in the near future. Most interviewees representing funded institutions indicated that NATCP funding has improved their financial situation by providing more stability; with many further commenting that the impact would be greater yet if NATCP support was more substantial and/or tied to longer-term funding. A few interviewees also stated that they did not know what impact NATCP had on their financial stability or that there was no change. Here, the explanation for no or questionable impact related to the relatively low value of NATCP support to the program budget, and that year-to-year NATCP funding means NATCP cannot be counted on as a stable source of funding.

A slight majority of interviewees indicated that NATCP funding allowed them to be more selective in students since their reliance on tuition fees declined and/or they had greater resources available for auditioning. A minority of interviewees stated that NATCP funding did not change their selection process or criteria, which were already strictly talent-based.

The majority of interviewees indicated that by using NATCP funds they have been able to increase their outreach/training to different groups to better reflect changing demographics. However, based on supporting examples provided, it is clear that different elements of demography were being targeted by different institutions including: region, ethnicity, race, socio-economic status, age, and language. Similarly the minority of interviewees who indicated that NATCP supported pre-existing efforts to reflect changing demographics provided examples with the same range of demographic variables. Only a few interviewees indicated that they did not know whether NATCP helped or not in this regard.

A minority of interviewees indicated that NATCP funding allowed them to increase the length of their programs. A slightly larger minority of interviewees expressed that they have not lengthened their program as a result of NATCP funding. However, this includes a few that indicated that programs are currently the desirable length and they do not wish to lengthen the program. Another few interviewees indicated that as a result of NATCP funding they have increased the breadth of their program, while maintaining the length. One interviewee indicated that as a result of NATCP funding they were able to offer an alternate, more intense program requiring less time.

Both an academic and professional association representative interviewed agree that NATCP has made an important contribution and has facilitated a more rigorous selection process. All provincial arts program representatives interviewed indicated that NATCP is critical to the financial and human resources of arts training institutions. All provincial representatives indicated that in their view NATCP funding likely increases student selectivity.

All PCH managers interviewed indicated that NATCP has significantly contributed to a great extent to the financial and human resource stability of arts training institutions. Three out of four

indicated that this has improved the student selection process, has allowed institutions to respond to changing demographics, and increased the length of training (while the third respondent did not know enough to comment).

A majority of the heads of unfunded institutions described their resources as being inadequate with characteristic descriptions including being “perpetually strapped for funds” and “additional funds would help considerably”. A majority of unfunded institutions indicated that their institutions have become more selective in student acceptance in recent years as they have become more widely known and recognized, leading to more applications and greater opportunities to select based on skill to a greater extent than previously possible. However, a minority have not increased their selectivity, with a few expressing no desire to change their procedures and a few others indicating they would like to increase their selectivity. Furthermore, a majority indicated that their institutions have responded to changing demographics in recent years with the remaining minority saying no change was necessary as reaching out was already a focus. Finally, a majority of unfunded institutions indicated that no increase in program length had occurred.

Most heads of university programs indicated their present financial situation was adequate to sustain their programs; it should be noted that these institutions are funded as education institutions by provincial governments. A majority indicated greater student selectivity in recent years the remaining minority indicated that they are very selective at present and did not indicate whether this had changed. A majority of university representatives indicated no active response to changing demographics, however, the demographics of the students has often evolved or changed to better reflect the population at large. One school has introduced new classes with the intention of attracting a larger number of culturally diverse students. A majority indicated an increase in program length, while a few indicated no change. In comparison to funded institutions, the interview findings appear to indicate that some university programs have enhanced student selectivity and increased program length yet have not taken steps to respond to changing demographics. As with funded institutions, other university programs do not see a need to change the current selection process or program length.

A minority of institution heads report that an unintended impact of receiving funding was improved staff and student morale, leading to stronger competition amongst applicants and subsequently leading to more highly qualified students and graduates and greater institutional recognition.

#### **4.1.4 Number and Ratio of Students Accepted**

The review of Program survey data indicates that the total ratio of number of applications to available places varies widely across the funded institutions. In 2002-03 and 2004-05 the overall ratio was 2.4 applications for every student accepted, this dipped in 2003-04 to 1.4 applications. While some institutions have extremely large ratio of applications to available places (e.g., Stratford Shakespearean Festival of Canada, Canadian Opera Company, National Theatre School of Canada), other institutions have fewer applications than places available (e.g., The Centre for Indigenous Theatre, Korean Dance Studies Society of Canada Inc.). These differences may owe to the nature of the program, capacity of the institution or popularity of the art form. For

example, the ratio of applications varies significantly according to art form with the ratio ranging from 1.0 for non-European art forms and 2.0 for Aboriginal art forms to 5.8 for European art forms (excluding Banff) in 2004-05. This difference in the application to place ratio appears to indicate that there is less demand for arts training in culturally diverse and Aboriginal arts.

## **4.2 Diverse, Nationally Significant Training**

### **4.2.1 Faculty Qualifications**

Interviewees representing arts training institutions were asked to describe the qualifications of their faculty, and their ability to attract and retain highly qualified and internationally recognized instructors. The majority of the key informant interviewees in both funded and unfunded art training institutions indicated that their current staff members are highly qualified, with only a few respondents indicating that staff qualifications may need improvement in some of their program areas. Also, the majority of the institutions (both funded and unfunded) consider faculty members to be 'highly qualified' if they meet both minimum acceptable academic qualifications and some combination of experience, talent, and skills, while a few place less emphasis on academic accomplishments and most on experience, talent, and skills and their success in their chosen artistic field.

With respect to their institutions' ability to attract and retain highly qualified and internationally recognized teachers, a few of the interviewees reported that it is easier to attract and retain highly qualified faculty currently due to their institution becoming better known and more respected in recent years. A number of other reasons were cited by interviewees (from both funded and unfunded institutions) to explain their increased ability to acquire and retain highly qualified teachers including:

- Recognition of their institution by the international community;
- Hiring policies in place requiring higher levels of basic academic qualifications (e.g., Masters or Ph.D. degrees);
- The search for faculty staff that are not only good teachers, but also excellent communicators with people of all ages and diverse backgrounds and cultures; and
- Regular workshops and seminars for instructors/teachers to continuously up-grade their knowledge, skills, and field(s) of expertise (including the use of 'big stars' and high-profile lecturers).

Among interviewees from funded institutions, a majority indicated that NATCP funding was essential to supporting their efforts to acquire and retain the best teachers and professors at their institution. A few also note an increased capacity to offer better salaries and benefits as a direct result of NATCP funding.

The review of Program survey data indicates that staff members at NATCP-funded institutions have received a number of awards over the period 2002-03 to 2004-05. The achievements of staff indicate that they are active within their respective disciplines and recognized for their

contributions to their disciplines by the arts community. While not a direct measure of the quality of training, this measure provides a reliable proxy measure for high-quality training at NATCP-funded institutions. These results are summarized in Appendix H.

#### **4.2.2 National and International Recognition**

Interviewees were asked to indicate the extent of national or international recognition associated with their art institution, and whether any changes have been realized in the school's recognition in recent years. Most funded institution heads interviewed indicated they have substantive national recognition, and the majority of them also indicated significant international recognition. The responses from the unfunded institutions were the reverse, with most of them claiming strong recognition on the world stage and the majority indicating significant recognition nationally.

A minority of the funded interviewees indicated that their institution has undergone many changes in recent years resulting in enhanced national and international recognition. A minority of funded institution heads mentioned NATCP funding as a major factor in helping them achieve a high level of recognition both nationally and internationally. Some of the catalysts cited for increasing recognition include:

- Establishment of partnerships with international schools in the U.S., the United Kingdom, Belgium, Nice, Japan, Cuba, Mexico, Singapore, Australia, China, Poland, Korea, Scandinavia, Asia, South America, Africa, France, India, and the Czech Republic;
- Improving the calibre of teaching staff;
- Student and faculty exchange programs (national and international);
- Web site development for promotion and marketing;
- International assessors evaluating programs;
- Significant evolution over many years/decades; and
- Graduates winning awards, Grammys, Junos, etc.

A majority of the unfunded art institution heads interviewed said the recognition received from others involved in the arts in recent years has increased. Some of the reasons put forward for this are the same as cited by funded institutions and include: establishment of partnerships with schools internationally; improved calibre of teaching staff; student and faculty exchange programs (national and international); web site development for promotion and marketing; participating in A-grade exhibits; and developing funding programs and strategies (e.g., funding from national corporations).

#### **4.2.3 Collaborative Projects**

A minority of both the funded and unfunded institution heads interviewed indicated that they have been actively involved recently with other recognized institutions in a number of local or

national projects. A majority of the interviewees in both funded and unfunded art training institutions identified a variety of recent collaborations with other institutions, including: art exhibits; museum exhibits; music performances; and dance performances/programs. Some representatives of funded institutions also indicated having collaborations in opera/voice performances, theatre performances, and audition tours/hosting; while some representatives of unfunded institutions also identified collaborative efforts on workshops (jointly with universities). A few interviewees from funded art institutions indicated that NATCP funding has been a significant help in enabling them to establish lines of communication and develop collaborative efforts with peers, in particular with international institutions.

A few of the art training institute heads interviewed in both the funded and unfunded groups mentioned that, not only was it beneficial to collaborate with their peers on selected projects, but that it was also extremely important to work with the community in which they are performing.

With respect to changes that have taken place within the institution in recent years to increase collaboration on projects with other recognized institutions, a minority of both the funded and unfunded interviewees indicate having engaged in more proactive approaches for discussions with peers, and student or faculty/staff exchanges with other recognized institutions (national and international). A minority of representatives of funded institutions also indicated that they have engaged in video conferencing (for teaching/training/auditioning), while some unfunded institutions indicated having engaged in major joint fundraising events or grant applications.

## **4.3 Success and Satisfaction of Graduates**

### **4.3.1 Honours, Distinctions and Awards of Graduates**

Based on data collected from the annual survey conducted by NATCP of funded institutions, the ratio of awards to graduates of NATCP-funded institutions between 2002/03 and 2004/05 is approximately 1.7 awards per graduate. However, this ratio varies widely between institutions from a low of 1.0 award per graduate to a high of 3.0 awards per graduate. Results of the Web Survey of Graduates conducted as part of this evaluation of all types of institutions found that 52 per cent of graduates had not received any awards, achievements, or distinctions in the last three years, 21 per cent received one or two awards, and five per cent received three or more awards (18 per cent did not respond to the question).

Graduates of the Banff Centre were more likely than others to receive awards, whereas graduates of unfunded institutions were least likely to receive any awards. This pattern was also evident with respect to grants received by graduates, with Banff Centre graduates more likely to have received grants in the last three years. In the case of grants, graduates from both the NATCP-funded and unfunded institution were more likely to have received grants than graduates of universities. Overall, graduates of funded institutions are more likely to receive honours distinctions and awards than graduates of universities. No conclusions can be drawn in

comparison to unfunded institutions because the number of respondents from unfunded institutions who have received awards or grants is too small to be statistically significant.<sup>28</sup>

### **4.3.2 Leadership Roles Played by Graduates**

In the Web Survey of Graduates, respondents were asked to indicate the extent to which they had played leadership roles as mentors/teachers in the artistic community and in the community at large. In each of these contexts, Banff Centre graduates were more likely than others to play a substantial role. Overall, graduates from all institutions were more likely to play substantial leadership roles as mentors/teachers (46 per cent) than in the artistic community (31 per cent), then to a much lesser extent in the community overall (15 per cent). It should be noted that leadership is a fairly subjective concept that graduates may have interpreted in different ways.

### **4.3.3 Extent to Which Graduates are Working Professionally**

Based on the Program's annual survey of funded institutions, most graduates of NATCP funded institutions (approximately 80 per cent) are working professionally either wholly or partially in the arts. The Web Survey of Graduates showed that graduates of funded institutions are more likely than others to be earning a living wholly by the practice of their art. Graduates from Banff indicated they worked as an artist in Canada an average of 24 weeks in the past year. Respondents from other funded institutions indicated they had worked 22 weeks of the past year as artist in Canada while respondents from unfunded institutions and universities worked 21 and 23 weeks respectively.<sup>29</sup> These findings indicate that graduates from funded institutions are more successful at making the school to professional transition, thereby suggesting that graduates from funded institutions are better prepared to pursue a career as a professional artist.

However, 27 per cent of graduates indicated that their degree/diploma/certificate was not important to their current position (44 per cent indicated importance). This minority of graduates for whom their degree is perceived as unimportant may suggest that other experiences and skills are more important than graduating from their institution. It should be noted that graduates of the Banff Centre were more likely than others to indicate a lack of importance, this could be a result of the fact that Banff Centre programs tend to be of a shorter duration than other programs and directed at more established professionals with already strong educational and professional experience.

Nonetheless, most graduates surveyed indicated a high level of satisfaction with their financial investments (85 per cent) and investments of time (90 per cent) in their programs indicating they were worthwhile.

---

<sup>28</sup> In the case of grants received, four of 20 graduates from unfunded institutions reported having received a grant. With respect to awards, the number of graduates from unfunded institutions who reported having received an award was also four of 20.

<sup>29</sup> It should be noted that the results for graduates from unfunded institutions should be treated with caution since these results are based on 17 respondents from unfunded institutions.

A sample of well-known graduates of NATCP-funded institutions, from the document review and Program management, include:

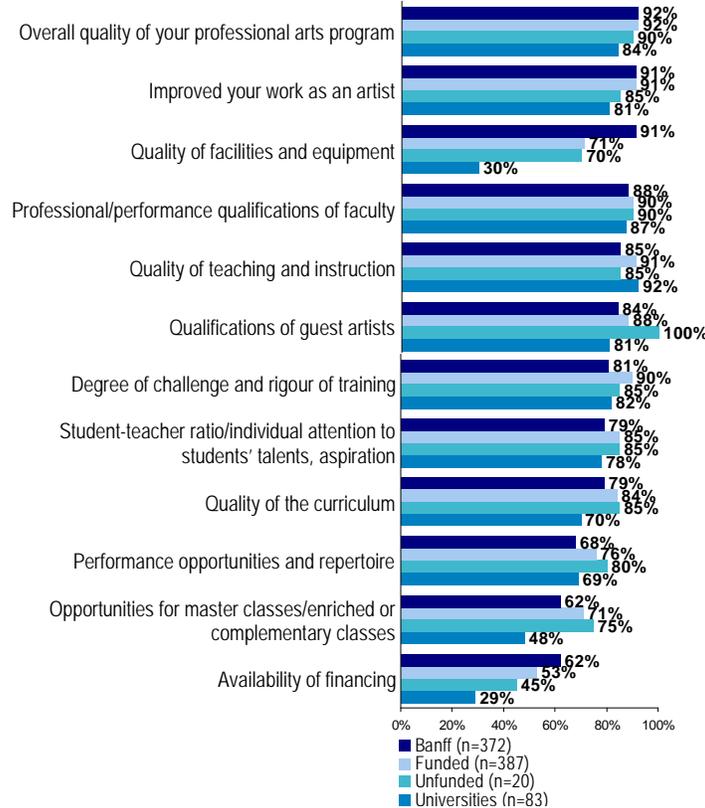
- Canadian Opera Company Ensemble Studio: Ben Heppner (tenor); Frédérique Vézina (soprano);
- Royal Conservatory of Music, Glenn Gould School: Nadia Cole (pianist); Isabel Bayrakdarian (soprano);
- National Theatre School of Canada: Sandra Oh (actor); Colm Feore (actor); Martha Henry (actor)
- Les ateliers de danse moderne de Montréal: Isabelle Poirier (dancer, Compagnie Marie Chouinard);
- National Ballet School: Karen Kain (dancer, Artistic Director, and current Chair of the Canada Council for the Arts); Veronica Tennant (dancer, producer); Rex Harrington (dancer)
- Nrtyakala Indian Classical Dance: Natasha Bakht, Nova Bhattacharya; and
- The Centre for Indigenous Theatre: Billy Merasty (actor), Lucie Idlout (performer).

#### **4.3.4 Satisfaction of Graduates**

Most graduates surveyed (91 per cent) indicated satisfaction with the overall quality of their professional arts program with 87 per cent indicating that if they could choose again, they would attend the same institution. The level of satisfaction among graduates of funded and unfunded institutions is comparable in most areas and higher than for graduates of universities. However, as noted previously, university programs are focused more on arts education than arts training and so the nature of instruction provided is different with arts training institutions (funded and unfunded) implementing a conservatory approach to training.

**Figure 1: Satisfaction with Program**

“How satisfied you were with the following aspects of your professional arts program?”



Web Survey of Arts Institution Graduates, 2006

A caution in interpreting these data is that students unsatisfied with the curriculum would be more likely to withdraw from the program. Furthermore, detailed aspects of the program being assessed may no longer be recalled accurately several years after graduating. Nonetheless, this information is valuable in describing areas of overall strength and areas that can benefit from improvement. Graduates surveyed also provided specific examples of difficulties encountered during their programs. Only four difficulties were indicated by five per cent or more of the graduates surveyed: inadequate facilities/services/support; problems with delivery of education/staff; problems with curriculum/courses/program; and financial burden/high fees/lack of student loans.

With respect to the benefits of the program, the lowest levels of satisfaction concern employability whereas satisfaction tends to be quite high regarding skills development across graduates from all institutions.<sup>30</sup>

**Figure 2: Benefits of Program**



Web Survey of Arts Institution Graduates, 2006

## 4.4 Cultural Diversity

This section addresses the extent to which NATCP-funded institutions reflect and express the cultural diversity of Canada.

### 4.4.1 Graduates by Type of Training

The review of Program survey data also reveals that the vast majority of graduates are from institutions providing European-based arts training. This results from the fact that NATCP only recently began funding institutions that provide Aboriginal and culturally diverse arts training as well as the fact that these organizations tend to be smaller in size than some European-based arts training institutions (e.g., the Banff Centre). According to one PCH manager, the shift to increased cultural diversity of NATCP is an example of the long-term plan of the Program and PCH to react to changes in demographics and to increase diversity of training available.

<sup>30</sup> We note that the results illustrated in Figure 3 should be treated with caution since results for unfunded institutions are based on only 20 responses from graduates of unfunded institutions.

**Table 4.1: Number of Graduates by Type of Arts Training**

Type of Arts Training	2002-2003	2003-2004	2004-2005	Total
European	3,623	3,021	3,385	10,029
Aboriginal	76	72	143	291
Culturally Diverse	21	24	19	64
Total	3,720	3,117	3,547	10,384

Source: NATCP Survey Database 2002-03, 2003-04, 2004-05

#### 4.4.2 Graduates by Regional, Linguistic and Ethnic Backgrounds

Graduates tended to be women (63 per cent), English speaking (75 per cent), and non-minority (80 per cent). The geographic region of the graduates (prior to enrolment) was well distributed; representing all regions of Canada and outside of Canada. Graduates of NATCP-funded institutions were less likely to speak English only (64 per cent), and more likely to speak French only (21 per cent), or speak English and French (8 per cent) than graduates from other institutions. Based on these data, graduates are well represented across demographic variables of interest.

This is consistent with the findings of the Program’s annual survey of clients which rated funded institutions as “above average” with regard to the geographic, linguistic and cultural diversity of their student bodies for each year over the period from 2002-03 to 2004-05. These ratings were based on the clients’ descriptions of the composition of their student bodies, with the descriptions being assigned a numeric value of one, two, three or four. However, it is unclear from the survey data what criteria were used to assign a numeric value to a client’s description of the composition of their student body.

#### 4.4.3 Outreach and Recruitment

Representatives from both funded and unfunded institutions interviewed reported outreach and recruitment activities that support cultural diversity.

The most frequently cited outreach strategies used by funded and unfunded institutions (including universities) included: developing web sites/e-mail lists; performing for students in elementary/secondary schools; performing for seniors, handicapped, and the disadvantaged at charitable events; putting on festivals, tours, and audition sessions; and developing promotion/marketing material to attract disadvantaged and underrepresented segments of society. An outreach strategy noted by unfunded institutions included becoming members of intercultural committees and organizations.

Based on the responses provided by the heads of institutions interviewed, all institutions engage in multiple forms of outreach activities. However, based on comments provided, funded institutions appear to have the capacity to engage in more outreach activities.

However, the situation with respect to recruitment is different with the unfunded institutions engaging more actively in recruitment than their funded counterparts. The greater attention to recruitment by unfunded institutions is consistent with the statement by unfunded institutions that

they do not always have the luxury of selecting students based on skills alone when they have limited financial resources.

#### **4.4.4 Views on NATCP Approach to Cultural Diversity**

Most of the funded interviewees and the majority of the unfunded interviewees indicated that they felt it appropriate for NATCP to encourage cultural diversity in arts training institutions, with only a few interviewees feeling that it was not appropriate for NATCP to be involved in this activity. Almost all of the interviewees who approved of the approach to diversity (both funded and unfunded) were strongly supportive of NATCP playing a role on this front making it clear that it should be one of NATCP's high priorities. The overall reason cited is that the cultural and demographic diversities within Canada are changing, so the country's arts training programs should reflect those changes. However, many of the interviewees, regardless of their level of support for NATCP's involvement in encouraging cultural diversity, were clear that talent is more important than cultural diversity when selecting both students and faculty/staff. A majority of the interviewees who support NATCP's role in encouraging cultural diversity indicated that this activity should not come ahead of qualifications, talent, and excellence – otherwise the quality of the country's arts training programs will be at risk of eroding.

A recent review of NATCP Guidelines cautioned that allowing exceptions in eligibility criteria for Aboriginal and culturally diverse institutions can create an effect of dominant and subordinate culture that contradicts the vision of contemporary Canadian culture.<sup>31</sup> More specifically, the review notes that applicants are uncomfortable with the implication that they cannot meet the standard criteria; however, the previous guidelines forced applicants to conceal certain realities of their institutions' or programs' work. For example, Aboriginal and culturally diverse artistic practices are often rooted in long-term training and lifelong learning which is different from and less readily measured by the Program's concept of graduate or labour market training model, especially in communities where infrastructure is still in development or training models are different.

### **4.5 Achievement of Long-Term Outcomes**

Interviewees were asked to assess the extent and manner through which NATCP has contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada. Almost all who answered this question say that NATCP has had a positive impact in this regard, with many indicating that the impact has been "significant", "huge", or "invaluable". Specifically, a few note that the Program funding has resulted in a higher standard being set for arts training schools, while a few other interviewees indicate that funding arts training encourages diversity in art forms and, as a result, new art forms are validated. A few interviewees indicate they are less sure whether there has been an impact, or question how this impact could be measured.

---

<sup>31</sup> Contract Report - Review the National Arts Training Contribution Program Guidelines and recommend changes that make them more accessible to culturally diverse and Aboriginal applicants. Soraya Peerbaye, March 18, 2006.

Interviewees were also asked to what extent NATCP has contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources. A large minority (almost half) of those who responded to this question believe that NATCP did have a positive impact on the ability for Canadians to access these artistic and cultural products. In particular, all PCH managers and representatives from provincial programs, and about half of the respondents from funded institutions indicate that the Program has made a positive impact. It should be noted that a sizable minority (approximately one-third) do not feel able to comment on whether it has been successful in this regard or not, because they do not have sufficient information, including over half of respondents from unfunded institutions. In addition, a few suggest that it is too soon to comment on whether NATCP has increased access to Aboriginal and non-European artistic and cultural products.

As indicated in Section 4.3.1, the Web Survey of Graduates found that a majority of graduates (51 per cent) have not received any honours, distinctions or awards, 21 per cent received one or two awards and five per cent three or more awards. Graduates of the Banff Centre were more likely than others to receive one or two awards, whereas graduates from unfunded institutions were least likely to receive any awards. In addition, the survey findings indicate that graduates are very active in the production and presentation of artistic products. Overall, most graduates report performing/exhibiting in the last 12 months (26 per cent one to four events; 10 per cent five to six events; nine per cent seven to ten events; 27 per cent more than 10 events; 14 per cent no events; and 13 per cent do not know/provide no response). Interestingly, graduates from the Banff Centre are more likely to have no events in the last 12 months, while graduates of funded institutions and unfunded institutions are more likely to have 10 or more events in the last 12 months.

As noted, the ratio of awards to graduates for funded institutions is approximately 1.7 for the period from 2002/03 to 2004/05. It should be noted that although this data provides information on the achievements of graduates, it provides limited information to measure Program performance against these long-term outcomes because it is not possible to assess the calibre of awards received or meaningfully compare awards across disciplines. The collected annual survey data for the same period indicates that 10,384 students graduated from NATCP-funded institutions. Table 4.2 provides a breakdown of graduates by discipline. These data reveal that the vast majority of graduates are from institutions providing European-based arts training (see Table 4.1). This results from the fact that NATCP only recently began funding institutions that provide Aboriginal and culturally diverse arts training as well as the fact that these organizations tend to be smaller in size than some European-based arts training institutions (the Banff Centre, for example).

**Table 4.2: Graduates by Discipline from NATCP-Funded Institutions**

<b>Graduates by Discipline from NATCP-Funded Institutions</b>	<b>2002-2003</b>	<b>2003-2004</b>	<b>2004-2005</b>	<b>Total</b>
Dance	159	209	207	575
Theatre	82	108	86	276
Visual Arts	39	36	39	114
Multidisciplinary	3,148	2,524	2,969	8,641
Music	242	201	198	641
Circus	14	19	20	53
Comedy	21	12	19	52
Media Art	15	8	9	32
<b>Total</b>	<b>3,720</b>	<b>3,117</b>	<b>3,547</b>	<b>10,384</b>

Source: NATCP Survey Database 2002-03, 2003-04, 2004-2005

## 4.6 Conclusions

The evidence suggests that arts training institutions that receive NATCP funding depend on it for their financial stability and viability, while institutions that have been unsuccessful in their applications for NATCP funding tend to be in survival mode. Evidence from the review of financial files indicates slight variation in dependence on NATCP funding, with smaller institutions being more dependant. However, NATCP represents a significant source of revenue for funded institutions irrespective of size or type of arts training, averaging just over 40 per cent of total revenues for funded institutions.

NATCP institutions do, however, rely on a diverse array of funding sources, which typically include tuition fees and self-generated revenues, and sometimes other government funding sources. Unfunded institutions rely on student tuition fees to a much greater extent than funded institutions. Interview results indicate that receiving NATCP recognition and approval provides additional credibility and a “seal of approval” that helps funded institutions leverage funds/fundraise.

The evidence suggests that NATCP funding has enabled many institutions to increase their outreach/training to different groups to better reflect changing demographics. However, despite the importance of NATCP assistance to their financial stability, most funded institutions believe that they do not have adequate financial and human resources to provide the full curriculum they want to offer and satisfy the training needs of their students. They suggest that the impact would be greater yet if NATCP support was more substantial and/or tied to longer-term funding.

Representatives of both funded and unfunded art training institutions believe their current staff are highly qualified, meeting both minimum required academic qualifications and some combination(s) of experience, talent, and skills. NATCP funding and recognition of the institution (nationally and internationally) are identified as factors facilitating the ability to acquire and retain good teachers. The qualifications and contributions of teachers in funded institutions are further underscored by the awards faculty members have received in recent years.

Interview results suggest that funded institutions have substantive national and international recognition. Many feel that this recognition has been enhanced in recent years as a result of several catalysts, including international partnerships; improvements in the calibre of instruction; student and faculty exchange programs; and awards received by graduates.

Evaluation results also provide positive evidence of the impacts of training received by NATCP funded institutions on their graduates. Close to half of graduates of NATCP-funded institutions from 2002/03 to 2004/05 surveyed have received at least one award, achievement or distinction in the past three years, with the average ratio of awards to graduates being 1.7. Most graduates of funded institutions (approximately 80 per cent) are working professionally either wholly or partially in the arts, and graduates of funded institutions are more likely than others to be earning a living wholly by the practice of their art.

Most graduates surveyed indicate a high level of satisfaction with the investment (financial and time) in their programs. Furthermore, most graduates surveyed indicate satisfaction with the overall quality of their professional arts program, indicating they if they could choose again, they would attend the same institution. Furthermore, most graduates feel that the training they received from an NATCP funded institution improved their work as an artist, expanded their skills and professional networks, and improved their ability to earn a living from their art.

The evidence indicates that the vast majority of NATCP graduates are from institutions providing European-based arts training, although this is largely attributable to the fact that the shift to increased funding of cultural diversity in training is recent and the institutions that provide Aboriginal and culturally diverse arts training tend to be smaller in size. However, graduates of funded institutions are well represented across other demographic variables of interest (i.e., gender, language and geographic region). Evidence also indicates that all institutions (funded and unfunded) engage in multiple forms of outreach activities that support cultural diversity, but that funded institutions appear to have the capacity to engage in more outreach activities. There is strong support for engagement of NATCP in cultural diversity in light of the growing diversity within Canada's population, but also a sense that encouraging diversity should not come at the expense of a focus on excellence and selectivity.

Based on the perceptions of interviewees, the Program is achieving its long-term outcomes. However, the perceptions of interviewees with respect to NATCP achieving these outcomes cannot be verified since the outcomes do not readily lend themselves to measurement. Given that the Program is achieving its short-term outcomes and assuming the Program logic is sound, it can be deduced that the Program is, or will, achieve its long-term outcomes.

## **5. Cost-effectiveness/ Alternatives**

This chapter addresses issues related to cost-effectiveness, i.e., whether results are being achieved at a reasonable cost, and whether there are more cost-effective means to achieve the same results. In addition this chapter addresses the sustainability of the current approach and the appropriateness of having NATCP and NTPFVS operating separately.

## 5.1 Cost of NATCP per Graduate and Cost of Similar Programs

The cost per graduate to NATCP provides a proxy measure for cost per outcome for the Program. Here, it is important to note that this indicator represents the cost per graduate to the Program as opposed to the total cost per graduate. Nonetheless, this measure provides useful information on how the cost per graduate to the Program differs across types of art form and disciplines. The cost per graduate varies according to the type of training and the discipline. The cost per graduate for the period 2002-03 to 2004-05 for European-based and non-European-based training (Aboriginal and culturally diverse) are outlined in Appendix I. In the case of European-based training, the cost per graduate is provided both with and without the Banff Centre due to the large number of Banff graduates and the fact that Banff tends to offer programs of short duration (generally between a week and a few months). The cost per graduate for European-based training (excluding Banff) is consistently higher than for Aboriginal or culturally diverse institutions. This may, in part, be explained by the conservatory approach to training used by European-based arts, which requires substantial individual attention and infrastructure such as musicians at dance rehearsals. Cost per graduate in European-based arts (excluding Banff) was \$24,359 in 2004-05 (for 507 graduates) versus \$12,972 per graduate for Aboriginal institutions (for 143 graduates) and \$18,684 for culturally diverse organizations (for 19 graduates). Notably, Aboriginal and culturally diverse training institutions are unable to take advantage of the efficiencies of scale available to European-based arts training institutions because of the much lower numbers of students.

NATCP institutions focused on dance, theatre and circus arts tended to have the highest cost per graduate to the Program over the period 2002-03 to 2004-05, while multidisciplinary arts programs (i.e., Banff) have tended to have the lowest cost per graduate. As noted, this may be a reflection of the short nature of the training courses or programs offered by the Banff Centre and the relatively long conservatory style of training provided by other institutions.

Given that there are no other federal or provincial programs providing funding to arts training institutions with similar objectives, benchmarking the cost per graduate of NATCP-funded institutions is not possible. Similarly, comparisons of costs per graduate with jurisdictions outside Canada is not possible given the data are not publicly available, nor are such comparisons relevant due to the varying nature of the political, social and economic environments in which arts programs operate.<sup>32</sup>

The research team sought to compare the delivery costs of NATCP, estimated at approximately four per cent per year (averaged over 2002-03 to 2005-06), with delivery costs of arts funding programs in British Columbia, Ontario and Quebec. According to representatives from these three regions interviewed for this study, comparable data at the provincial level are not available because administrative costs linked to the administration of funding arts training are not tracked separately from other arts program costs at the provincial level. One representative estimated administration costs at about five per cent per year.

---

<sup>32</sup> Cost data was sought from provincial jurisdictions (British Columbia, Ontario and Quebec) as well as international jurisdictions (United Kingdom, Ireland, France, Germany, Australia and New Zealand). However, these data were not provided to our researchers, in many cases cost data specific to arts training funding were not collected separately from all arts funding programs.

The cost of administering NATCP can also be compared to similar PCH programs. The operating costs for both the Arts Presentation Canada Program and the Canadian Arts and Heritage Sustainability Program over the five year period from 2001 to 2006 were reported to be 12 per cent for both programs. At an average operating cost of four per cent, NATCP compares very favourably to other, similar PCH arts programs.

## **5.2 Foreign Students**

We note that the issue of appropriateness of foreign students being trained by institutions receiving NATCP funding could not be fully addressed in this evaluation due to lack of data on the numbers of foreign students. The Program does not collect data on numbers of foreign students from funded institutions, although it does require applicants to provide information on composition of student body by province of origin. Interviewees from funded institutions were asked to estimate the proportion of foreign students. The few that felt able to respond estimated approximately ten per cent of their student body is represented by foreign students. This corresponds to the total number of graduates responding to the survey of graduates who indicated that they left Canada to return to their country of origin.

Of graduates from funded institutions, including Banff, approximately 170 (or 20 per cent) are currently living outside of Canada. There is thus evidence that artists trained in Canada, foreign or otherwise are leaving Canada to live and work elsewhere.

Foreign students studying at NATCP funded schools can be viewed as benefiting indirectly from NATCP funding. However, the funding criteria for NATCP do not limit the number or proportion of foreign students allowed in funded schools. Further, there is no evidence from this evaluation of abuse or ‘excessive numbers’ of foreign students coming to Canada to receive high caliber arts training only to return home after their training is complete.

It could be argued that foreign students increase the diversity of training and students at funded schools, thereby contributing to the Programs objectives in that area. Further, to limit the numbers or proportion of foreign students as criteria for NATCP funding could serve to send a negative signal that runs contrary to the focus of the Program on high-quality, diverse arts training.

## **5.3 Alternative Approaches**

Key informants interviewed (excluding institution heads of unfunded institutions, funded institutions, and institutions that did not seek funding) were asked about alternative approaches to NATCP that would produce the same results. Only one alternative approach to funding arts training was suggested by interviewees. Two interviewees suggested endowment funds as a possible funding source. This method is utilized in the United States (e.g., Curtis Institute), and already supported by PCH through the Endowment Incentives Component of the Canadian Arts and Heritage Sustainability Program and similar programs offered by the Provinces of British Columbia and Quebec. It should be noted that only the interest from an endowment fund can be accessed by the holders of endowment funds, i.e., they cannot access the capital, thus it is

unlikely that endowment funds would be able to provide enough funding to a school to fully cover annual operating expenses.

Section 3.2 of this report describes the current roles and responsibilities of the partners and stakeholders involved in delivering high calibre art training in Canada. Based on this description, the only potential alternative mechanism to having the federal government deliver funding to high calibre arts training institutions would be the provincial/territorial governments. However, based on comments of interviewees (representing all categories of interviewees) this is not a viable alternative. Provincial and territorial resources vary significantly and thus the ability and willingness of provinces and territories to fund high calibre arts training. Currently, some of the wealthiest provinces (Ontario, Quebec, British Columbia) provide the most funding to the arts and arts training, although the funding levels and types of programs funded are generally not comparable to NATCP. Further, delivery of a funding program similar to NATCP at the provincial and territorial level would not necessarily serve the diversity objective of the program in a consistent manner. Delivery of high calibre arts training by a national program ensures consistency across regions with respect to funding and the attainment of the objectives of the program.

Another source of potential alternative approaches to funding arts training institutions may be other countries. However, such comparisons have challenges and limitations stemming from:

- Definitions of arts vary across countries;
- Direct and indirect sources of funding are not always taken into account; and
- Differing systems/approaches to arts and culture – itself a product of many factors (history, political structure, economy, etc.).

We briefly describe the approaches to funding arts training in a select number of other countries. The countries were chosen based on those with similar arts councils as identified by a recent study by the Canada Council for the Arts<sup>33</sup>.

**Australia** funds national arts schools through the Department of Communications, Information Technology and the Arts (DCITA). Each state in Australia has its own arts council. Seven national schools received funding in 2004-05 totalling \$14.5M and funding decisions are based on the following criteria: national significance; national access and delivery; national accreditation and business practice.<sup>34</sup> Schools also receive state and local government funding including participant fees and corporate sponsors. In 2004-05, 912 students graduated from these schools. Tertiary training institutions are funded directly through the education system, often linked to colleges and universities. National funding is also available to Indigenous organizations through the Indigenous Arts Centres Strategy which is a coordinated approach aimed at developing the Indigenous visual arts sector. The objective of the Strategy is to build a strong

---

<sup>33</sup> McCaughey, C., Comparison of Arts Funding in Selected Countries: Preliminary Findings. Canada Council for the Arts, October, 2005.

<sup>34</sup> McClymont, Donnalyn. Research Brief: National Schools in the Arts and Cultural Industries. Strategic Research and Analysis, Department of Canadian Heritage, 1996.

and sustainable Indigenous visual arts sector characterized by a stable, profitable base of Indigenous artists.

**New Zealand's** Ministry of Culture and Heritage does not administer any arts or arts funding programs. The Ministry funds Creative New Zealand (Arts Council of New Zealand or Aotearoa), the country's leading arts development organization. There is a separate arts board for Maori (Indigenous) artists. There is currently little direct funding to arts training of any kind however there are plans to work closely with the tertiary education sector to encourage skill development and training for artists.

In the **United Kingdom** funding for arts is delivered through the Arts Council of each country (England, Scotland, Northern Ireland and Wales) with much of the funding in each country coming from the National Lottery. In England, only a small number of training institutions receive core grants from the government, with most training institutions for the arts being privately owned. Northern Ireland provides funding to arts organizations for infrastructure and special programs. Special initiatives focus on specific issues or areas (e.g., Dance Special Initiative). The Northern Ireland Arts Council supports individual artists but there is no specific emphasis on training. The Scottish Arts Council provides funding to individual artists for professional development however this represents only a small proportion of the Council's total budget. There is no funding directly to organizations for arts training or professional development. In Wales, training is not one of the Arts Council's core goals and thus no evidence of direct funding to arts training through organization or individual grants was found.

In **Ireland** funding is provided to arts organizations that indirectly support professional arts training activities however funding is not explicitly for training.

In **Germany** responsibility for arts, culture and education rests with autonomous states within Germany, therefore there is no national arts program. The scope and quality of programming varies widely according to the policies of each state. A shortfall in music and fine arts education has been identified as a widespread problem in Germany.

In the **United States** there is no national government department responsible for arts and culture. The U.S. has a decentralized system of arts funding that combines federal, state, municipal as well as private funding. There is some support for arts training through the National Endowment for the Arts (NEA), this support tends to be pre-professional and educational in nature.

There are significant variations in approaches to funding professional arts training. NATCP is delivered in the context of the Canadian system of arts funding and education, and thus one cannot fully transplant approaches from other jurisdictions. However, there is potential for lessons learned or best practices, particularly with respect to arts funding to Aboriginal or other minority communities. These include Australia's Indigenous Arts Centres Strategy to develop the Indigenous visual arts sector and New Zealand's separate arts board for Maori artists and the Pacific Arts Committee for Pacific artists.

## 5.4 Sustainability

This section addresses the extent to which the current approach to funding high-calibre training in the arts is sustainable given the current level of funding and need for high-calibre arts training in Canada. Specifically we address the extent to which funded institutions are showing signs of diversification of funding.

A sample of 18 financial files from NATCP-funded institutions was reviewed in order to assess the extent to which institutions were able to diversify their funding sources. In many cases the total revenue reported by institutions did not equal the sum of revenues. This discrepancy is likely the result of a number of differences in accounting procedures as well as different fiscal year periods between PCH and the funded institutions. We note that this should not be interpreted as inappropriate accounting practices either within funded institutions or NATCP management.

Based on the review of financial files, the major sources of funding for NATCP-funded institutions are: NATCP (representing on average 40.4 per cent of total funds), tuition/student fees (representing an average of 20.1 per cent of total funds), and self-generated revenue (representing on average 13.4 per cent of total funds). The range of revenue from tuition/student fees and self-generated revenue streams varies widely, ranging from less than one per cent to more than 70 per cent and more than 40 per cent for self-generated funds. As noted, the sources of revenue accounting for the least overall revenue are municipal government and the private sector, which represent approximately one and two per cent of total revenue respectively.

These data indicate a wide diversity of funding sources. It is noteworthy that although NATCP can account for up to 70 per cent of total revenue, on average NATCP funding represented just over 40 per cent of total revenue in the sample. The sources and amounts of funding for the 18 institutions for which financial files were reviewed may be found in Appendix G.

**Table 5.1: NATCP Contribution as Percentage of Total Revenue**

NATCP Contribution Percentage of Total Revenue	Number of Institutions
Less than 20 per cent	3
20 to 30 per cent	3
30 to 40 per cent	5
40 to 50 per cent	4
50 to 60 per cent	2
More than 60 per cent	3

Source: Review of NATCP Financial Files, 2002-03 to 2005-06.

**Table 5.2: Breakdown of NATCP and non-NATCP Contributions to Funded Institutions**

Average Annual NATCP Contribution	Less than \$200,000	\$200,000 to \$1,000,000	More than \$1,000,000	Overall
NATCP Contribution (Average)	\$103,373	\$433,197	\$2,532,857	\$694,876
Non-NATCP Contribution (Average)	\$278,522	\$673,995	\$6,719,028	\$1,673,652
Per cent NATCP	37.6	45.3	37.9	40.4
Tuition	22.7	12.9	27.6	20.1
Other Federal	4.6	3.1	1.4	3.5
Provincial	5.8	4.2	4.1	4.9
Municipal	1.1	1.0	0.2	0.9
Private Sector	0.9	4.9	0.0	2.2
Fundraising	5.7	10.3	7.7	7.7
Self-Generated	15.4	11.8	11.9	13.4
Other	6.2	6.4	9.2	6.9

Source: Review of NATCP Financial Files, 2002-03 to 2005-06.

Documents reviewed indicate that some of the larger NATCP-funded institutions experienced significant financial challenges in the 1990's. The review of files as well as comments made by interviewees indicates that these institutions are currently more financially stable and sustainable. Some of the larger, more established institutions report that they have been successful in securing more corporate and private donations than previously, allowing them to be better diversify funding sources. However, as noted previously, the ability of an institution to leverage funding from other sources is linked to the size, visibility and location of the institution, along with the strength of the institution's Board of Directors.

The general view among interviewees is that the current approach to arts training is sustainable provided that arts training remains a government priority. A few interviewees noted that arts funding tends to be dependant on political will.

Most heads of funded institutions indicated that the current approach to funding high-calibre institutions is sustainable. However this view was conditional for a majority. A minority stated that the system is sustainable only if the political will remains in the federal government. One of these interviewees indicated that in addition to political will, institutions must diversify their funding sources and, ideally, establish endowments that would ultimately more fully support the institutions thereby ensuring long term stability; noting that PCH and the BC and Quebec governments currently have endowment matching programs. A few indicated that it is sustainable only if financial support increases in general and from the federal government specifically. One interviewee representing PCH managers noted that the move by some funded institutions into larger facilities may present some challenges with respect to the sustainability of the Program given current funding available, the increased size of facilities will likely result in increased operating costs. Another few indicated the system is sustainable only if NATCP becomes more focused in its funding (e.g., funding fewer organizations at a higher level to avoid spreading its resources too thinly).

Unfunded institution heads had mixed views on the sustainability of the current approach toward funding high-calibre institutions; a majority indicated it was not sustainable including a minority who stated that NATCP has to do more. A majority of institutions that did not seek funding indicated that the current approach toward funding high-calibre institutions is sustainable; however, a majority of these interviewees indicated that this is the case only if arts training remains a government priority and is not vulnerable to changes in government.

## 5.5 Selection Criteria

This section addresses the appropriateness of the selection criteria for NATCP funding. The application and assessment process is described in Chapter 1.

Key informants representing PCH Managers, funded, unfunded and university heads were asked whether they feel the criteria for being considered a national arts training school are appropriate. The majority of interviewees representing PCH and funded institutions feel that the criteria are appropriate, with a lack of consensus among respondents from institutions that were not funded or did not seek funding.

One PCH manager reported that the Program worked closely with the Council to develop criteria that are rigorous. In addition, the review of Program documentation indicate that the criteria have been adapted since the last evaluation completed in 2001 to address the systemic barriers faced by Aboriginal and culturally diverse arts training institutions. As well, the Advisory Committees were developed with the assistance of the Council and the assessment process now includes input from Aboriginal and culturally diverse assessors to ensure that the criteria are both inclusive and rigorous.

Another Program manager noted that there may be a need to alter the institutional stability criteria in order to address the differences between institutions with respect to these criteria in a more systematic manner.

Two-thirds of the interviewees representing funded institutions consider the criteria to be appropriate. Although they feel that the criteria are appropriate, a few interviewees feel that the Program needs to focus on supporting the very best organizations in each discipline. Specifically, one interviewee notes that the Program needs to either increase the amount of funding to each institution or “make a hard decision” because it cannot continue to increase the number of organizations funded without corresponding increases in the Program’s funding level. A few interviewees indicate that the concept of national within the criteria should be examined, with one interviewee noting the importance of regional demographics rather than provincial demographics. A few key informants from funded institutions feel that the criteria are not appropriate and indicate that the criteria are unclear and need to be redefined or are too broad and the Program risks “spreading itself too thin.”

There is no clear consensus among interviewees representing unfunded institutions regarding whether the criteria for being considered a national arts training school are appropriate. A minority feel that the criteria for being considered a national school are not appropriate. Here, key informants identify a number of reasons for why they perceive the criteria to not be

appropriate, including: the criterion for the length of the program should not be applied in the case of music; the institution has to sacrifice quality in an attempt to meet the national selection criteria; although the institution accepts student from other provinces, its goal was never to be national in scope; and the type of dance training offered by the institution “does not fit” the types of dance training funded by NATCP. While another minority of interviewees feel the criteria are appropriate, two interviewees indicate that the criteria should consider the regional role played by institutions as well as the national role.

An unintended positive outcome of the Program relating to its selection process was identified by interviewees. A minority of the heads of funded institutions and a few heads of unfunded institutions interviewed indicated that the process of submitting an application and receiving positive and constructive feedback from NATCP staff and assessors allowed them to develop better programs by helping them to better understand their organization and plan strategically for the future.

## **5.6 NATCP and NTPFVS**

NATCP and National Training Program in the Film and Video Sector (NTPFVS) are very similar in terms of program objectives and processes. The key differences between the programs, based on review of each programs’ guidelines, relate to clientele, funding and industry sector. The NTPFVS provides funding to internationally recognized training schools in Canada that offer highly specialized, applied training to talented Canadians in preparation for a dedicated career in the film and video industry. Unlike NATCP, NTPFVS contributions cannot exceed 50 per cent of the recipients’ regular operating costs. Related to this, NTPFVS applicants are required to demonstrate their ability to attract financial support from sources other than Telefilm Canada, especially from the private sector. Additional information on the similarities and differences between the programs is presented in Appendix J.

In the course of this evaluation PCH managers from the Arts Policy Branch (APB) were asked to what extent it is appropriate to have NATCP and the National Training Program in the Film and Video Sector (NTPFVS) operating separately. (It should be noted that a summative evaluation of NTPFVS is currently underway. As part of this other study, a similar question will be asked of PCH managers from the Cultural Industries Branch.) No one position was identified. However, all PCH managers interviewed from the APB are open to exploring other options such as co-management or integration. Two respondents feel that the programs are compatible and could be managed together, however, they indicate that the two programs should be examined to assess the benefits of managing the programs jointly as opposed to separately (e.g., the administrative efficiencies to be gained by integrating the two programs). One interviewee notes that NTPFVS is a smaller program operating in a different environment (i.e., training tends to take place at post-secondary institutions). Related to this, one other interviewee notes that Telefilm Canada (which currently administers NTPFVS) is best placed to manage the program because it possesses the expertise and understands the needs of the sector. (It should be noted that representatives from Telefilm Canada will also be interviewed at the time the NTPFVS evaluation is conducted.)

## 5.7 Conclusions

The evidence strongly suggests that NATCP is delivered in a cost-effective manner relative to similar programs. The variance in cost-per-graduate among funded institutions is dependent on the infrastructure required to provide the necessary training and will vary by discipline. Due to the highly personalized approach to training required, it is unlikely that there are significant economies of scale to be found in larger training institutions.

The diversification of funding varies significantly across NATCP-funded institutions. Given the heterogeneity of institutions with respect to discipline, region, capacity, and size, it would not be realistic to set minimum levels for diversification. However, there is evidence that some institutions could benefit from assistance in increasing their capacity in diversifying their funding.

There is no evidence to indicate that the Program is *not* sustainable, however, this is contingent on a long-term commitment on the part of the federal government to funding high-calibre arts training organizations.

Based on the findings, the application and assessment process appears to work effectively. There are, however, rare cases where applicants felt the process was not fair and did not adequately take into consideration their institution's operating environment.

Based on approaches to funding arts training in other jurisdictions, possible alternatives/modifications to NATCP may include direct funding to students as well as a more focused approach for Aboriginal arts such as that of Australia. The review of approaches to funding arts training in other countries indicates that each approach is aligned to the priorities and social, economic and historic realities of the jurisdiction. As such, the approach to funding arts and culture in one country cannot, with few exceptions, be easily transferred to another.

## 6. Overall Conclusions, Recommendations and Management Response

### 6.1 Relevance

This evaluation found evidence of a continued need for a program to support institutions providing high calibre arts training at a national level. There is a need for a program that is national in scope to ensure that eligible, high calibre institutions in all regions of Canada have the same funding opportunities and hence the same potential to flourish. The Program's objectives speak to the need for a program at the national level by stating that funded institutions provide training to students from across Canada and that graduates reflect and express the diversity of Canadian society.

There is evidence that the Program is meeting its objective of providing "stabilizing support to organizations which offer young Canadians access to high-quality training..." With the

proportion of training institution funding coming from NATCP averaging approximately 40 per cent, funded institutions are not entirely dependant on NATCP funding. However, it is clear that the loss of NATCP funding would have strong financial implications for all funded institutions and it is likely that some would not survive, let alone continue to provide high-calibre training by attracting the best students and teachers. Institutions' ability to diversify funding is dependant on size, location, visibility as well as the strength and capacity of the institutions' Board of Directors. Without a clear articulation of what is meant by "stabilizing support" it cannot be fairly assessed whether 40 per cent of funding coming from NATCP is appropriate.

Funded institutions have in many cases benefited from arts funding programs at the provincial and municipal levels as well as private sector funding in addition to funding from NATCP. As well, students are able to benefit from training at NATCP-funded institutions as well as universities to meet their overall career needs and goals. Although there is evidence that the roles of the various players involved in delivering funding and training in the arts are complementary, there is also evidence of a lack of coordination and communication.

There is evidence of differing needs or supports required among the institutions currently funded by NATCP, with some large well established institutions requiring little more than stable funding to contribute to their operations and other smaller, usually newly funded, non-mainstream institutions requiring stable funding as well as capacity development.

The expansion of the Program to include funding to non-mainstream high calibre training institutions has resulted in a larger number of funded institutions in a more diverse range of artistic disciplines. Despite this the largest proportion (84.8 per cent) of funding in 2005-06 went to European-based art forms. Given that the number of non-European arts institutions currently funded as well as the proportion of Program funding more appropriately reflects the demographic reality of Canada, it may not be necessary to further increase the number of organizations receiving funding in the short term.

## **6.2 Success**

As noted above, the Program has contributed to the financial stability of funded institutions by providing predictable funding to eligible institutions. Smaller arts training institutions tend to be more dependant on NATCP funding, these institutions also tend to be those that have most recently begun to receive NATCP funding. Unfunded institutions tend to depend more on tuition fees than institutions that receive funding from NATCP, thereby limiting their accessibility for students with limited financial means.

There is evidence that the Program is achieving its objectives, however it is difficult to measure the extent to which the objectives are being met and the extent to which changes are directly attributable to the Program. As noted above, funded institutions obtain funding from diverse sources so the extent to which impacts can be directly and solely attributable to NATCP is impossible to assess. However, the Program is providing funding to high-calibre arts training institutions across Canada with the exception of the Atlantic region. In the case of this region, this is likely a function of a national lack of high-calibre schools and market conditions in the region rather than a lack of attention on the part of the Program. With respect to regional

representation of students, the Program asks applicants to provide a breakdown of the regions from which their students originate, but does not systematically compile data on the regional origins of students attending NATCP funded schools.

Graduates of funded institutions are more likely than graduates from unfunded institutions to be working professionally in their field. However, the training obtained at funded institutions is not always reported as being the key to obtaining employment in the arts based on results of the Survey of Graduates. About 25 per cent of respondents from NATCP-funded institutions (33 per cent of Banff graduates and 21 per cent of funded institutions) indicated that other experience and skills are more important than having graduated from the institutions. However, some of the experience and skills would have been obtained at the training institution. Overall, graduates from funded institutions are slightly more satisfied with their professional arts programs than those graduating from unfunded institutions.

This evaluation experienced difficulties in assessing the extent to which graduates reflect and express the cultural diversity of Canadian society. The Program has implicitly taken increased diversity to mean funding a larger number of non-European based arts training institutions. There is adequate data available on the nature of funded institutions. However there is little data available on the cultural diversity of students/graduates or staff. The Program relies on a rated scale included as part of the Program's annual survey of clients that asks funded institutions to describe the geographic, linguistic and cultural diversity of their student bodies. This approach provided little insight or data for the purposes of this evaluation.

Both funded and unfunded institutions reported increasing recruitment activities to support cultural diversity and there is agreement among most heads of training institutions that increasing diversity is appropriate. However, it is important that recruitment activities to increase cultural diversity undertaken by funded institutions are conducted in a manner consistent with, and supportive of, the Program's objective to support organizations that provide high-calibre arts training to talented students. Interviewees from funded and unfunded institutions report that their primary focus is to ensure they obtain the best, most talented students and staff.

Although there is some evidence that interviewees and graduates surveyed believe that NATCP is achieving its long-term outcomes, it must be noted that the outcomes are articulated in a manner that makes them impossible to measure or assess with reasonable objectivity. Further, the data to measure the indicators identified for the long-term outcomes are not collected in a consistent manner and/or do not provide a succinct or objective measure of the anticipated long-term outcomes. Despite these limitations, it could be argued that if the short and medium term outcomes are being achieved, and the Program logic is sound, then the Program is likely contributing to the attainment of long-term outcomes, even if they cannot be objectively assessed or measured.

### **6.3 Cost-Effectiveness**

The available evidence indicates that NATCP is delivered in a cost-effective manner with approximately four per cent of the Program budget going towards administration, averaged over

2002-03 to 2005-06. This compares favourably to other similar programs in the Department for which administration costs average approximately 12 per cent.

The cost per graduate varies significantly across discipline and type of training (European, non-European, Aboriginal) due to the differing training, materials and infrastructure requirements. In this context cost per graduate provides a weak measure of cost-effectiveness.

The data on foreign students was limited. However there is no evidence to suggest that foreign students are disproportionately benefiting from training at NATCP-funded institutions or that foreign students are adversely impacting the Program. In fact, it could be argued that the inclusion of foreign students at funded schools contributes to the cultural diversity and excellence of arts training institutions in Canada.

A review of international approaches to funding high calibre arts training revealed few viable alternative approaches applicable in the Canadian context. NATCP is delivered in the specific context of the Canadian system of arts training and education. Although there may be lessons learned with respect to arts funding to Aboriginal or other minority communities, specifically as approached in Australia, this should only be part of a wider capacity development approach to Aboriginal or non-mainstream arts and as such is currently outside the scope of the Program.

There is no clear consensus among interviewees about the criteria for funding institutions. Clearly those that have been successful generally feel positive about the funding criteria while those who have been unsuccessful have mixed views. The recent funding of smaller, newer and more culturally diverse institutions by the Program indicates that the Program is able to adapt to a wide range of types of institutions and there is thus little reason to modify the funding criteria in any substantive manner.

## **6.4 Recommendations and Management Response**

Based on the results of the summative evaluation of NATCP, the following recommendations are made to the management team of the Program:

### **Recommendation #1: Clearly articulate the objectives of the Program.**

There is currently some ambiguity in the stated objectives for the Program. In fact, Program documentation, including the Program Internet site, does not clearly and concisely articulate the objectives for the Program.

### **Management Response - Accepted**

The objective of the National Arts Training Contribution Program (NATCP) is to contribute to the development of Canadian creators and future cultural leaders of the Canadian arts sector by supporting the training of high potential artists through institutions that offer training of the highest calibre. Support for these institutions is provided to prepare students for national and international artistic careers and cultural leadership roles. This objective has been stated on the Web site, and in the application guidelines, but there has not been an emphasis on the “highest-calibre” qualifier, and on the necessity of producing graduates who will be artistic leaders.

Therefore, information on the Program on the Department's Web site and in the application guidelines will be adjusted to more clearly articulate that the Program will focus on those organizations that can demonstrate their status as national organizations of the highest calibre through the following three key criteria:

- 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, 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

*Completion date:* Fall 2007

**Recommendation #2: Improve the quality and utility of performance indicators.**

Although the Program has made good progress since the last evaluation (2002) in collecting quantitative data on performance, this evaluation found that there is still some progress to be made. There is a need for the Program to better identify and define a clear set of indicators and consistently collect the data on these indicators. Specifically, the Program should consider taking steps to ensure that data not only on Program delivery and outputs but also Program outcomes/impacts, especially long-term outcomes, are more readily available. As part of the process of improving the quality and utility of performance data, the Program should clearly articulate to funding recipients the expected results and the definitions of indicators to ensure that recipients understand and are able to report on indicators in a consistent manner.

**Management Response - Accepted.**

A new set of performance indicators have been developed in the forthcoming RMAF-RBAF for the Program, and information will be systematically collected and analyzed upon renewal of the NATCP in 2007-2008. For instance, to ensure that the intermediate outcomes (that graduates are recognized for their excellence and have professional careers both in Canada and internationally) are being met, a survey will be commissioned by the Program on the level of industry satisfaction with graduates' professional training by discipline (for example, as part of that exercise, a cross-section of Canadian dance companies will be surveyed to ascertain their views about the training of graduates and future improvements). Funded institutions will continue to report on the number of awards and other professional achievements of their graduates, and on the percentage of graduates employed professionally in their field in Canada or abroad through annual reporting surveys. Funding recipients will be required to report on indicators in a consistent manner on a regular basis.

Interviews will also be conducted with key informants as part of the next summative evaluation process, to determine the continued relevance of the work of NATCP-funded institutions. The

above-mentioned industry survey will further consolidate available information on outcomes and impacts.

*Completion date:* Client surveys will be due annually, on March 31. Furthermore, an industry survey (broken down by discipline) will be completed before the next summative evaluation in 2011-2012.

**Recommendation #3:** This evaluation found evidence to suggest a need to **further tailor the program to the needs of its clients.**

The large, established institutions (e.g., National Ballet School, National Theatre School, Banff Centre) tend to require stable, on-going support for their operations. While the smaller, developing institutions require funding for operational support but also assistance to further develop institutional capacity. Without support to develop institutional capacity, some of the smaller organizations risk not surviving or at best not fulfilling their full potential, thereby diminishing the return-on-investment of NATCP in funding these institutions.

**Management Response - Accepted.**

The Program currently has the capacity to offer stable, multi-year support to well-run institutions with an established record of providing the highest calibre training to students who go on to have national and international careers. Once the Terms and Conditions for the Program are renewed (in 2007-2008), the Department will be able to offer this kind of support once again.

In the context of forthcoming Program renewal, the Department will consider how to better frame total support to arts training organizations which do not yet possess the solid administrative structure or the proven ability to report on results but are critical to training the next generation of Canada's most talented artists whose work has roots in the artistic traditions that reflect our changing demography. Specific measures may include assistance to develop business, governance and performance reporting skills.

*Completion date:* March 31, 2008

**Recommendation #4: Increase coordination and collaboration with other government programs.**

This evaluation found evidence of significant needs and gaps in arts training. While many of the needs and gaps identified do not fall within the scope of the Program, it can be argued that an improved government-wide response to the needs and gaps identified could facilitate the greater success of NATCP. For example, more graduates making the successful transition from training to a professional career would increase the success of the Program with respect to the number of graduates of funded institutions having full-time professional careers.

**Management Response - Only Partially accepted.**

While it may be true that more training for students making the transition to professional careers would be helpful, this would not be possible without significant additional resources and this is a

matter that would require government consideration at a future date. Further, NATCP funds institutions capable of demonstrating that their students go on to have significant careers at the national and international level. Since 80% of graduates of funded institutions are working professionally at the national level and 20% are able to pursue careers at the international level there is evidence that the federal government is investing where it is clear that the transition to professional artists is highly probable. This recommendation may be better directed to institutions funded by other levels of government.

The Program will, however, meet with the other main federal players -- Human Resources and Social Development Canada (HRSDC) and the Canada Council for the Arts -- to review our respective roles in relation to support for developing artists for professional careers, and particularly to explore whether there are ways to better address gaps that occur between the pre-professional training offered by NATCP funded organizations, and the funding for professionals offered through the Council.

*Completion date:* March 31, 2008

## APPENDIX A

### Comparative Chart of NATCP Objectives and Expected Results

Since the last renewal of its Terms and Conditions in the winter of 2002, the Program has evolved and more work has been done on the definition of its current and future designs. The chart below illustrates the objectives and expected results of the Program as described in a 2002 official program document and the objectives and expected results as articulated during a Logic Model Design Session in the spring of 2006. Consequently, this summative evaluation will not only determine how well this Program did against what was planned in 2002 but it will also contribute to finalize the Program design renewal.

#### Comparison of NATCP Objectives and Expected Results

As per Program's RMAF		As per Program Refocusing Exercise in Spring 2006
NATCP Objective	<ul style="list-style-type: none"> <li>› To continue to provide eligible training organizations with an adequate level of funding that, along with their other sources of revenue, ensures their financial stability; and</li> <li>› To begin to support new organizations that provide training focused on Aboriginal arts and artistic practices based on non-European cultural traditions.</li> </ul>	<ul style="list-style-type: none"> <li>› To support Canadian institutions that offer high calibre arts training to Canadians.</li> </ul>
Immediate Results		<ul style="list-style-type: none"> <li>› Arts training institutions are stable.</li> <li>› A diverse range of nationally significant<sup>1</sup> arts training of the highest quality is delivered by Canadians institutions.</li> </ul>
Intermediate Results	<ul style="list-style-type: none"> <li>› To obtain graduates capable of becoming artistic leaders who have trained to the highest level in Canada, have careers based in Canada, and reflect and express the diversity of Canadian society.</li> </ul>	<ul style="list-style-type: none"> <li>› Graduates are recognized for excellence in Canada and internationally.</li> <li>› Graduates have professional careers in Canada and internationally.</li> </ul>
Long-term Results	<ul style="list-style-type: none"> <li>› Canadians will continue to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada.</li> <li>› Canadians will have a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions.</li> </ul>	<ul style="list-style-type: none"> <li>› Canadians benefit from high quality artistic achievements by Canadian artists trained in Canada.</li> <li>› Cultural development in Canada is supported.</li> </ul>

<sup>1</sup> The expression “nationally significant” means that it is recognized throughout Canada by those familiar with, or working in, the artistic discipline.

## APPENDIX B

### List of Institutions Funded by NATCP 2001-02 to 2005-06

Institution	Type	Disc	2001-2002	2002-2003	2003-2004	2004-2005	2005-2006
National Theatre School of Canada/ École nationale de théâtre du Canada	O	Theatre	\$3,050,000	\$3,050,000	\$3,200,000	\$3,200,000	\$3,200,000
Atelier lyrique de l'Opéra de Montréal	O	Music	\$50,000	\$60,000	\$60,000	\$120,000	\$150,000
Ballet Creole	M	Dance	\$0	\$20,000	\$20,000	\$25,000	\$25,000
Black Theatre Workshop/Theatre B.T.W. Inc.	M	Theatre	\$0	\$0	\$50,000	\$40,000	\$40,000
Canadian Opera Company Ensemble Studio	O	Music	\$200,000	\$200,000	\$200,000	\$200,000	\$400,000
COBA (Collective of Black Artists) Inc.	M	Dance	\$0	\$15,000	\$15,000	\$35,000	\$40,000
Dancer Transition Resource Centre/Centre de ressources et transition pour danseurs	O	Dance	\$275,000	\$550,000	\$550,000	\$550,000	\$600,000
De-ba-jeh-mu-jig Theatre Group	A	Theatre	\$0	\$110,000	\$110,000	\$185,000	\$260,000
École supérieure de ballet contemporain	O	Dance	\$100,000	\$100,000	\$100,000	\$100,000	\$100,000
École nationale de cirque	O	Theatre	\$250,000	\$400,000	\$440,000	\$500,000	\$640,000
École nationale de l'humour	O	Theatre	\$100,000	\$100,000	\$120,000	\$120,000	\$170,000
En'owkin Centre (Okanagan Indian Educational Resources Society)	A	Visual	\$0	\$159,000	\$159,000	\$200,000	\$215,000
Full Circle: First Nations Performance	A	Theatre	\$0	\$80,000	\$135,000	\$110,000	\$110,000
Indigenous Media Arts Group	A	Visual	\$0	\$83,356	\$83,356	\$70,000	\$90,000
Kala Bharati Foundation/La Fondation Kala Bharati	M	Dance	\$0	\$20,000	\$50,000	\$0	\$0
Korean Dance Studies Society of Canada	M	Dance	\$0	\$31,000	\$54,000	\$30,000	\$30,000
Les Ateliers de danse moderne de Montréal	O	Dance	\$50,000	\$150,000	\$150,000	\$150,000	\$160,000
MainDance Projects Society	O	Dance	\$0	\$0	\$50,000	\$50,000	\$50,000
Makivik Corporation (Inuit Visual Arts Workshops)	A	Visual	\$0	\$103,003	\$103,003	\$130,000	\$125,000
National Ballet School/École nationale du ballet	O	Dance	\$3,300,000	\$3,400,000	\$3,400,000	\$4,000,000	\$4,750,000
National Youth Orchestra/Orchestre national des jeunes du Canada	O	Music	\$500,000	\$500,000	\$500,000	\$500,000	\$550,000
Nrtyakala - Indian Classical Dance	M	Dance	\$0	\$75,000	\$75,000	\$100,000	\$100,000
Nyata Nyata/Le Cercle d'expression artistique Nyata Nyata	M	Dance	\$0	\$43,785	\$43,785	\$50,000	\$65,000
Obsidian Theatre Company	M	Theatre	\$0	\$40,000	\$109,387	\$0	\$50,000
Royal Winnipeg Ballet School	O	Dance	\$500,000	\$550,000	\$550,000	\$550,000	\$550,000
Sampradaya Dance Academy	M	Dance		\$35,000	\$47,000	\$75,000	\$75,000
School of Contemporary Dancers	O	Dance	\$85,000	\$170,000	\$170,000	\$170,000	\$185,000
Stratford Shakespearean Festival of	O	Theatre	\$0	\$150,000	\$150,000	\$150,000	\$150,000

Summative Evaluation of the National Arts Training Contribution Program

<b>Institution</b>	<b>Type</b>	<b>Disc</b>	<b>2001-2002</b>	<b>2002-2003</b>	<b>2003-2004</b>	<b>2004-2005</b>	<b>2005-2006</b>
Canada: Birmingham Conservatory for Classical Theatre Training							
The Banff Centre for the Arts	O	Multi	\$1,000,000	\$1,200,000	\$1,200,000	\$1,200,000	\$1,060,000
The Banff Centre for the Arts, Aboriginal Arts Training Program	O	Multi	\$0	\$16,150	\$108,100	\$140,000	\$280,000
The Canadian Heritage Arts Society / The Canadian College of Performing Arts	O	Multi	\$0	\$0	\$110,000	\$110,000	\$130,000
The Centre for Indigenous Theatre	A	Theatre	\$125,000	\$250,000	\$350,000	\$445,000	\$445,000
The Centre for Indigenous Theatre, Native Theatre School Program	A	Theatre	\$0	\$55,000	\$95,000	\$0	\$0
The National Academy Orchestra	O	Music	\$300,000	\$450,000	\$450,000	\$450,000	\$450,000
The Royal Conservatory of Music: Glenn Gould School	O	Music	\$1,250,000	\$1,250,000	\$1,250,000	\$1,250,000	\$1,250,000
The School of Toronto Dance Theatre	O	Dance	\$90,000	\$180,000	\$180,000	\$180,000	\$195,000
The White Mountain Academy (Northern Institute for the Arts )	A	Visual	\$0	\$500,000	\$500,000	\$500,000	\$500,000
The School of Dance, Modern Program	O	Dance	\$25,000	\$0	\$0	\$0	\$0
Les Productions Ondinnok	A	Theatre	\$0	\$0	\$0	\$75,000	\$75,000
Harbourfront Centre's Craft Studio	O	Visual	\$0	\$0	\$0	\$0	\$30,000
Mandala Arts and Culture Society	M	Dance	\$0	\$0	\$0	\$0	\$30,000
Mount Royal College Conservatory	O	Music	\$0	\$0	\$0	\$0	\$70,000
Saskatchewan Native Theatre Company	A	Theatre	\$0	\$0	\$0	\$0	\$100,000
		<b>TOTAL</b>	<b>\$11,250,000</b>	<b>\$14,096,294</b>	<b>\$14,937,631</b>	<b>\$15,760,000</b>	<b>\$17,495,000</b>

O represents European-based forms of arts training

A represents Aboriginal arts training

M represents Culturally diverse, or non-European-based forms of art training

## APPENDIX C

### Evaluation Matrix

Questions	Indicators	Data Source
<b>Rationale/Relevance</b>		
1. What are the current and emerging high-calibre training needs in the arts in Canada? Should the Program's objectives be modified?	<ul style="list-style-type: none"> <li>a) Current and emerging training needs in the various artistic disciplines, and more specifically in high-calibre training</li> <li>b) Number of arts training schools in Canada by type of training provided (including high-calibre training)</li> <li>c) Gaps in arts training, and more specifically in high-calibre training</li> <li>d) Concordance between the objectives and expected outcomes of the Program and the current and emerging needs in the art sector</li> </ul>	<ul style="list-style-type: none"> <li>a) Program Documentation, Literature Review, Survey of Graduates, Key informant interviews, Review of existing surveys</li> <li>b) Program Documentation, Review of existing surveys; Literature Review.</li> <li>c) Survey of Graduates, Key informant interviews, Literature Review, Review of existing surveys</li> <li>d) Program Documentation, Key informant interviews</li> </ul>
2. Should/Does it remain the role of the federal government to fund high-calibre arts training schools?	<ul style="list-style-type: none"> <li>a) Reason/market failure that led to the intervention of the federal government in that sector</li> <li>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.)</li> <li>c) Existence of overlap or duplication</li> <li>d) Roles and responsibilities of federal government that could be transferred to other players</li> </ul>	<ul style="list-style-type: none"> <li>a) Program Documentation</li> <li>b) Program Documentation, Literature Review, Key informant interviews</li> <li>c) Program Documentation, Literature Review, Key informant interviews</li> <li>d) Literature Review, Program Documentation, Key informant interviews</li> </ul>
3. In what manner and to what extent is the NATCP consistent with the overall government objectives and the strategic objectives of PCH?	<ul style="list-style-type: none"> <li>a) Extent to which NATCP is consistent with current government objectives and priorities and the strategic objectives of PCH.</li> </ul>	<ul style="list-style-type: none"> <li>a) Program Documentation (e.g., , Speech from the Throne, PCH's PAA), PCH's website, Prime Minister's website, Key informant interviews</li> </ul>
<b>Success/Impacts</b>		
4. To what extent has the NATCP contributed to the financial and human resources stability of high-calibre arts training institutions?	<ul style="list-style-type: none"> <li>a) Financial situation of NATCP-funded schools (prior to NATCP funding and after NATCP fund)</li> <li>b) Type and amount of additional sources of funding other than NATCP per school (e.g. total tuition fees, tuition fees for foreign students, other federal government departments, other levels of government, private sector, fundraising)</li> <li>c) Student financial assistance available</li> </ul>	<ul style="list-style-type: none"> <li>a) Program Documentation, Review of financial files, Key informant interviews</li> <li>b) Review of financial files, Key informant interviews</li> <li>c) Key informant interviews</li> </ul>

Summative Evaluation of the National Arts Training Contribution Program

---

Questions	Indicators	Data Source
	<p>d) Adequacy of resources available (teachers, facilities, equipment, tools) given the curriculum offered and high-calibre training needs each school focuses on</p> <p>e) Number and ratio of students accepted by the NATCP-funded schools pre-NATCP and per year for the period 2001-02 to 2004-05</p>	<p>d) Key informant interviews</p> <p>e) Databases (Program Survey data)  (The program area has collected statistics from the years 2002-2003, 2003-2004, and 2004-2005.)</p>
5. To what extent are the NATCP-funded institutions providing diverse, nationally significant arts training of the highest quality? <sup>2</sup>	<p>a) Qualifications of faculty members including visiting artists/instructors</p> <p>b) Awards or other forms of recognition to instructors, including nominations</p> <p>c) National or international industry recognition of NATCP schools</p> <p>d) Number and types of collaborative projects with other recognized institutions (national and/or international)</p> <p>e) Satisfaction of students/ graduates with curricula offered</p> <p>f) Number of NATCP funded organizations by type of arts training provided (i.e., European, non-European, and Aboriginal cultural traditions)</p>	<p>a) Key informant interviews</p> <p>b) Databases (Program Survey data)</p> <p>c) Key informant interviews</p> <p>d) Databases (Program Survey data) Key Informants</p> <p>e) Survey of Graduates</p> <p>f) Program documentation, Databases (Program Survey data)</p>
6. To what extent are graduates of NATCP-funded institutions recognized for their excellence in Canada and internationally?	<p>a) Type of distinctions, honours, awards, pursuits of further training, grants received from provincial arts councils or the Canada Council for the Arts, etc.</p> <p>b) Roles played by graduates as peers, teachers, mentors, leaders in community</p>	<p>a) Databases (Program Survey data), Survey of Graduates</p> <p>b) Survey of Graduates</p>
7. To what extent have graduates of NATCP-funded institutions worked professionally in their respective fields in Canada and/or having international careers?	<p>a) For the last three years, number and proportion of graduates from NATCP-funded schools employed professionally in their field in Canada or internationally (e.g., performing, showcasing, leadership, directing, etc.)</p>	<p>a) Databases (<u>the program area only has three years worth of data</u>), Survey of Graduates</p>
8. To what extent have graduates of NATCP-funded institutions reflected and expressed the cultural diversity of Canadian society?	<p>a) Outreach and recruitment activities to increase diversity among students and teachers</p> <p>b) Number of students and graduates by regional, linguistic and ethnic backgrounds</p>	<p>a) Key informant interviews, Survey of Graduates</p> <p>b) Survey of Graduates,</p>

---

<sup>2</sup> The Program defines diverse in terms of the art form, that is non-European-based or aboriginal. The Program has not defined diversity strictly in the sense of the racial/ethnic background of the students.

Questions	Indicators	Data Source
	c) Views on NATCP's approach to funding culturally diverse and aboriginal schools	c) Key informant interviews
9. To what extent has the NATCP contributed to the achievement of its long-term outcomes below (as per the Treasury Board Submission of 2002):  a) Canadians will continue to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada.  b) Canadians will have a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions.	a) Number of graduates from NATCP-funded schools by type of artistic disciplines  b) Achievements of excellence by graduates (e.g., awards, recognition, etc.)  c) Number and types of artistic/cultural events in which graduates from NATCP-funded schools have performed or exhibited  d) Number of graduates by type of cultural arts training provided (e.g., European, non-European, Aboriginal)	a) Databases (Program Survey data), Survey of Graduates,  b) Databases (Program Survey data), Survey of Graduates  c) Survey of Graduates  d) Program Documentation
10. Were there any unintended impacts (positive or negative) of the Program's activities?	a) Perceptions/evidence of unintended impacts (positive or negative)	a) Key informant interviews, Program Documentation, Survey of Graduates
<b>Cost-Effectiveness/Alternatives</b>		
11. To what extent is the NATCP a cost-effective program?  a) Are results being achieved at a reasonable cost?  b) Are there other more cost-effective ways of achieving the same results? If yes, what are they?	a) Cost of NATCP (i.e., O&M, Grants and Contributions, and total cost)  b) Number of graduates per year over the past five years  c) Cost per graduate to the Program over the past five years  d) Cost (i.e., O&M, Grants and Contributions, and total cost) of other similar programs (e.g., municipal, provincial/territorial, international)  e) Evidence of alternate approaches to meet NATCP objectives. (i.e., other programs/mechanisms or funding models whether at the municipal, provincial/territorial, national or international levels)	a) Program Documentation  b) Databases (Program Survey data) ( <u>the program area has statistics for 2002-2003, 2003-2004 and 2004-2005</u> )  c) Program Documentation, Databases  d) Literature Review, Key informant interviews  e) Program Documentation, Key informant interviews, Literature review

Questions	Indicators	Data Source
c) Is the current approach by Canada to funding high-calibre training needs in the arts sustainable?	f) Increased capacity of institutions (including specifically culturally diverse and aboriginal 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 of training provided)	f) Review of Files, Literature Review, Key informant interviews
	g) Appropriateness of criteria for being considered a national arts training school	g) Key informant interviews
	h) Diversification of sources of funding (e.g. total tuition fees, tuition fees of foreign students, funding from other levels of government, private sector, etc.)	h) Program Documentation, Review of Files, Key informant interviews
d) To what extent is it appropriate to have foreign students trained by institutions receiving funds from the federal government?	l) Number and ratio of foreign students versus Canadian students by NATCP funded institutions	l) Key informant interviews
	m) Number of foreign students who went back to their country compared to the number who stayed in Canada	m) Survey of graduates, Key informant interviews
e) To what extent is it appropriate to have NATCP and NTPFVS operating separately?	n) List of NATCP and NTPFVS programs similarities in terms of objective, processes, clientele, etc.	n) Program Documentation, Key informant interviews

## APPENDIX D

### Interview Guides

## Summative Evaluation of the National Arts Training Contribution Program (NATCP)

### Interview Guide PCH Managers

EKOS Research has been commissioned by Canadian Heritage (PCH) to undertake a summative evaluation of the National Arts Training Contribution Program (NATCP). You were identified by PCH as a potential interview respondent, given your involvement in NATCP or your familiarity with arts training programs. This evaluation examines the Program rationale/relevance, impacts/successes and cost-effectiveness/alternatives. One line of evidence for this evaluation is a series of interviews with: PCH management; representatives of similar provincial programs; representatives from the international arts training and performance community; representatives of professional arts associations, stakeholder artistic leaders, and executive producers; informed Canadians and international arts observers and/or academics; and heads of arts training institutions.

Additional information on NATCP is provided in the annex to this interview guide.

This interview will take approximately 45 to 60 minutes of your time. Please be assured that your responses will be kept strictly confidential. Responses will be analyzed and reported only in aggregate form; names will not be associated with responses in the report. With your consent the interview will be recorded to ensure your views are accurately reflected.

Please feel free to tell the interviewer if you do not feel confident answering specific questions.

#### A. Introduction/Role

1. Please briefly describe your involvement (past or present) with NATCP.

#### B. Rationale/Relevance

2. In your opinion, what are the current and emerging high-calibre training needs in the various artistic disciplines in Canada? Are the needs greater in some areas or disciplines? Do you feel NATCP is well positioned to respond to these current and emerging needs? Please explain. **(1a)**

3. Based on your knowledge of arts training institutions in Canada (including NATCP funded institutions as well as those that are not funded by NATCP), what gaps if any, can you identify in arts training in general, and in high-calibre arts training specifically **(1c)**?

- In your view, does the Program, as currently designed and delivered, respond to these gaps in arts training? If not: How could the Program be modified to better respond to the gaps in arts training you identified? Please explain. **(1d)**

4. What role or mandate do or should each of the following players have in high-calibre arts training – the federal government, the provincial governments, universities and colleges, the private sector, non-profit organizations? **(2b)**
  - In your view, is there overlap or duplication between the roles of the federal government and other players in the field of arts training? If yes, in what areas is there overlap or duplication? Is this a problem? Please explain. **(2c)**
  - In your view, should it remain the role of the federal government to fund high-calibre arts training institutions? In your opinion, what roles and/or responsibilities, if any, with respect to arts training could be transferred from the federal government to other partners? To whom could these roles be transferred? What impact would this have on the quality and quantity of arts training in Canada? **(2d) (2)**
5. In what manner and to what extent do you consider NATCP consistent with the current federal government’s overall objectives with respect to arts and culture? Please explain.
  - To what extent is NATCP consistent with the strategic objective of Canadian Heritage that: Canadians can express and share their diverse cultural experiences with each other and the world? Please explain. **(3)**

## C. Success/Impacts

6. To your knowledge, in what manner and to what extent has NATCP contributed to the financial and human resources stability at high-calibre arts training institutions in Canada? What would be the situation in the absence of NATCP? Please explain. **(4)**
  - Has NATCP funding resulted in an increased budget to institutions? Please explain.
  - Has NATCP funding allowed funded institutions to be more selective in which students it accepts? Please explain.
  - Has NATCP allowed institutions to better respond to changing demographics? Please explain.
  - Has NATCP funding allowed institutions to increase the length of training provided? Please explain.
7. In your experience, to what extent are NATCP-funded institutions providing diverse<sup>3</sup>, nationally significant arts training of the highest quality? How and to what extent has NATCP impacted the diversity of training available at funded institutions? Why is this important? **(5)**
  - To what extent do you feel it is appropriate for NATCP to encourage cultural and artistic diversity in Canada’s arts institutions? Are there other approaches that could be used to increase the diversity of arts training in Canada? Please explain. **(8c)**
8. In your opinion, to what extent and in what manner has NATCP contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from

---

<sup>3</sup> The Program defines diverse in terms of the art form that is non-European-based or aboriginal. The Program has not defined diversity strictly in the sense of the racial/ethnic background of the students.

Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions? Why is this important? Please explain. **(9)**

9. In your opinion, to what extent and in what manner has NATCP contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada? Please explain. **(9)**

## D. Cost-effectiveness/Alternatives

10. In your opinion, are NATCP results being achieved at a reasonable cost? To your knowledge how do NATCP costs relative to results compare to the costs of similar programs in the provinces or in other countries? Please explain. **(11d)**

➤ Are there other more cost-effective ways of achieving the same results? If so, what are they? **(11e)**

11. To what extent is the current approach by Canada to funding high-calibre training needs in the arts (through NATCP) sustainable? That is, to what extent are funded institutions diversifying their funding sources?

➤ Have funded institutions been successful in leveraging NATCP funding for other funding sources? In your view, to what extent are NATCP-funded schools dependent on NATCP? What would be the situation if NATCP did not exist?

➤ In your view, has NATCP funding resulted in increased fundraising capacity in institutions? Please explain. **(11f, h)**

12. In your view, are the criteria for being considered a national arts training school appropriate? Please explain. **(11g)**

13. What, if any, unintended impacts (positive or negative) may have resulted from NATCP? **(10)**

➤ Are there any lessons learned?

14. In your opinion, to what extent is it appropriate to have NATCP and the National Training Program in the Film and Video Sector (NTPFVS) operating separately? Please explain.

15. Is there anything else you would like to add regarding NATCP?

**Thank you for your participation.**

## **Appendix 1**

### **National Arts Training Contribution Program (NATCP)**

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national/international artistic careers. NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

This Program is administered directly by PCH. In 2004-05, NATCP contributed financially to 35 institutions throughout Canada in a wide array of programs in five broad disciplines consisting of: dance; theatre/circus/comedy; music; multidisciplinary; and visual/media arts. Institutions are also considered according to type of art: European-based; Aboriginal; and Non-European based.

The following table summarized institutions funded in 2004-2005, by artistic discipline and number of graduates.

### Institutions funded by NATCP in 2004-2005

Institution	Discipline	Number of Students	Number of Graduates
Ateliers de danse moderne de Montréal Inc. (Les)	Dance	58	12
Ballet Creole	Dance	13	12
Banff Centre for Continuing Education (The)	Aboriginal Arts	84	80
Banff Centre for Continuing Education (The)	Multidisciplinary	3253	2878
Black Theatre Workshop Inc./Theatre B.T.W. Inc.	Theatre	14	n/a
Canadian Heritage Arts Society (The)	Musical Theatre	59	24
Canadian Opera Company	Music	8	4
Centre for Indigenous Theatre (The)	Theatre	10	4
Cercle d'expression artistique Nyata Nyata	Dance	21	n/a
Collective of Black Artists Inc. (COBA)	Dance	10	2
Dancer Transition Resource Centre	Dance	141	102
De-Ba-Jeh-Mu-Jig Theatre Group	Theatre	10	8
École supérieure de ballet contemporain	Dance	110	2
École nationale de cirque	Circus	94	20
École nationale de l'humour	Comedy	33	19
Full Circle: First Nations Performance	Theatre	6	6
Indigenous Media Arts Group (IMAG)	Media Arts	9	9
Korean Dance Studies Society of Canada Inc.	Dance	29	4
MainDance Projects Society	Dance	30	7
Makivik Corporation	Visual Arts	37	37
National Academy Orchestra	Music	55	55
National Ballet School (The)	Dance	173	36
National Theatre School of Canada	Theatre	161	44
National Youth Orchestra of Canada	Music	93	93
Nrtyakala Indian Classical Dance	Dance	91	10
Okanagan Indian Education Resources Society (En'owkin Centre)	Visual Arts	31	11
Opéra de Montréal (1980) Inc.	Music	16	5
Productions Ondinnok Inc. (Les)	Theatre	11	n/a
Royal Conservatory of Music (The)	Music	133	41
Royal Winnipeg Ballet (The)	Dance	102	8
Sampradaya Dance Creations	Dance	20	6
School of Contemporary Dancers Professional Program (The)	Dance	28	8
School of Toronto Dance Theatre (The)	Dance	60	16
Stratford Shakespearean Festival of Canada	Theatre	14	14
White Mountain Academy of the Arts	Visual Arts	47	2

## Summative Evaluation of the National Arts Training Contribution Program (NATCP)

### Interview Guide Representatives from Provincial Programs

EKOS Research has been commissioned by Canadian Heritage (PCH) to undertake a summative evaluation of the National Arts Training Contribution Program (NATCP). You were identified by PCH as a potential interview respondent, given your involvement in NATCP or your familiarity with arts training programs. This evaluation examines the Program rationale/relevance, impacts/successes and cost-effectiveness/alternatives. One line of evidence for this evaluation is a series of interviews with: PCH management; representatives of similar provincial programs; representatives from the international arts training and performance community; representatives of professional arts associations, stakeholder artistic leaders, and executive producers; informed Canadians and international arts observers and/or academics; and heads of arts training institutions.

Additional information on NATCP is provided in the annex to this interview guide.

This interview will take approximately 45 to 60 minutes of your time. Please be assured that your responses will be kept strictly confidential. Responses will be analyzed and reported only in aggregate form; names will not be associated with responses in the report. With your consent the interview will be recorded to ensure your views are accurately reflected.

Please feel free to tell the interviewer if you do not feel confident answering specific questions.

#### A. Introduction/Role

1. Please briefly describe your involvement (past or present) with NATCP and/or arts training in general.

#### B. Rationale/Relevance

2. In your opinion, what are the current and emerging high-calibre training needs in the various artistic disciplines in Canada? Are the needs greater in some areas or disciplines? Do you feel NATCP is well positioned to respond to these current and emerging needs? Please explain. **(1a)**
3. Based on your knowledge of arts training institutions in Canada (including NATCP funded institutions as well as those that are not funded by NATCP), what gaps if any, can you identify in arts training in general, and in high-calibre arts training specifically **(1c)**
  - In your view, does the Program, as currently designed and delivered, respond to these gaps in arts training? If not: How could the Program be modified to better respond to the gaps in arts training you identified? Please explain. **(1d)**

4. What role or mandate do or should each of the following players have in high-calibre arts training – the federal government, the provincial governments, universities and colleges, the private sector, non-profit organizations? **(2b)**
  - In your view, is there overlap or duplication between the roles of the federal government and other players in the field of arts training? If yes, in what areas is there overlap or duplication? Is this a problem? Please explain. **(2c)**
  - In your view, should it remain the role of the federal government to fund high-calibre arts training institutions? In your opinion, what roles and/or responsibilities, if any, with respect to arts training could be transferred from the federal government to other partners? To whom could these roles be transferred? What impact would this have on the quality and quantity of arts training in Canada? **(2d) (2)**
5. In what manner and to what extent do you consider NATCP consistent with the current federal government’s overall objectives with respect to arts and culture? Please explain.
  - To what extent is NATCP consistent with the strategic objective of Canadian Heritage that: Canadians can express and share their diverse cultural experiences with each other and the world? Please explain. **(3)**

## C. Success/Impacts

6. To your knowledge, in what manner and to what extent has NATCP contributed to the financial and human resources stability at high-calibre arts training institutions in Canada? What would be the situation in the absence of NATCP? Please explain. **(4)**
  - Has NATCP funding allowed funded institutions to be more selective in which students it accepts? Please explain.
  - Has NATCP allowed institutions to better respond to changing demographics? Please explain.
  - Has NATCP funding allowed institutions to increase the length of training provided? Please explain.
7. In your experience, to what extent are NATCP-funded institutions providing diverse<sup>4</sup>, nationally significant arts training of the highest quality? How and to what extent has NATCP impacted the diversity of training available at funded institutions? Why is this important? **(5)**
  - To what extent do you feel it is appropriate for NATCP to encourage cultural and artistic diversity in Canada’s arts institutions? Are there other approaches that could be used to increase the diversity of arts training in Canada? Please explain. **(8c)**
8. In your opinion, to what extent and in what manner has NATCP contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions? Why is this important? Please explain. **(9)**

---

<sup>4</sup> The Program defines diverse in terms of the art form that is non-European-based or aboriginal. The Program has not defined diversity strictly in the sense of the racial/ethnic background of the students.

9. In your opinion, to what extent and in what manner has NATCP contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada? Please explain. **(9)**

## D. Cost-effectiveness/Alternatives

10. In your opinion, are NATCP results being achieved at a reasonable cost? To your knowledge how do NATCP costs relative to results compare to the costs of similar programs in your province? In other jurisdictions? Please explain. **(11d)**
- Are there other more cost-effective ways of achieving the same results? If so, what are they? **(11e)**
11. To what extent is the current approach by Canada to funding high-calibre training needs in the arts (through NATCP) sustainable? That is, to what extent are funded institutions diversifying their funding sources?
- Have funded institutions been successful in leveraging NATCP funding for other funding sources? In your view, to what extent are NATCP-funded schools dependent on NATCP? What would be the situation if NATCP did not exist?
  - In your view, has NATCP funding resulted in increased fundraising capacity in institutions? Please explain.
  - Has NATCP funding resulted in an increased budget to institutions? Please explain. **(11f, h)**
12. What, if any, unintended impacts (positive or negative) may have resulted from NATCP? **(10)**
- Are there any lessons learned?
13. Is there anything else you would like to add regarding NATCP?

**Thank you for your participation.**

## **Appendix 1**

### **National Arts Training Contribution Program (NATCP)**

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national/international artistic careers. NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

This Program is administered directly by PCH. In 2004-05, NATCP contributed financially to 35 institutions throughout Canada in a wide array of programs in five broad disciplines consisting of: dance; theatre/circus/comedy; music; multidisciplinary; and visual/media arts. Institutions are also considered according to type of art: European-based; Aboriginal; and Non-European based.

The following table summarized institutions funded in 2004-2005, by artistic discipline and number of graduates.

### Institutions funded by NATCP in 2004-2005

Institution	Discipline	Number of Students	Number of Graduates
Ateliers de danse moderne de Montréal Inc. (Les)	Dance	58	12
Ballet Creole	Dance	13	12
Banff Centre for Continuing Education (The)	Aboriginal Arts	84	80
Banff Centre for Continuing Education (The)	Multidisciplinary	3253	2878
Black Theatre Workshop Inc./Theatre B.T.W. Inc.	Theatre	14	n/a
Canadian Heritage Arts Society (The)	Musical Theatre	59	24
Canadian Opera Company	Music	8	4
Centre for Indigenous Theatre (The)	Theatre	10	4
Cercle d'expression artistique Nyata Nyata	Dance	21	n/a
Collective of Black Artists Inc. (COBA)	Dance	10	2
Dancer Transition Resource Centre	Dance	141	102
De-Ba-Jeh-Mu-Jig Theatre Group	Theatre	10	8
École supérieure de ballet contemporain	Dance	110	2
École nationale de cirque	Circus	94	20
École nationale de l'humour	Comedy	33	19
Full Circle: First Nations Performance	Theatre	6	6
Indigenous Media Arts Group (IMAG)	Media Arts	9	9
Korean Dance Studies Society of Canada Inc.	Dance	29	4
MainDance Projects Society	Dance	30	7
Makivik Corporation	Visual Arts	37	37
National Academy Orchestra	Music	55	55
National Ballet School (The)	Dance	173	36
National Theatre School of Canada	Theatre	161	44
National Youth Orchestra of Canada	Music	93	93
Nrtyakala Indian Classical Dance	Dance	91	10
Okanagan Indian Education Resources Society (En'owkin Centre)	Visual Arts	31	11
Opéra de Montréal (1980) Inc.	Music	16	5
Productions Ondinnok Inc. (Les)	Theatre	11	n/a
Royal Conservatory of Music (The)	Music	133	41
Royal Winnipeg Ballet (The)	Dance	102	8
Sampradaya Dance Creations	Dance	20	6
School of Contemporary Dancers Professional Program (The)	Dance	28	8
School of Toronto Dance Theatre (The)	Dance	60	16
Stratford Shakespearean Festival of Canada	Theatre	14	14
White Mountain Academy of the Arts	Visual Arts	47	2

# Summative Evaluation of the National Arts Training Contribution Program (NATCP)

## Interview Guide Representatives from Professional Art Associations

EKOS Research has been commissioned by Canadian Heritage (PCH) to undertake a summative evaluation of the National Arts Training Contribution Program (NATCP). You were identified by PCH as a potential interview respondent, given your involvement in NATCP or your familiarity with arts training programs. This evaluation examines the Program rationale/relevance, impacts/successes and cost-effectiveness/alternatives. One line of evidence for this evaluation is a series of interviews with: PCH management; representatives of similar provincial programs; representatives from the international arts training and performance community; representatives of professional arts associations, stakeholder artistic leaders, and executive producers; informed Canadians and international arts observers and/or academics; and heads of arts training institutions.

Additional information on NATCP is provided in the annex to this interview guide.

This interview will take approximately 45 to 60 minutes of your time. Please be assured that your responses will be kept strictly confidential. Responses will be analyzed and reported only in aggregate form; names will not be associated with responses in the report. With your consent the interview will be recorded to ensure your views are accurately reflected.

Please feel free to tell the interviewer if you do not feel confident answering specific questions.

### A. Introduction/Role

1. Please briefly describe your involvement (past or present) with NATCP and/or arts training in general.

### B. Rationale/Relevance

2. In your opinion, what are the current and emerging high-calibre training needs in the various artistic disciplines in Canada? Are the needs greater in some areas or disciplines? Do you feel NATCP is well positioned to respond to these current and emerging needs? Please explain. **(1a)**
3. Based on your knowledge of arts training institutions in Canada (including NATCP funded institutions as well as those that are not funded by NATCP), what gaps if any, can you identify in arts training in general, and in high-calibre arts training specifically? **(1c)**
  - In your view, does the Program, as currently designed and delivered, respond to these gaps in arts training? If not: How could the Program be modified to better respond to the gaps in arts training you identified? Please explain. **(1d)**

4. What role or mandate do or should each of the following players have in high-calibre arts training – the federal government, the provincial governments, universities and colleges, the private sector, non-profit organizations? **(2b)**
  - In your view, is there overlap or duplication between the roles of the federal government and other players in the field of arts training? If yes, in what areas is there overlap or duplication? Is this a problem? Please explain. **(2c)**
  - In your view, should it remain the role of the federal government to fund high-calibre arts training institutions? In your opinion, what roles and/or responsibilities, if any, with respect to arts training could be transferred from the federal government to other partners? To whom could these roles be transferred? What impact would this have on the quality and quantity of arts training in Canada? **(2d) (2)**
5. In what manner and to what extent do you consider NATCP consistent with the current federal government's overall objectives with respect to arts and culture? Please explain.
  - To what extent is NATCP consistent with the strategic objective of Canadian Heritage that: Canadians can express and share their diverse cultural experiences with each other and the world? Please explain. **(3)**

## C. Success/Impacts

6. To your knowledge, in what manner and to what extent has NATCP contributed to the financial and human resources stability at high-calibre arts training institutions in Canada? What would be the situation in the absence of NATCP? Please explain. **(4)**
  - Has NATCP funding resulted in an increased budget to institutions? Please explain.
  - Has NATCP funding allowed funded institutions to be more selective in which students it accepts? Please explain.
  - Has NATCP allowed institutions to better respond to changing demographics? Please explain.
  - Has NATCP funding allowed institutions to increase the length of training provided? Please explain.
7. To your knowledge, to what extent are NATCP-funded institutions providing diverse<sup>5</sup>, nationally significant arts training of the highest quality? How and to what extent has NATCP impacted the diversity of training available at funded institutions? Why is this important? **(5)**
  - To what extent do you feel it is appropriate for NATCP to encourage cultural and artistic diversity in Canada's arts institutions? Are there other approaches that could be used to increase the diversity of arts training in Canada? Please explain. **(8c)**

---

<sup>5</sup> The Program defines diverse in terms of the art form that is non-European-based or aboriginal. The Program has not defined diversity strictly in the sense of the racial/ethnic background of the students.

Evaluation Services Directorate  
Corporate Review Branch

8. In your opinion, to what extent and in what manner has NATCP contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions? Why is this important? Please explain. **(9)**
9. In your opinion, to what extent and in what manner has NATCP contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada? Please explain. **(9)**

## D. Cost-effectiveness/Alternatives

10. To what extent is the current approach by Canada to funding high-calibre training needs in the arts (through NATCP) sustainable? That is, to what extent are funded institutions diversifying their funding sources?
  - Have funded institutions been successful in leveraging NATCP funding for other funding sources? In your view, to what extent are NATCP-funded schools dependent on NATCP? What would be the situation if NATCP did not exist?
  - In your view, has NATCP funding resulted in increased fundraising capacity in institutions? Please explain. **(11f, h)**
11. In your view, are there other, more cost-effective means (i.e. other than NATCP) to achieve the same results? If so, what are they? **(11e)**
12. What, if any, unintended impacts (positive or negative) may have resulted from NATCP? **(10)**
  - Are there any lessons learned?
13. Is there anything else you would like to add regarding NATCP?

**Thank you for your participation.**

## **Appendix 1**

### **National Arts Training Contribution Program (NATCP)**

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national/international artistic careers. NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

This Program is administered directly by PCH. In 2004-05, NATCP contributed financially to 35 institutions throughout Canada in a wide array of programs in five broad disciplines consisting of: dance; theatre/circus/comedy; music; multidisciplinary; and visual/media arts. Institutions are also considered according to type of art: European-based; Aboriginal; and Non-European based.

The following table summarized institutions funded in 2004-2005, by artistic discipline and number of graduates.

### Institutions funded by NATCP in 2004-2005

Institution	Discipline	Number of Students	Number of Graduates
Ateliers de danse moderne de Montréal Inc. (Les)	Dance	58	12
Ballet Creole	Dance	13	12
Banff Centre for Continuing Education (The)	Aboriginal Arts	84	80
Banff Centre for Continuing Education (The)	Multidisciplinary	3253	2878
Black Theatre Workshop Inc./Theatre B.T.W. Inc.	Theatre	14	n/a
Canadian Heritage Arts Society (The)	Musical Theatre	59	24
Canadian Opera Company	Music	8	4
Centre for Indigenous Theatre (The)	Theatre	10	4
Cercle d'expression artistique Nyata Nyata	Dance	21	n/a
Collective of Black Artists Inc. (COBA)	Dance	10	2
Dancer Transition Resource Centre	Dance	141	102
De-Ba-Jeh-Mu-Jig Theatre Group	Theatre	10	8
École supérieure de ballet contemporain	Dance	110	2
École nationale de cirque	Circus	94	20
École nationale de l'humour	Comedy	33	19
Full Circle: First Nations Performance	Theatre	6	6
Indigenous Media Arts Group (IMAG)	Media Arts	9	9
Korean Dance Studies Society of Canada Inc.	Dance	29	4
MainDance Projects Society	Dance	30	7
Makivik Corporation	Visual Arts	37	37
National Academy Orchestra	Music	55	55
National Ballet School (The)	Dance	173	36
National Theatre School of Canada	Theatre	161	44
National Youth Orchestra of Canada	Music	93	93
Nrtyakala Indian Classical Dance	Dance	91	10
Okanagan Indian Education Resources Society (En'owkin Centre)	Visual Arts	31	11
Opéra de Montréal (1980) Inc.	Music	16	5
Productions Ondinnok Inc. (Les)	Theatre	11	n/a
Royal Conservatory of Music (The)	Music	133	41
Royal Winnipeg Ballet (The)	Dance	102	8
Sampradaya Dance Creations	Dance	20	6
School of Contemporary Dancers Professional Program (The)	Dance	28	8
School of Toronto Dance Theatre (The)	Dance	60	16
Stratford Shakespearean Festival of Canada	Theatre	14	14
White Mountain Academy of the Arts	Visual Arts	47	2

## Summative Evaluation of the National Arts Training Contribution Program (NATCP)

### Interview Guide Arts Observers/Academics

EKOS Research has been commissioned by Canadian Heritage (PCH) to undertake a summative evaluation of the National Arts Training Contribution Program (NATCP). You were identified by PCH as a potential interview respondent, given your involvement in NATCP or your familiarity with arts training programs. This evaluation examines the Program rationale/relevance, impacts/successes and cost-effectiveness/alternatives. One line of evidence for this evaluation is a series of interviews with: PCH management; representatives of similar provincial programs; representatives from the international arts training and performance community; representatives of professional arts associations, stakeholder artistic leaders, and executive producers; informed Canadians and international arts observers and/or academics; and heads of arts training institutions.

Additional information on NATCP is provided in the annex to this interview guide.

This interview will take approximately 45 to 60 minutes of your time. Please be assured that your responses will be kept strictly confidential. Responses will be analyzed and reported only in aggregate form; names will not be associated with responses in the report. With your consent the interview will be recorded to ensure your views are accurately reflected.

Please feel free to tell the interviewer if you do not feel confident answering specific questions.

#### A. Introduction/Role

1. Please briefly describe your involvement (past or present) with NATCP and/or arts training in general.

#### B. Rationale/Relevance

2. In your opinion, what are the current and emerging high-calibre training needs in the various artistic disciplines in Canada? Are the needs greater in some areas or disciplines? Do you feel NATCP is well positioned to respond to these current and emerging needs? Please explain. **(1a)**
3. Based on your knowledge of arts training institutions in Canada (including NATCP funded institutions as well as those that are not funded by NATCP), what gaps if any, can you identify in arts training in general, and in high-calibre arts training specifically **(1c)**?

- In your view, does the Program, as currently designed and delivered, respond to these gaps in arts training? If not: How could the Program be modified to better respond to the gaps in arts training you identified? Please explain. **(1d)**
- 4. What role or mandate do or should each of the following players have in high-calibre arts training – the federal government, the provincial governments, universities and colleges, the private sector, non-profit organizations? **(2b)**
  - In your view, is there overlap or duplication between the roles of the federal government and other players in the field of arts training? If yes, in what areas is there overlap or duplication? Is this a problem? Please explain. **(2c)**
  - In your view, should it remain the role of the federal government to fund high-calibre arts training institutions? In your opinion, what roles and/or responsibilities, if any, with respect to arts training could be transferred from the federal government to other partners? To whom could these roles be transferred? What impact would this have on the quality and quantity of arts training in Canada? **(2d) (2)**
- 5. In what manner and to what extent do you consider NATCP consistent with the current federal government’s overall objectives with respect to arts and culture? Please explain.
  - To what extent is NATCP consistent with the strategic objective of Canadian Heritage that: Canadians can express and share their diverse cultural experiences with each other and the world? Please explain. **(3)**

## C. Success/Impacts

- 6. To your knowledge, in what manner and to what extent has NATCP contributed to the financial and human resources stability at high-calibre arts training institutions in Canada? What would be the situation in the absence of NATCP? Please explain. **(4)**
  - Has NATCP funding resulted in an increased budget to institutions? Please explain.
  - Has NATCP funding allowed funded institutions to be more selective in which students it accepts? Please explain.
  - Has NATCP allowed institutions to better respond to changing demographics? Please explain.
  - Has NATCP funding allowed institutions to increase the length of training provided? Please explain.
- 7. To your knowledge, to what extent are NATCP-funded institutions providing diverse<sup>6</sup>, nationally significant arts training of the highest quality? How and to what extent has NATCP impacted the diversity of training available at funded institutions? Why is this important? **(5)**
  - To what extent do you feel it is appropriate for NATCP to encourage cultural and artistic diversity in Canada’s arts institutions? Are there other approaches that could be used to increase the diversity of arts training in Canada? Please explain. **(8c)**

---

<sup>6</sup> The Program defines diverse in terms of the art form that is non-European-based or aboriginal. The Program has not defined diversity strictly in the sense of the racial/ethnic background of the students.

8. In your opinion, to what extent and in what manner has NATCP contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions? Why is this important? Please explain. **(9)**
9. In your opinion, to what extent and in what manner has NATCP contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada? Please explain. **(9)**

## D. Cost-effectiveness/Alternatives

10. In your opinion, are NATCP results being achieved at a reasonable cost? To your knowledge how do NATCP costs relative to results compare to the costs of similar programs in the provinces or in other countries? Please explain. **(11d)**
  - Are there other more cost-effective ways of achieving the same results? If so, what are they? **(11e)**
11. To what extent is the current approach by Canada to funding high-calibre training needs in the arts (through NATCP) sustainable? That is, to what extent are funded institutions diversifying their funding sources?
  - Have funded institutions been successful in leveraging NATCP funding for other funding sources? In your view, to what extent are NATCP-funded schools dependent on NATCP? What would be the situation if NATCP did not exist?
  - In your view, has NATCP funding resulted in increased fundraising capacity in institutions? Please explain. **(11f, h)**
12. What, if any, unintended impacts (positive or negative) may have resulted from NATCP? **(10)**
  - Are there any lessons learned?
13. Is there anything else you would like to add regarding NATCP?

**Thank you for your participation.**

## **Appendix 1**

### **National Arts Training Contribution Program (NATCP)**

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national/international artistic careers. NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

This Program is administered directly by PCH. In 2004-05, NATCP contributed financially to 35 institutions throughout Canada in a wide array of programs in five broad disciplines consisting of: dance; theatre/circus/comedy; music; multidisciplinary; and visual/media arts. Institutions are also considered according to type of art: European-based; Aboriginal; and Non-European based.

The following table summarized institutions funded in 2004-2005, by artistic discipline and number of graduates.

### Institutions funded by NATCP in 2004-2005

Institution	Discipline	Number of Students	Number of Graduates
Ateliers de danse moderne de Montréal Inc. (Les)	Dance	58	12
Ballet Creole	Dance	13	12
Banff Centre for Continuing Education (The)	Aboriginal Arts	84	80
Banff Centre for Continuing Education (The)	Multidisciplinary	3253	2878
Black Theatre Workshop Inc./Theatre B.T.W. Inc.	Theatre	14	n/a
Canadian Heritage Arts Society (The)	Musical Theatre	59	24
Canadian Opera Company	Music	8	4
Centre for Indigenous Theatre (The)	Theatre	10	4
Cercle d'expression artistique Nyata Nyata	Dance	21	n/a
Collective of Black Artists Inc. (COBA)	Dance	10	2
Dancer Transition Resource Centre	Dance	141	102
De-Ba-Jeh-Mu-Jig Theatre Group	Theatre	10	8
École supérieure de ballet contemporain	Dance	110	2
École nationale de cirque	Circus	94	20
École nationale de l'humour	Comedy	33	19
Full Circle: First Nations Performance	Theatre	6	6
Indigenous Media Arts Group (IMAG)	Media Arts	9	9
Korean Dance Studies Society of Canada Inc.	Dance	29	4
MainDance Projects Society	Dance	30	7
Makivik Corporation	Visual Arts	37	37
National Academy Orchestra	Music	55	55
National Ballet School (The)	Dance	173	36
National Theatre School of Canada	Theatre	161	44
National Youth Orchestra of Canada	Music	93	93
Nrtyakala Indian Classical Dance	Dance	91	10
Okanagan Indian Education Resources Society (En'owkin Centre)	Visual Arts	31	11
Opéra de Montréal (1980) Inc.	Music	16	5
Productions Ondinnok Inc. (Les)	Theatre	11	n/a
Royal Conservatory of Music (The)	Music	133	41
Royal Winnipeg Ballet (The)	Dance	102	8
Sampradaya Dance Creations	Dance	20	6
School of Contemporary Dancers Professional Program (The)	Dance	28	8
School of Toronto Dance Theatre (The)	Dance	60	16
Stratford Shakespearean Festival of Canada	Theatre	14	14
White Mountain Academy of the Arts	Visual Arts	47	2

## Summative Evaluation of the National Arts Training Contribution Program (NATCP)

### Interview Guide Representatives from International Arts Community

EKOS Research has been commissioned by Canadian Heritage (PCH) to undertake a summative evaluation of the National Arts Training Contribution Program (NATCP). You were identified by PCH as a potential interview respondent, given your involvement in NATCP or your familiarity with arts training programs. This evaluation examines the Program rationale/relevance, impacts/successes and cost-effectiveness/alternatives. One line of evidence for this evaluation is a series of interviews with: PCH management; representatives of similar provincial programs; representatives from the international arts training and performance community; representatives of professional arts associations, stakeholder artistic leaders, and executive producers; informed Canadians and international arts observers and/or academics; and heads of arts training institutions.

Additional information on NATCP is provided in the annex to this interview guide.

This interview will take approximately 45 to 60 minutes of your time. Please be assured that your responses will be kept strictly confidential. Responses will be analyzed and reported only in aggregate form; names will not be associated with responses in the report. With your consent the interview will be recorded to ensure your views are accurately reflected.

Please feel free to tell the interviewer if you do not feel confident answering specific questions.

#### A. Introduction/Role

1. Please briefly describe your involvement (past or present) with NATCP and/or arts training in general.

#### B. Rationale/Relevance

2. In your opinion, what are the current and emerging high-calibre training needs in the various artistic disciplines in Canada? Are the needs greater in some areas or disciplines? Do you feel NATCP is well positioned to respond to these current and emerging needs? Please explain. **(1a)**
3. Based on your knowledge of arts training institutions in Canada (including NATCP funded institutions as well as those that are not funded by NATCP), what gaps if any, can you identify in arts training in general, and in high-calibre arts training specifically? **(1c)**
  - In your view, does the Program, as currently designed and delivered, respond to these gaps in arts sector training? If not: How could the Program be modified to better respond to the gaps in arts training you identified? Please explain. **(1d)**

4. One aspect of this evaluation includes an examination of how art training is funded in other countries. How is arts training funded in your country? In your view, are there any lessons to be learned? Please explain. **(2b)**

## C. Success/Impacts

5. To your knowledge, in what manner and to what extent has NATCP contributed to the financial and human resources stability at high-calibre arts training institutions in Canada? What would be the situation in the absence of NATCP? Please explain. **(4)**
6. To your knowledge, to what extent are NATCP-funded institutions providing diverse<sup>7</sup>, nationally significant arts training of the highest quality? How and to what extent has NATCP impacted the diversity of training available at funded institutions? Why is this important? **(5)**
  - To what extent do you feel it is appropriate for NATCP to encourage cultural diversity in Canada's arts institutions? Are there other approaches that could be used to increase the diversity of arts training in Canada? Are there examples or lessons learned in this regard from other jurisdictions? Please explain. **(8c)**
7. In your opinion, to what extent and in what manner has NATCP contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions? Why is this important? Please explain. **(9)**
8. In your opinion, to what extent and in what manner has NATCP contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada? Please explain. **(9)**

## D. Cost-effectiveness/Alternatives

9. What, if any, unintended impacts (positive or negative) may have resulted from NATCP? **(10)**
  - Are there any lessons learned?
10. Is there anything else you would like to add regarding NATCP?

**Thank you for your participation.**

---

<sup>7</sup> The Program defines diverse in terms of the art form that is non-European-based or aboriginal. The Program has not defined diversity strictly in the sense of the racial/ethnic background of the students. 83  
Evaluation Services Directorate  
Corporate Review Branch

## **Appendix 1**

### **National Arts Training Contribution Program (NATCP)**

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national/international artistic careers. NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

This Program is administered directly by PCH. In 2004-05, NATCP contributed financially to 35 institutions throughout Canada in a wide array of programs in five broad disciplines consisting of: dance; theatre/circus/comedy; music; multidisciplinary; and visual/media arts. Institutions are also considered according to type of art: European-based; Aboriginal; and Non-European based.

The following table summarized institutions funded in 2004-2005, by artistic discipline and number of graduates.

### Institutions funded by NATCP in 2004-2005

Institution	Discipline	Number of Students	Number of Graduates
Ateliers de danse moderne de Montréal Inc. (Les)	Dance	58	12
Ballet Creole	Dance	13	12
Banff Centre for Continuing Education (The)	Aboriginal Arts	84	80
Banff Centre for Continuing Education (The)	Multidisciplinary	3253	2878
Black Theatre Workshop Inc./Theatre B.T.W. Inc.	Theatre	14	n/a
Canadian Heritage Arts Society (The)	Musical Theatre	59	24
Canadian Opera Company	Music	8	4
Centre for Indigenous Theatre (The)	Theatre	10	4
Cercle d'expression artistique Nyata Nyata	Dance	21	n/a
Collective of Black Artists Inc. (COBA)	Dance	10	2
Dancer Transition Resource Centre	Dance	141	102
De-Ba-Jeh-Mu-Jig Theatre Group	Theatre	10	8
École supérieure de ballet contemporain	Dance	110	2
École nationale de cirque	Circus	94	20
École nationale de l'humour	Comedy	33	19
Full Circle: First Nations Performance	Theatre	6	6
Indigenous Media Arts Group (IMAG)	Media Arts	9	9
Korean Dance Studies Society of Canada Inc.	Dance	29	4
MainDance Projects Society	Dance	30	7
Makivik Corporation	Visual Arts	37	37
National Academy Orchestra	Music	55	55
National Ballet School (The)	Dance	173	36
National Theatre School of Canada	Theatre	161	44
National Youth Orchestra of Canada	Music	93	93
Nrtyakala Indian Classical Dance	Dance	91	10
Okanagan Indian Education Resources Society (En'owkin Centre)	Visual Arts	31	11
Opéra de Montréal (1980) Inc.	Music	16	5
Productions Ondinnok Inc. (Les)	Theatre	11	n/a
Royal Conservatory of Music (The)	Music	133	41
Royal Winnipeg Ballet (The)	Dance	102	8
Sampradaya Dance Creations	Dance	20	6
School of Contemporary Dancers Professional Program (The)	Dance	28	8
School of Toronto Dance Theatre (The)	Dance	60	16
Stratford Shakespearean Festival of Canada	Theatre	14	14
White Mountain Academy of the Arts	Visual Arts	47	2

## Summative Evaluation of the National Arts Training Contribution Program (NATCP)

### Interview Guide Heads of Arts Training Institutions (Funded)

EKOS Research has been commissioned by Canadian Heritage (PCH) to undertake a summative evaluation of the National Arts Training Contribution Program (NATCP). You were identified by PCH as a potential interview respondent, given your involvement in NATCP or your familiarity with arts training programs. This evaluation examines the Program rationale/relevance, impacts/successes and cost-effectiveness/alternatives. One line of evidence for this evaluation is a series of interviews with: PCH management; representatives of similar provincial programs; representatives from the international arts training and performance community; representatives of professional arts associations, stakeholder artistic leaders, and executive producers; informed Canadians and international arts observers and/or academics; and heads of arts training institutions.

Additional information on NATCP is provided in the annex to this interview guide.

This interview will take approximately 45 to 60 minutes of your time. Please be assured that your responses will be kept strictly confidential. Responses will be analyzed and reported only in aggregate form; names will not be associated with responses in the report. With your consent the interview will be recorded to ensure your views are accurately reflected.

Please feel free to tell the interviewer if you do not feel confident answering specific questions.

#### A. Introduction/Role

1. Please briefly describe your involvement (past or present) with NATCP and/or arts training in general.

#### B. Rationale/Relevance

2. In your opinion, what are the current and emerging high-calibre training needs in the various artistic disciplines in Canada? Are the needs greater in some areas or disciplines? Do you feel NATCP is well positioned to respond to these current and emerging needs? Please explain. **(1a)**
3. Based on your knowledge of arts training institutions in Canada (including NATCP funded institutions as well as those that are not funded by NATCP), what gaps if any, can you identify in arts training in general, and in high-calibre arts training specifically **(1c)**?
  - In your view, does the Program, as currently designed and delivered, respond to these gaps in arts training? If not: How could the Program be modified to better respond to the gaps in arts training you identified? Please explain. **(1d)**

4. What role or mandate do or should each of the following players have in high-calibre arts training – the federal government, the provincial governments, universities and colleges, the private sector, non-profit organizations? **(2b)**
  - In your view, is there overlap or duplication between the roles of the federal government and other players in the field of arts training? If yes, in what areas is there overlap or duplication? Is this a problem? Please explain. **(2c)**
  - In your view, should it remain the role of the federal government to fund high-calibre arts training institutions? In your opinion, what roles and/or responsibilities, if any, with respect to arts training could be transferred from the federal government to other partners? To whom could these roles be transferred? What impact would this have on the quality and quantity of arts training in Canada? **(2d) (2)**

## C. Success/Impacts

### *Your Institution*

5. In your opinion, to what extent are the resources available to your institution adequate given the curriculum offered and the training needs of your students? **(4d)**
  - What is the current financial situation of your institution relative to what it was prior to NATCP funding? How has NATCP funding impacted the financial stability of your institution?
  - To what extent has NATCP funding allowed your institution to be more selective in which students you accept? Please explain.
  - To what extent has NATCP funding allowed your institution to better respond to changing demographics? Please explain.
  - To what extent has NATCP funding allowed your institution to increase the length of your training curriculum? Please explain. **(4a)**
6. What proportion of your institution's total budget for arts training programs does NATCP funding represent? Has this remained relatively constant in the past few years?
  - Please explain. What other sources of funding does your institution have? To what extent has your institution been successful in diversifying its funding sources? Please explain.
7. To what extent does your school have national or international industry recognition? Please provide concrete examples. How has this evolved or changed since receiving NATCP funding? What impact has NATCP funding had? **(5c)**
  - How many and what types of collaborative projects with other recognized institutions has your institution been involved in recently relative to before NATCP funding? What has been the impact of NATCP funding? **(5d)**
  - What types of outreach and recruitment activities has your institution undertaken to increase cultural diversity among students and teachers? Has the focus on cultural and artistic diversity evolved or changed since receiving NATCP funding? Please explain. **(8a)**

8. In general terms, what are the qualifications of your staff (including visiting artists/instructors) currently relative to before NATCP funding? What impact has NATCP funding had? **(5a)**
9. What roles have your graduates played as peers, teachers, mentors and/or leaders in the community? How has NATCP funding impacted this? **(6b)**
  - To what extent have your students/graduates obtained distinctions, honours, awards, and grants from provincial arts councils or the Canada Council for the Arts? How has this changed since your institution received NATCP funding? **(6a)**

### ***General Impact of NATCP***

10. To what extent do you feel it is appropriate for NATCP to encourage cultural diversity in Canada's arts institutions? Are there other approaches that could be used to increase diversity? **(8c)**
11. What is the ratio of foreign to Canadian students at your institution? How has this changed since your institution received NATCP funding? Please explain. **(11)**
12. In your opinion, to what extent has NATCP contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions? Why is this important? Please explain. **(9)**
13. In your opinion, to what extent has NATCP contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada? **(9)**

## **D. Cost-effectiveness/Alternatives**

14. What is the ratio of foreign to Canadian students at your institution? How has this changed since your institution received NATCP funding? Please explain. **(11)**
15. To what extent is the current approach by Canada to funding high-calibre training needs in the arts (through NATCP) sustainable?
  - In your view to what extent are NATCP-funded schools (including yours) dependent on NATCP? What would be the situation if NATCP did not exist?
  - To what extent has NATCP funding resulted in increased fundraising capacity in your institution? Please explain. **(11f, h)**
16. In your view, are the criteria for being considered a national arts training school appropriate? Please explain. **(11g)**
17. What, if any, unintended impacts (positive or negative) may have resulted from NATCP? **(10)**
  - Are there any lessons learned?
18. Is there anything else you would like to add regarding NATCP?

**Thank you for your participation.**

## **Appendix 1**

### **National Arts Training Contribution Program (NATCP)**

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national/international artistic careers. NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

This Program is administered directly by PCH. In 2004-05, NATCP contributed financially to 35 institutions throughout Canada in a wide array of programs in five broad disciplines consisting of: dance; theatre/circus/comedy; music; multidisciplinary; and visual/media arts. Institutions are also considered according to type of art: European-based; Aboriginal; and Non-European based.

The following table summarized institutions funded in 2004-2005, by artistic discipline and number of graduates.

### Institutions funded by NATCP in 2004-2005

Institution	Discipline	Number of Students	Number of Graduates
Ateliers de danse moderne de Montréal Inc. (Les)	Dance	58	12
Ballet Creole	Dance	13	12
Banff Centre for Continuing Education (The)	Aboriginal Arts	84	80
Banff Centre for Continuing Education (The)	Multidisciplinary	3253	2878
Black Theatre Workshop Inc./Theatre B.T.W. Inc.	Theatre	14	n/a
Canadian Heritage Arts Society (The)	Musical Theatre	59	24
Canadian Opera Company	Music	8	4
Centre for Indigenous Theatre (The)	Theatre	10	4
Cercle d'expression artistique Nyata Nyata	Dance	21	n/a
Collective of Black Artists Inc. (COBA)	Dance	10	2
Dancer Transition Resource Centre	Dance	141	102
De-Ba-Jeh-Mu-Jig Theatre Group	Theatre	10	8
École supérieure de ballet contemporain	Dance	110	2
École nationale de cirque	Circus	94	20
École nationale de l'humour	Comedy	33	19
Full Circle: First Nations Performance	Theatre	6	6
Indigenous Media Arts Group (IMAG)	Media Arts	9	9
Korean Dance Studies Society of Canada Inc.	Dance	29	4
MainDance Projects Society	Dance	30	7
Makivik Corporation	Visual Arts	37	37
National Academy Orchestra	Music	55	55
National Ballet School (The)	Dance	173	36
National Theatre School of Canada	Theatre	161	44
National Youth Orchestra of Canada	Music	93	93
Nrtyakala Indian Classical Dance	Dance	91	10
Okanagan Indian Education Resources Society (En'owkin Centre)	Visual Arts	31	11
Opéra de Montréal (1980) Inc.	Music	16	5
Productions Ondinnok Inc. (Les)	Theatre	11	n/a
Royal Conservatory of Music (The)	Music	133	41
Royal Winnipeg Ballet (The)	Dance	102	8
Sampradaya Dance Creations	Dance	20	6
School of Contemporary Dancers Professional Program (The)	Dance	28	8
School of Toronto Dance Theatre (The)	Dance	60	16
Stratford Shakespearean Festival of Canada	Theatre	14	14
White Mountain Academy of the Arts	Visual Arts	47	2

# Summative Evaluation of the National Arts Training Contribution Program (NATCP)

## Interview Guide Heads of Arts Training Institutions (Unfunded)

EKOS Research has been commissioned by Canadian Heritage (PCH) to undertake a summative evaluation of the National Arts Training Contribution Program (NATCP). You were identified by PCH as a potential interview respondent, given your involvement in NATCP or your familiarity with arts training programs. This evaluation examines the Program rationale/relevance, impacts/successes and cost-effectiveness/alternatives. One line of evidence for this evaluation is a series of interviews with: PCH management; representatives of similar provincial programs; representatives from the international arts training and performance community; representatives of professional arts associations, stakeholder artistic leaders, and executive producers; informed Canadians and international arts observers and/or academics; and heads of arts training institutions.

Additional information on NATCP is provided in the annex to this interview guide.

This interview will take approximately 45 to 60 minutes of your time. Please be assured that your responses will be kept strictly confidential. Responses will be analyzed and reported only in aggregate form; names will not be associated with responses in the report. With your consent the interview will be recorded to ensure your views are accurately reflected.

Please feel free to tell the interviewer if you do not feel confident answering specific questions.

### A. Introduction/Role

1. Please briefly describe your involvement (past or present) with NATCP and/or arts training in general.

### B. Rationale/Relevance

2. In your opinion, what are the current and emerging high-calibre training needs in the various artistic disciplines in Canada? Are the needs greater in some areas or disciplines? Do you feel NATCP is well positioned to respond to these current and emerging needs? Please explain. **(1a)**
3. Based on your knowledge of arts training institutions in Canada (including NATCP funded institutions as well as those that are not funded by NATCP), what gaps if any, can you identify in arts training in general, and in high-calibre arts training specifically **(1c)**?
  - In your view, does the Program, as currently designed and delivered, respond to these gaps in arts training? If not: How could the Program be modified to better respond to the gaps in arts training you identified? Please explain. **(1d)**

4. What role or mandate do or should each of the following players have in high-calibre arts training – the federal government, the provincial governments, universities and colleges, the private sector, non-profit organizations? **(2b)**
  - In your view, is there overlap or duplication between the roles of the federal government and other players in the field of arts training? If yes, in what areas is there overlap or duplication? Is this a problem? Please explain. **(2c)**
  - In your view, should it remain the role of the federal government to fund high-calibre arts training institutions? In your opinion, what roles and/or responsibilities, if any, with respect to arts training could be transferred from the federal government to other partners? To whom could these roles be transferred? What impact would this have on the quality and quantity of arts training in Canada? **(2d) (2)**

## C. Success/Impacts

### *Your Institution*

5. In your opinion, to what extent are the resources available to your institution adequate given the curriculum offered and the training needs of your students? Has this changed/evolved in recent years? Please explain. **(4d)**
  - What is the current financial situation of your institution? What are your main sources of funding? **(4a)**
  - To what extent has your institution been able to be more selective in which students you accept in recent years? Please explain.
  - To what extent has your institution been able to respond to changing demographics in recent years? Please explain.
  - To what extent has your institution been able to increase the length of your training curriculum in recent years? Please explain.
6. To what extent does your school have national or international industry recognition? Please provide concrete examples. How has this evolved or changed in recent years? Please explain. **(5c)**
  - How many and what types of collaborative projects with other recognized institutions has your institution been involved in recently? Has this evolved or changed in recent years? Please explain. **(5d)**
  - What types of outreach and recruitment activities has your institution undertaken to increase cultural diversity among students and teachers? Has the focus on cultural and artistic diversity evolved or changed in recent years? Please explain. **(8a)**
7. What is the ratio of foreign to Canadian students at your institution? How has this changed in recent years? Please explain. **(11)**
8. In general terms, what are the qualifications of your staff (including visiting artists/instructors) currently? Has there been a change in recent years in your institution's ability to attract and retain highly qualified and internationally recognized teachers? Please explain. **(5a)**

9. What roles have your graduates played as peers, teachers, mentors and/or leaders in the community? Has this evolved or changed in recent years? Please explain. **(6b)**
- To what extent have your students/graduates obtained distinctions, honours, awards, and grants from provincial arts councils or the Canada Council for the Arts? How has this changed in recent years? Please explain. **(6a)**

### ***General Impact of NATCP***

10. To what extent do you feel it is appropriate for NATCP to encourage cultural diversity in Canada's arts institutions? Are there other approaches that could be used to increase diversity? **(8c)**
11. In your opinion, to what extent has NATCP contributed to Canadians having a greater opportunity to access artistic and cultural products emanating from Aboriginal and non-European artistic sources, as is fitting for a country with a wide diversity of cultures and traditions? Why is this important? Please explain. **(9)**
12. In your opinion, to what extent has NATCP contributed to Canadians continuing to benefit from a wide range of high-quality artistic and cultural products provided by Canadian artists and creators trained in Canada? **(9)**

## **D. Cost-effectiveness/Alternatives**

13. What is the ratio of foreign to Canadian students at your institution? How has this changed since your institution received NATCP funding? Please explain. **(11)**
14. To what extent is the current approach by Canada to funding high-calibre training needs in the arts (through NATCP) sustainable? Has there been any change in recent years in your institution's ability to:
- Diversify your funding sources; and
  - Improve/increase your fundraising capacity. **(11f, h)**
15. In your view, are the criteria for being considered a national arts training school appropriate? Please explain. **(11g)**
16. What, if any, unintended impacts (positive or negative) may have resulted from NATCP? **(10)**
- Are there any lessons learned?
17. Is there anything else you would like to add regarding NATCP?

**Thank you for your participation.**

## **Appendix 1**

### **National Arts Training Contribution Program (NATCP)**

The National Arts Training Contribution Program (NATCP) supports independent, non-profit, incorporated, Canadian organizations that specialize in training artists for national/international artistic careers. NATCP was established in 1997 by the Department of Canadian Heritage (PCH) and the Department of Human Resources Development Canada (HRDC) to ensure sustainable support for training institutions in the arts and cultural industries. The Program provides support on a multi-year or annual basis for the ongoing operational activities of the professional arts programs. The Program's terms and conditions require that an evaluation be conducted to inform a decision on Program renewal and design.

This Program is administered directly by PCH. In 2004-05, NATCP contributed financially to 35 institutions throughout Canada in a wide array of programs in five broad disciplines consisting of: dance; theatre/circus/comedy; music; multidisciplinary; and visual/media arts. Institutions are also considered according to type of art: European-based; Aboriginal; and Non-European based.

The following table summarized institutions funded in 2004-2005, by artistic discipline and number of graduates.

### Institutions funded by NATCP in 2004-2005

Institution	Discipline	Number of Students	Number of Graduates
Ateliers de danse moderne de Montréal Inc. (Les)	Dance	58	12
Ballet Creole	Dance	13	12
Banff Centre for Continuing Education (The)	Aboriginal Arts	84	80
Banff Centre for Continuing Education (The)	Multidisciplinary	3253	2878
Black Theatre Workshop Inc./Theatre B.T.W. Inc.	Theatre	14	n/a
Canadian Heritage Arts Society (The)	Musical Theatre	59	24
Canadian Opera Company	Music	8	4
Centre for Indigenous Theatre (The)	Theatre	10	4
Cercle d'expression artistique Nyata Nyata	Dance	21	n/a
Collective of Black Artists Inc. (COBA)	Dance	10	2
Dancer Transition Resource Centre	Dance	141	102
De-Ba-Jeh-Mu-Jig Theatre Group	Theatre	10	8
École supérieure de ballet contemporain	Dance	110	2
École nationale de cirque	Circus	94	20
École nationale de l'humour	Comedy	33	19
Full Circle: First Nations Performance	Theatre	6	6
Indigenous Media Arts Group (IMAG)	Media Arts	9	9
Korean Dance Studies Society of Canada Inc.	Dance	29	4
MainDance Projects Society	Dance	30	7
Makivik Corporation	Visual Arts	37	37
National Academy Orchestra	Music	55	55
National Ballet School (The)	Dance	173	36
National Theatre School of Canada	Theatre	161	44
National Youth Orchestra of Canada	Music	93	93
Nrtyakala Indian Classical Dance	Dance	91	10
Okanagan Indian Education Resources Society (En'owkin Centre)	Visual Arts	31	11
Opéra de Montréal (1980) Inc.	Music	16	5
Productions Ondinnok Inc. (Les)	Theatre	11	n/a
Royal Conservatory of Music (The)	Music	133	41
Royal Winnipeg Ballet (The)	Dance	102	8
Sampradaya Dance Creations	Dance	20	6
School of Contemporary Dancers Professional Program (The)	Dance	28	8
School of Toronto Dance Theatre (The)	Dance	60	16
Stratford Shakespearean Festival of Canada	Theatre	14	14
White Mountain Academy of the Arts	Visual Arts	47	2

## APPENDIX E

### List of Documents Reviewed

1. PCH, Org Chart
2. Strategic Plan, Cultural Affairs, PCH, 2005-06 To 2007-08
3. Canadian Heritage Activity Architecture (PAA)
4. News Release – *Government Of Canada Strengthen Its Commitment To Artistic Excellence* (Both Languages)
5. *Arts Groups Unfazed By Losing \$342 Million*. Ottawa Citizen, May 3, 2006
6. *The Educators*. Globe & Mail, 12/04/06
7. *Canada's Cultural Sector Labour Force*. Cultural Human Resources Council 2004
8. *Research Brief. National Schools In The Arts And Cultural Industries*. Donnalyn McClymont, International Comparative Research Group
9. Preliminary Draft, *Report On Postsecondary Education Financing And The National Arts Training Contribution Program*. A Report Prepared By Mendelson Associates Inc. On Behalf Of The Department Of Canadian Heritage, Arts Development And Programs Branch, August 2001
10. *Arts Education In Canada. An Exploratory Study*. Claire McCaughey, Research & Evaluation Section, The Canada Council, February 17, 1988
11. *Préparer la voie*. Mémoire pré budgétaire de la Conférence canadienne des arts pour 2005
12. *Report of the Auditor General of Canada to the House of Commons*, Support to Cultural Industries, Chapter 5, November 2005
13. National Arts Training Contribution Program (NATCP), *An overview*, Arts Policy Branch, July 2006
14. National Arts Training Contribution Program, General information from the manager of the Program
15. National Arts Training Contribution Program, Some issues provided by the Program manager
16. National Arts Training Contribution Program, Notes on program profile provided by the manager of the Program
17. Report- *Number of Graduates by Organizations (2002-2005)*
18. National Arts Training Contribution Program, *Review of Clients and Contributions*. 1997-2004
19. National Arts Training Contribution Program, *Review of Clients and Contributions*. 2002-2003 & 2003-2004
20. NATCP Client - *Alumni Awards List*
21. 2006-2007 National Arts Training Contribution Program - *Unsuccessful. Eligible. Non-funded Training Schools Under NATCP*
22. National Arts Training Contribution Program, *Overview of All NATCP Clients by Artistic Disciplines and Key Variables*
23. *Annual Survey for Clients of the National Arts Training Contribution Program*
24. National Arts Training Contribution Program - *Presentation of Audit Finding*. Paragon
25. Contract Report - *Review the National Arts Training Contribution Program Guidelines and recommend changes that make them more accessible to culturally diverse and Aboriginal applicants*. Soraya Peerbaye, March 18, 2006
26. Annex A – *NATCP Funding Amounts in 2004-2005, 2005-2006 and 2006-2007 & NATCP Budget Allocation per Client, 1997-1998 to 2005-2006*.
27. *Evaluation of the National Arts Training Contribution Program and the National Training Program in the Film and Video Sector*. Final Report, Ekos Research Associates Inc., February 20, 2002

28. National Arts Training Contribution Program (NATCP) and National Training Program in the Film and Video Sector (NTPFVS), *Results-based Management and Accountability Framework (RMAF) and Risk-based Audit Framework (RBAF)*. Evaluation Services Directorate, CRB, DCH, January 2002
29. *Management Response* to the Formative Evaluation of 2002 (in both language) PCH Web
30. Création d'un svstème de mesure permanente du rendement, PCHWeb
31. National Arts Training Contribution Program, *Who can apply?* PCH Web (in both languages)
32. National Arts Training Contribution Program, *Application Guidelines* (in both languages)
33. Example of an *Intake of Applications for 2001-2002*
34. NATCP Spring 2002 *Intake Process: Scenario A*
35. Score Sheet Example: National Arts Training Contribution Program, *Evaluation Process and Grid for April 15, 2002 Special Intake of Applications related to training in Aboriginal Arts and in Training related to Non-European Cultural Traditions*
36. Example: National Arts Training Contribution Program - *Advisory Committees on Training Related to Aboriginal Arts and to Artistic Practices Based on Non-European Cultural Traditions*
37. Example: *Agenda for the Aboriginal Advisory Committee*
38. Example: *Agenda for Talking Circle on Aboriginal Theatre/Performing Arts Training Needs in Canada*
39. Example: *Report of the Aboriginal Advisory Committee*
40. Example: *Report of the Cultural Diversity Advisory Committee*
41. Example: *Full Circle: First Nations Performance Society. Statement of Expenditures*
42. Example: *Notes on Unsuccessful Applicants to NATCP*
43. "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. *L'art n'est jamais un acquis. La formation professionnelle en art au Canada, Rapport du Groupe d'Etude sur la formation professionnelle dans le secteur culturel au Canada*

## APPENDIX F Survey Questionnaire

**SUBJECT: Survey of Arts program graduates for the summative evaluation of the National Arts Training Contribution Program (NATCP)**

Dear Sir/Madam,

EKOS Research Associates Inc. has been commissioned by the federal department of Canadian Heritage to conduct a survey of Arts Training Program graduates such as yourself for the summative evaluation of the **National Arts Training Contribution Program (NATCP)**.

One line of evidence for this evaluation is to survey graduates of arts training institutions, and it is for this purpose you are being contacted.

Only the institution where you completed your arts training knows your name and contact information and this information will not be shared with either EKOS Research Associates or Canadian Heritage.

The responses you provide in this survey will be treated confidentially and your name will never be associated with your responses. All results of the survey will be provided to Canadian Heritage in aggregate form only. The survey should take 15 to 20 minutes to complete.

To complete the survey, please go to the survey web site at:

!\*FIELD1\*!

If you have any questions about how to complete the survey, please call EKOS Research Associates at 1-800-388-2873 or send an email to \_\_\_\_\_.

Thank you in advance for your participation.

Mira Svoboda  
Vice President, Applied Research and Evaluation  
EKOS Research Associates, Inc.

\*\*\*\*\*

French Translation...

## Survey of Graduates of National Arts Training Schools

Welcome to the Survey of Graduates of National Arts Training Schools. Thank you for agreeing to participate. This survey is being conducted by EKOS Research on behalf of the federal department of Canadian Heritage. Canadian Heritage provides funding to selected professional arts programs in Canada.

### I. Prior Experience

1. First, from which institution did you take your professional arts training?

List of funded, unfunded and universities participating in the survey.

2. Before you enrolled in your professional arts program at the <institution>, what was the highest level of education that you had completed?

- High school ..... 1
- Private professional training school diploma or certificate ..... 2
- Community college, CEGEP or related technical institution diploma  
or certificate ..... 3
- University undergraduate degree or diploma ..... 4
- University graduate degree or diploma ..... 5
- Other (specify) ..... 6

3. Before you enrolled in your program, did you have any prior work experience related to the professional arts program that you took?

- Yes ..... 1
- No ..... 2 – SKIP to Question 6

4. What was the total number of months or years of full-time work experience related to your program that you had prior to enrolling in your professional arts program?

|\_| |\_| MONTHS      OR      |\_| |\_| YEARS

5. What was the total number of months or years of part-time work experience related to your program that you had prior to enrolling in your professional arts program?

|\_| |\_| MONTHS      OR      |\_| |\_| YEARS

### II. Professional Arts Program

The next questions deal with the professional arts program that you took through the <institution>.

6. In which artistic discipline(s) did you take your professional arts training? (primary and secondary, if applicable) **(9a)**

<b>a) PRIMARY</b>		<b>b) SECONDARY (if applicable)</b>	
Circus.....	1	Circus.....	1
Comedy.....	2	Comedy .....	2
Dance.....	3	Dance .....	3
Media Arts.....	4	Media Arts.....	4
Multidisciplinary.....	5	Multidisciplinary .....	5
Music.....	6	Music .....	6
Theatre.....	7	Theatre .....	7
Visual Arts .....	8	Visual Arts.....	8
Musical Theatre .....	7	Musical Theatre .....	7
Aboriginal Arts.....	8	Aboriginal Arts .....	8

7. How did you first find out about the professional arts program at the <institution> that you took?

Advertising in previous school.....	1
Advertising in your community .....	2
Recommended by teacher/mentor .....	3
Own research (e.g., Internet) .....	4
Friend/colleague/family member .....	5
Other (specify) _____ .....	6

8. In what month and year did you start your program at the <institution>?

MONTH
 
 YEAR

9. In what month and year did you complete the requirements for your program?

MONTH
 
 YEAR

10. Please rate how satisfied you were with the following aspects of your professional arts program?  
(e)

	NOT AT ALL SATISFIED		SOMEWHAT SATISFIED			EXTREMELY SATISFIED	
	1	2	3	4	5	6	7
The quality of teaching and instruction.....	1	2	3	4	5	6	7
The professional/performance qualifications of faculty .....	1	2	3	4	5	6	7
The qualifications of guest artists.....	1	2	3	4	5	6	7
Performance opportunities and repertoire.....	1	2	3	4	5	6	7
Quality of the curriculum .....	1	2	3	4	5	6	7
Degree of challenge and rigour of training.....	1	2	3	4	5	6	7
Student-teacher ratio/individual attention to students' talents, aspirations .....	1	2	3	4	5	6	7
Opportunities for master classes/enriched or complementary classes .....	1	2	3	4	5	6	7
Availability of financing.....	1	2	3	4	5	6	7
Quality of facilities and equipment .....	1	2	3	4	5	6	7
Overall quality of your professional arts program.....	1	2	3	4	5	6	7

11. What problems or difficulties, if any, did you encounter during your program? (5e)

---

12. To what extent did the professional arts program that you took have the following potential benefits? (5e)

	NOT AT ALL		SOMEWHAT			GREAT EXTENT	
Improved your work as an artist.....	1	2	3	4	5	6	7
Expanded your professional network.....	1	2	3	4	5	6	7
Expanded the versatility of your skills.....	1	2	3	4	5	6	7
Improved your ability to earn a living from the sale or practice of your art .....	1	2	3	4	5	6	7
Allowed you to have a career in Canada .....	1	2	3	4	5	6	7
Allowed you to have an international career .....	1	2	3	4	5	6	7

13. If you could choose again, would you attend the <institution>? (5e)

- Yes..... 1 – SKIP to Question 15
- No..... 2

14. What is the main reason you would not select the same institution? (5e)

---

15. What would you have done had you not been accepted by the <institution>? (Select all that apply)

- Would have applied to another high-calibre arts training school..... 1
- Would have applied to another school with an arts training not recognized as being of such high-calibre..... 2
- Would have tried to get into the same institution the following year..... 3
- Would have had to travel to another part of the country to study..... 4
- Would have had to leave Canada to pursue my training..... 5
- Would have given up my plans to train..... 6
- Would have had to invest more financial resources to get similar training through a different means..... 7
- Other (specify) \_\_\_\_\_ 8

### III. Post-Program Experience

16. a. In the last three years/since graduating from the <institution>, do you or have you: (Please select all that apply. For example, over the last three years or since graduating, you have earned a living both through your art and through other employment, select (c) and (d)).

- Earned a living *wholly* by the practice of your art..... 1
- Earned a living *wholly* by employment *not* related to the practice of your art..... 2
- Earned a living *in part* by the practice of your art..... 3
- Earned a living *in part* by employment *not* related to the practice of your art ..... 4

b. And what about right now, are you: (Select all that apply)

- Earning a living *wholly* by the practice of your art ..... 1
- Earning a living *wholly* by employment *not* related to the practice of your art..... 2
- Earning a living *in part* by the practice of your art ..... 3
- Earning a living *in part* by employment *not* related to the practice of your art ..... 4

17. How long did it take you find your first position, role or exhibition following graduation? (7a)

- Had while enrolled ..... 1
- Upon graduation ..... 2
- Number of months \_\_\_\_\_ ..... 3

18. Are you currently employed or self-employed? (7a)

- Yes, employed ..... 1
- Yes, self-employed ..... 2
- Both employed and self-employed ..... 3
- Not employed ..... 4

19. [If self-employed(Q18=#2 or #3):] Including yourself, how many people do you employ in your own business? (7a)

Employees

20. [If not employed (Q18=#4):] What is the main reason you are not currently employed? (7a)

21. In the last 12 months, please indicate the number and type of artistic/cultural events in which you have performed or exhibited in Canada? Internationally? (Please be as specific as you can, citing examples) **(9c)**

---



---



---

22. Since graduating, to what extent have you played a role as.....? **(9c)**

	NOT AT ALL		SOMEWHAT			GREAT EXTENT	
	1	2	3	4	5	6	7
Mentor/teacher .....	1	2	3	4	5	6	7
Leader in artistic community .....	1	2	3	4	5	6	7
Leader in community at large (Please specify) .....	1	2	3	4	5	6	7

23. How important was the degree/diploma/certificate you received from the <institution> in getting your current/most recent position, role or exhibition? **(9b)**

NOT AT ALL IMPORTANT	SOMEWHAT IMPORTANT			EXTREMELY IMPORTANT		
1	2	3	4	5	6	7

24. Overall, how satisfied are you with your current/most recent position, role or exhibition? **(7a)**

NOT AT ALL SATISFIED	SOMEWHAT SATISFIED			EXTREMELY SATISFIED		
1	2	3	4	5	6	7

25. Overall, how satisfied are you with your career as a professional artist in general? **(7a)**

NOT AT ALL SATISFIED	SOMEWHAT SATISFIED			EXTREMELY SATISFIED		
1	2	3	4	5	6	7

26. [If Q25=#1-#3] What are the main reasons you are not satisfied? **(7a)**

27. Considering now the last 12 months, approximately how many weeks did you work as an artist in Canada? **(7a)**

|\_| |\_| Weeks

28. Internationally? **(7a)**

|\_| |\_| Weeks

29. During these weeks, what was the average number of hours spent per week working as an artist (include time for preparation, rehearsal, travel, promotion, etc.)? **(7a)**

|\_| |\_| . |\_| HOURS

30. In the last three years/Since graduating from the <institution>, have you ever lived in a country other than Canada? **(7a, 11m)**

- Yes..... 1
- No ..... 2 – SKIP to Question 34

31. In which country did you live? **(7a, 11m)**

32. Are you currently living outside of Canada? **(7a, 11m)**

- Yes..... 1
- No ..... 2

33. What is the main reason why you moved? **(7a, 11m)**

- Returned to country of origin (foreign student in Canada) ..... 01
- For a specific position/performance/exhibition opportunity ..... 02
- Moved for better pay ..... 03
- Long term professional opportunities ..... 04
- To attend school ..... 05
- Followed/joined spouse ..... 06
- Disliked where I was living ..... 07
- Personal reasons ..... 08
- Other (specify) ..... 09
- DK/NR..... 10

34. Do you plan to pursue your artistic career outside of Canada in the future? (7a, 11m)
- Yes..... 1  
No ..... 2

#### IV. Grants and Awards

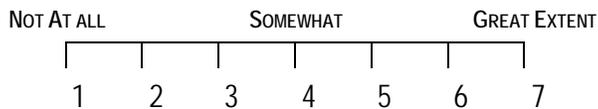
35. In the last three years/Since graduating from the <institution>, have you ever received a grant(s) from the Canada Council for the Arts, provincial or municipal arts councils or a private foundation? (6a, 6b, 9b)
- Yes, Canada Council (number and amount?) ..... 1  
Yes, Provincial Arts Council (number and amount?)..... 2  
Yes, municipal arts council (number and amount?) ..... 3  
Yes, private foundation (number and amount?) ..... 4  
No ..... 5

36. Please list any other types of awards, achievements or distinctions you have received in the last three years/since you graduated from <institution>. (6a, 6b, 9b)
- 

#### V. Further Training and Education

37. In your view, what are the most important emerging high-caliber training needs in your artistic discipline? (1a)
- 

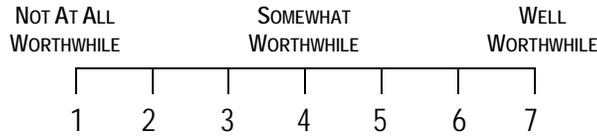
38. To what extent do you feel Canadian professional arts training schools have the capacity to address these needs? (1c)



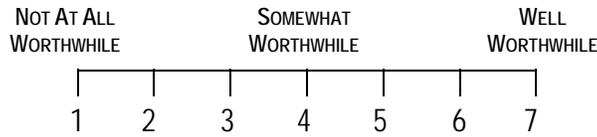
39. [If Q38=#1-#3]: What do you see as the most important gaps in high-caliber arts training in your discipline in Canada? (1c)
-

## VI. Overall Questions

40. To what extent was your professional arts program at the <institution> worth the financial investment required?



41. To what extent was your professional arts program at <institution> worth the personal investment of time required for classes, studies and performances/exhibitions?



42. Has your professional arts training at the <institution> had any unexpected impacts – positive or negative – that you'd like to mention?

---

## VII. Background Questions

Finally, I'd like to ask you a few background questions. (8b)

43. Are you?

Male .....	1
Female .....	2

44. In what year were you born? (8b)

1	9		
---	---	--	--

45. How many years in total have you been working as a professional artist?

--	--

46. What is the highest level of formal education that you have completed?

---

47. What language do you speak most often at home? **(8b)**

- English ..... 1
- French ..... 2
- English and French ..... 3
- Other language (Specify) ..... 4
- DK/NR ..... 5

48. Please remember that all your responses are voluntary and will be held in confidence. Are you? **(8b)**

- An Aboriginal person ..... 1
- Person with a disability ..... 2
- Visible minority (specify) ..... 3
- None ..... 4
- No response ..... 5

49. Prior to enrolling at the <institution>, in which province or territory did you live? **(8b)**

List, plus Outside of Canada

50. [If outside of Canada:] In what country were you living prior to enrolling at the <institution>? **(8b)**

---

51. What were the ethnic or cultural origins of your ancestors? (For example, Canadian, English, French, Chinese, Italian) **(8b)**

---

52. Are there any other comments about your experiences that you'd like to offer?

---

## APPENDIX G

### Sources and Amounts of Funding to Institutions, 2002-03 to 2005-06

#### Sources and Amounts of Funding for Selected NATCP-Funded Institutions Between 2002-2003 and 2005-2006

Institution	NATCP Contribution (Average)	Non-NATCP Contribution (Average)	NATCP	Tuition	Other Federal	Provincial	Municipal	Private Sector	Fundraising	Self-Generated	Other
Banff Centre for the Arts <sup>2</sup>	\$1,080,000	\$23,644,805	<b>10.5</b>	<b>20.5</b>	7.9	<b>14.2</b>	0.0	0.0	4.5	<b>15.2</b>	<b>27.2</b>
Banff Centre for the Arts, Aboriginal Arts Training Program <sup>2</sup>	\$78,075	\$71,049	<b>43.4</b>	8.3	<b>12.9</b>	0.0	0.0	0.0	0.0	0.0	<b>35.3</b>
Black Theatre Workshop/Theatre B.T.W. Inc. <sup>3</sup>	\$43,333	\$18,260	<b>70.3</b>	0.4	0.0	0.0	0.0	4.8	4.7	<b>19.8</b>	0.0
Canadian Heritage Arts Society/ The Canadian College of Performing Arts <sup>2</sup>	\$110,000	\$619,313	<b>15.2</b>	<b>62.0</b>	0.0	3.0	5.3	3.2	5.4	5.8	0.0
Canadian Opera Company Ensemble Studio <sup>4</sup>	\$250,000	\$367,639	<b>41.8</b>	0.0	0.0	0.0	0.0	<b>11.5</b>	<b>10.4</b>	<b>33.5</b>	2.8
Centre for Indigenous Theatre <sup>5</sup>	\$337,623	\$216,532	<b>58.8</b>	3.8	<b>12.7</b>	4.5	5.1	0.4	6.6	5.2	2.9
Centre for Indigenous Theatre, Native Theatre School Program <sup>1</sup>	\$50,731	\$23,016	<b>68.8</b>	<b>10.2</b>	0.0	0.0	0.0	0.0	8.1	0.0	<b>12.9</b>
Cercle d'expression artistique Nyata Nyata <sup>4</sup>	\$50,643	\$66,059	<b>46.0</b>	<b>26.7</b>	8.3	8.4	1.7	0.0	0.6	8.2	0.1
Dancer Transition Resource Centre/Centre de ressources et transition pour danseurs <sup>5</sup>	\$505,000	\$295,612	<b>63.0</b>	<b>11.3</b>	0.8	4.4	0.0	2.8	<b>13.4</b>	3.1	1.2
De-ba-jeh-mu-jig Theatre Group <sup>3</sup>	\$135,000	\$412,593	<b>25.8</b>	1.7	<b>24.5</b>	<b>13.1</b>	3.8	3.1	<b>13.1</b>	<b>11.7</b>	3.1
École nationale de cirque <sup>2</sup>	\$500,000	\$1,744,680	<b>22.3</b>	8.7	0.0	0.0	0.0	0.0	0.0	<b>14.4</b>	<b>54.6</b>
École nationale de l'humour <sup>4</sup>	\$122,500	\$641,454	<b>16.3</b>	<b>26.2</b>	2.9	<b>15.9</b>	0.0	0.0	9.7	<b>18.7</b>	<b>10.3</b>
National Ballet School/École nationale du ballet <sup>5</sup>	\$3,770,000	\$6,238,600	<b>37.7</b>	<b>24.4</b>	0.8	1.4	0.2	0.0	<b>16.4</b>	<b>14.5</b>	4.7

Summative Evaluation of the National Arts Training Contribution Program

Institution	NATCP Contribution (Average)	Non-NATCP Contribution (Average)	NATCP	Tuition	Other Federal	Provincial	Municipal	Private Sector	Fundraising	Self-Generated	Other
National Theatre School of Canada <sup>3</sup>	\$3,150,000	\$2,501,026	<b>56.0</b>	7.1	0.0	7.4	0.4	0.1	0.0	<b>20.0</b>	9.1
National Youth Orchestra/Orchestre national des jeunes du Canada <sup>5</sup>	\$470,000	\$746,991	<b>38.9</b>	4.1	2.7	5.7	0.2	<b>12.4</b>	<b>19.7</b>	<b>11.9</b>	4.5
Royal Conservatory of Music: Glenn Gould School <sup>4</sup>	\$1,250,000	\$2,020,175	<b>38.3</b>	<b>50.5</b>	0.0	0.0	0.1	0.0	4.2	1.1	5.8
Royal Winnipeg Ballet <sup>5</sup>	\$540,000	\$1,253,656	<b>32.6</b>	<b>44.6</b>	0.0	7.4	0.0	0.7	5.3	8.5	0.8
Sampradaya Dance Academy <sup>4</sup>	\$57,125	\$54,512	<b>49.9</b>	<b>40.1</b>	0.0	0.0	0.6	0.0	2.8	6.6	0.0
School of Toronto Dance Theatre <sup>5</sup>	\$165,000	\$386,399	<b>29.8</b>	<b>39.3</b>	0.8	7.1	0.5	0.0	<b>10.2</b>	<b>11.1</b>	1.2
Stratford Shakespearean Festival <sup>4</sup>	\$150,000	\$309,077	<b>32.8</b>	0.0	0.0	2.0	0.0	0.0	1.5	<b>49.1</b>	<b>14.6</b>
Total	\$694,876	\$1,673,652	<b>40.4</b>	<b>20.1</b>	3.5	4.9	0.9	2.2	7.7	<b>13.4</b>	6.9

Note. These averages are based on the years between 2001/02 and 2005/06 for which the sum of all revenue is within 10 per cent of the total revenue reported. The number next to the institution name indicates how many years of data for each institution are included in these averages

## APPENDIX H

## Staff Awards 2002-2005

Name of Institution	2002-2003		2003-2004		2004-2005	
	# of Staff	# of Awards	# of Staff	# of Awards	# of Staff	# of Awards
Ateliers de danse moderne de Montréal Inc. (Les)	27	49			9	35
Ballet Creole	1	1				
Banff Centre for Continuing Education (The)	21	27	19	31	15	18
Banff Centre for Continuing Education (The) – Aboriginal Program			3	6	6	6
Black Theatre Workshop Inc./Theatre B.T.W. Inc.			4	4	4	4
Canadian Heritage Arts Society (The)			7	9	3	3
Canadian Opera Company	3	7	2	9	1	1
Centre for Indigenous Theatre (The)	20	43	7	8	3	3
Cercle d'expression artistique Nyata Nyata	4	9	4	6	3	3
Collective of Black Artists Inc.	1	1				
Dancer Transition Resource Centre	1	1	4	4	5	5
École supérieure de ballet contemporain	4	8	5	27	5	5
École nationale de cirque	13	25	33	88	23	23
École nationale de l'humour	12	30	18	50	18	30
École nationale de théâtre du Canada			37	90	92	97
Full Circle: First Nations Performance	4	6	8	18	8	8
Indigenous Media Arts Group (IMAG)	7	16	7	13	7	7
Korean Dance Studies of Canada Inc	2	2				
MainDance Projects Society					1	1
Makivik Corporation	4	9	2	2	4	4
National Academy Orchestra	8	13	7	9	15	14
National Ballet School (The)	4	5	2	3	1	1
National Theatre School of Canada	38	76	19	19		
National Youth Orchestra Association of Canada	7	14			20	20
Nrtyakala Indian Classical Dance	2	2	1	1		
Obsidian Theatre Company	2	2	1	1		
Okanagan Indian Education Resources Society (En'owkin Centre)	8	33	4	7		
Opéra de Montréal (1980) Inc.	9	41	7	27	4	4
Royal Conservatory of Music (The)	5	8	1	1	6	6
Royal Winnipeg Ballet (The)	4	7	2	3	1	1
Sampradaya Dance Creations	1	1	1	1	2	2
School of Contemporary Dancers Professional Program (The)	7	32	5	30	5	5
School of Toronto Dance Theatre (The)	21	45	18	54	14	32
White Mountain Academy of the Arts	2	3	1	1	2	2
Total	242	516	233	526	276	340
Ratio of Awards to Staff	1.23:1		2.26:1		1.23:1	

Source: NATCP Annual Survey Results (NB: only the institutions who provided answers to this question on the survey are listed here)

## APPENDIX I Cost Per Graduate

### Cost per Graduate to NATCP 2002-03 to 2004-05

Graduates by Institution type	2002-2003			2003-2004			2004-2005		
	Number of Graduates	Cost	Cost per Graduate	Number of Graduates	Cost	Cost per Graduate	Number of Graduates	Cost	Cost per Graduate
European	3623	\$12,460,000	\$3,439	3021	\$12,830,000	\$4,247	3385	\$13,550,000	\$4,003
European (without Banff)	475	\$11,260,000	\$23,705	509	\$11,630,000	\$22,849	507	\$12,350,000	\$24,359
Aboriginal	76	\$1,356,509	\$17,849	72	\$1,643,459	\$22,826	143	\$1,855,000	\$12,972
Culturally Diverse	21	\$279,785	\$13,323	24	\$464,172	\$19,341	19	\$355,000	\$18,684
Total	3720	\$14,096,294	\$3,789	3117	\$14,937,631	\$4,792	3547	\$15,760,000	\$4,443
Total (without Banff)	572	\$12,896,294	\$22,546	605	\$13,737,631	\$22,707	669	\$14,560,000	\$21,764

Source: NATCP Survey Results for FY 2002-03, 2003-04, 2004-05

### Cost per Graduate to NATCP by Discipline 2002-03 to 2004-05

Graduates by Discipline	2002-2003			2003-2004			2004-2005		
	Number of Graduates	Cost	Cost per Graduate	Number of Graduates	Cost	Cost per Graduate	Number of Graduates	Cost	Cost per Graduate
Dance	159	\$5,339,785	\$33,584	209	\$5,454,785	\$26,099	207	\$6,065,000	\$29,300
Theatre, Musical Theatre	82	\$3,735,000	\$45,549	108	\$4,309,387	\$39,902	86	\$4,315,000	\$50,174
Music	242	\$2,460,000	\$10,165	201	\$2,460,000	\$12,239	198	\$2,520,000	\$12,727
Multidisciplinary, including Circus Arts and Comedy	3183	\$1,716,150	\$539	2547	\$1,868,100	\$733	2997	\$1,960,000	\$654
Visual Arts	39	\$762,003	\$19,539	44	\$762,003	\$17,318	50	\$830,000	\$16,600
Media Arts	15	\$83,356	\$5,557	8	\$83,356	\$10,420	9	\$70,000	\$7,778
Total	3720	\$14,096,294	\$3,789	3117	\$14,937,631	\$4,792	3547	\$15,760,000	\$4,443

Source: NATCP Survey Results for FY 2002-03, 2003-04, 2004-05

## APPENDIX J

### Similarities Between NATCP and NTPFVS

Program Components	Similarities/Common Features between NATCP and NTPFVS	Differences between NATCP and NTPFVS
Objectives	The NATCP supports national training in the arts, which can include new media; and the NTPFVS supports national training in the film and video sector. Both support training which is at the highest level; is directed by curricula based closely on the current fundamental needs of the respective professions; and prepares the graduates for significant professional careers.	
Eligibility Criteria	<p>Incorporated in Canada as a non-profit organization</p> <p>Directed by recognized professionals in the arts or film and television industry</p> <p>Administrative infrastructure to support its organizational objectives</p> <p>Not funded by provincial institutions:</p> <p>NATCP: activity for which funding is requested is not funded as provincial post-secondary education activity on or result in post-secondary qualification</p> <p>NTPFVS: independent of provincially registered and funded post-secondary institutions</p> <p>For both programs, applicants cannot receive more than 90 per cent of total assistance from all government sources (i.e., federal, provincial and municipal)</p>	<p>NTPFVS provides practical training in key creative segments of the film and television industry</p> <p>NTPFVS' contribution cannot exceed 50 per cent of regular operating costs. NATCP's contribution cannot exceed 70 per cent of regular operating costs</p>
Assessment Criteria	<p>NATCP: Artistic Merit, Impact and Institutional Stability</p> <p>NTPFVS: Cultural Diversity, Professional Curriculum and Business Plan</p>	<p>NTPFVS applicants demonstrate their ability to attract financial support from sources other than Telefilm Canada, especially from the private sector</p>
Application Process	<p>The programs have very similar annual, national application process. Applications require the following pieces of information:</p> <p>Incorporation documents</p> <p>Audited financial statements</p> <p>Project budget for period in which funding is being requested</p> <p>Curriculum vitae of senior artistic and administrative staff</p> <p>List of Board members (NTPFVS requires curriculum vitae)</p> <p>A full list of courses offered</p> <p>Information on composition of the student body</p> <p>Statistics on employment of graduates</p>	<p>NTPFVS applicants must also include:</p> <ul style="list-style-type: none"> <li>- a description of their collaborations with the industry and other industry training institutions in the development of a curriculum that responds to the needs of the industry;</li> <li>- a detailed business plan;</li> <li>- a report summarizing the applicant's track record (financing sources, curriculum development - practical and theoretical)</li> </ul>

Summative Evaluation of the National Arts Training Contribution Program

---

Program Components	Similarities/Common Features between NATCP and NTPFVS	Differences between NATCP and NTPFVS
Funding/Cientele	Both programs provide funding to support regular operations and do not provide support for capital expenditures. The two programs are similar in terms of intent with the key difference being the type of training supported (i.e., NATCP does not fund film and video sector training, and the NTPFVS is restricted to funding only film and video sector training).	The clientele of the two programs are different: NATCP supports Canadian institutions that offer high-calibre arts training to Canadians. NTPFVS provides support to internationally recognized training schools in Canada that offer highly specialized, applied training to talented Canadians in preparation for a dedicated career in the Canadian film and video industry.
Delivery		NATCP is delivered directly by PCH while NTPFVS is delivered by a third party, i.e. Telefilm Canada.

Source: PCH website: [http://www.pch.gc.ca/progs/pnfsfv-ntpfvs/index\\_e.cfm](http://www.pch.gc.ca/progs/pnfsfv-ntpfvs/index_e.cfm); NTPFVS 2006-2007 Guidelines: [http://www.telefilm.gc.ca/upload/fonds\\_prog/guidelines\\_national\\_training\\_program\\_2006-2007.pdf](http://www.telefilm.gc.ca/upload/fonds_prog/guidelines_national_training_program_2006-2007.pdf).

**Figure 1: Satisfaction with Program**

« How satisfied you were with the following aspects of your professional arts program? »

	Banff (n=372)	Funded (n=387)	Unfunded (n=20)	Universities (n=83)
Overall quality of your professional arts program	92%	92%	90%	84%
Improved your work as an artist	91%	91%	85%	81%
Quality of facilities and equipment	91%	71%	70%	30%
Professional / performance qualifications of faculty	88%	90%	90%	87%
Quality of teaching and instruction	85%	91%	85%	92%
Qualifications of guest artists	84%	88%	100%	81%
Degree of challenge and rigour of training	81%	90%	85%	82%
Student-teacher ratio / individual attention to students' talents, aspiration	79%	85%	85%	78%
Quality of curriculum	79%	84%	85%	70%
Performance opportunities and repertoire	68%	76%	80%	69%
Opportunities for master classes / enriched or complementary classes	62%	71%	75%	48%
Availability of financing	62%	53%	45%	29%

Web Survey of Arts Institution Graduates, 2006

**Figure 2: Benefits of Program**

	Banff (n=372)	Funded (n=387)	Unfunded (n=20)	Universities (n=83)
Improved your work as an artist	91%	91%	85%	81%
Expanded the versatility of your skills	86%	88%	75%	87%
Expanded your professional network	85%	84%	80%	77%
Improved your ability to earn a living from the sale or practice of your art	59%	79%	65%	68%
Allowed you to have a career in Canada	44%	60%	70%	47%
Allowed you to have an international career	33%	44%	55%	31%

Web Survey of Arts Institution Graduates, 2006