

FEASIBILITY STUDY: WINNIPEG ARTS SCHOOL

Prepared on Behalf of the University of Winnipeg
Collegiate by Higher Education Strategy Associates



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Executive Summary

This report explores the feasibility of the University of Winnipeg Collegiate (UWC) expanding professional arts education. It is inspired by ongoing efforts to explore UWC's potential to build on its strong arts programming, particularly its relationship with the Royal Winnipeg Ballet (RWB) School, and on the broader effort to ensure that Winnipeg's downtown remains a vital site for arts and culture.

Higher Education Strategy Associates' role emerged following some initial conversations that UWC officials had with various arts and culture organizations in the city. We sought to understand Winnipeg's artistic and cultural education offerings, place them in a national context, assess demand for expanded arts programming, and determine what model might work best for providing that programming.

This report emerges from an investigation of Manitoba education curriculum, programming and enrollment at public and private schools in North America, studies on arts programming in Manitoba, and most importantly, considerable conversation with Winnipeg's arts and cultural community. A previous feasibility study from 1997, which called for a public arts school, provided some valuable historical context. Many of the questions and findings considered in it remain relevant. We sought to ensure that our report reflected a reasonably representative sample of arts and cultural organizations in the city, and ultimately spoke with organizations associated with all four disciplines within Manitoba's arts curriculum (Dance, Drama, Music, and Visual Arts).

A brief outline of the report is as follows:

- In *Chapter 1: Introduction*, the key questions and methodological approach of the report are considered.
- *Chapter 2: Context* examines the 1997 feasibility study for a new downtown arts school and provides information about public and private arts programming and costs in American, Canadian, and Manitoban schools. It then provides an analysis of the Manitoba Ministry of Education arts curriculum guides and assesses how they can be adapted to new professional arts programming.
- *Chapter 3: Market Demand and Gaps* evaluates current community arts programs, and reports on the anticipated demand for expanded arts programming in Winnipeg, as well as any limitations to that demand.
- *Chapter 4: School Models* outlines the two main models considered as part of the study: a central arts school hub like the one in the 1997 study or like prestigious U.S. schools, or a model based on community group-UWC partnerships.
- *Chapter 5: Potential for Support from the Winnipeg Community* draws on two rounds of interviews to assess the appetite for support in terms of curriculum development, space sharing, and risk-bearing amongst selected arts and culture groups.

The report is then concluded and the interview instruments, including a version of the consulting document circulated in the second round of consultations that drew extensively on chapters 2 and 4 of the current report, are provided.

There is good reason to continue the dialogue on creating new professional arts programming for Winnipeg's students. While there is an impressive array of programming available in the city, the arts community identified areas where professional-grade training was lacking. Students are identifying career paths at an early age, and while not all students will follow through with their high school career aim, there are certainly possibilities for providing programming that gives students significant professional training and exposure to arts and culture.

The existing relationship between the UWC and the RWB provides the best, and indeed the only viable model, for expanding professional arts programming in the immediate future. While there will be significant differences to overcome when expanding this model elsewhere, the Winnipeg arts community widely saw this as a successful model that has can be adopted by other organizations. A completely new Arts school is not feasible, either from a financial standpoint or when considering interest from external arts partners. A partnership model, built on relationships with arts organizations and on programs that devote half the classroom time to professional arts training and half to UWC courses, can and should be pursued with interested organizations. To make this partnership financially viable, enrollment of approximately 60 students (or 15 students per grade) after four years of operation is a challenging, but necessary, target.

For dance and theatre, there is momentum for furthering the partnership model. The UWC-RWB relationship is a known quantity and a nationally recognized partnership that is widely admired. Further conversations about expanding arts programming at the UWC in conjunction with community partners should keep the UWC-RWB model at the forefront. Our conversations found that there was limited interest or capacity for partnerships in visual arts or music (although groups in these areas are interested in opportunities to improve curriculum offerings), but there was interest among theatre and contemporary dance groups. We recommend pursuing discussions with organizations in these disciplines.

Chapter 1: Introduction

Winnipeg is widely known throughout Canada for its vibrant arts and culture community, with internationally regarded organizations in dance, visual arts, and music. Conversations with arts and cultural organizations across the city reveal that Winnipeg possesses a rich and vibrant arts scene that is looking to grow and build on the strength of organizations that have existed, in many cases, since the mid 20th century. There is reason to believe that Winnipeggers, who have supported these various organizations for decades, would seek additional opportunities to have their children enrol in arts education. In 2016, 3,600 Winnipeggers were directly employed by the arts and cultural industry, and across Canada, some 163,000 people are in the field.¹ Broadly, arts and cultural education can lead to meaningful and sustainable careers that are less prone to the shocks of deindustrialization and automation that afflict other industries.

While there is undoubtedly interest in expanding arts education, there are some important cautionary headwinds. While a significant number of Winnipeggers are employed in arts and culture, recent years have seen a small dip in direct employment, demonstrating that growth in the field cannot be assumed year after year. Further, there are significant questions around access and ensuring that Winnipeg's rich arts heritage is accessible to all of its children, and to what extent the UWC model will serve to improve access for all students. Artistic space is also at a premium, as many organizations already struggle to find room to stage plays, hold exhibits, and make creations.

It is with this context in mind that Higher Education Strategy Associates was commissioned by the University of Winnipeg Collegiate (UWC) to investigate several related research questions pertaining to the expansion of arts education in Winnipeg. These questions were:

1. To what extent is the existing relationship between the University of Winnipeg Collegiate and the Royal Winnipeg Ballet (RWB) a model for relationships with other arts organizations?
2. To what extent is there potential to expand the relationship between the UWC and RWB to include pupils in grades 6 through 8?
3. How feasible is the plan to establish an arts school in downtown Winnipeg?

To address these questions, HESA staff performed several tasks:

- I. Reviewed the findings of previous studies into a downtown arts school in Winnipeg, released in 1997;
- II. Explored the current private and public arts school context through Canada, exploring factors including enrollment, programming, and tuition;
- III. Assessed the current Manitoba public arts curriculum for students, as well as relevant information on arts education from other provincial education ministries; and
- IV. Engaged in conversations with representatives from several of Winnipeg's leading arts and cultural institutions to gauge community interests, including a second round of follow up engagement.

We conclude with a discussion that broadly indicates a community partnership drive arts school model is feasible, and that suggests future steps to be taken to confirm this initial impression.

¹ CANSIM Table 282-0159

Chapter 2: Context

Learning from the 1997 Study

The idea of an arts high school has been broached in Winnipeg before. In 1997, the Winnipeg Art Gallery, Prairie Theatre Exchange, Royal Winnipeg Ballet, and Winnipeg Symphony Orchestra formed a committee to investigate the feasibility of an arts-based high school that used the existing facilities from the above organizations. They ultimately released a *Feasibility Study and Business Plan for the Proposed Downtown High School for the Arts* in June 1997. The visioning of this proposed high school concept had five key elements:

- 1) It would be a public school, financed publicly;
- 2) It would use existing arts facilities;
- 3) Professional artists would serve alongside certified teachers as instructors;
- 4) The school would target selected students with demonstrated interest in the arts;
- 5) The school would be initiated by, and have direct input from, Winnipeg's artistic organizations.

While this study is now 20 years old, the visioning process and discussions remain quite relevant to the current investigation. The study recognized that the model of an arts school that is constituted with strong links to several arts organizations is relatively novel in Canada, and this remains the case today. Projections indicated, based on enrollment in public school arts curriculum throughout the city, that the school could attract 350-400 students, assuming that the selection criteria was based on artistic merit and potential rather than ability to pay.

In general, the study found considerable support amongst both school aged children and parents for a specific arts school. Both groups sought arts education that more rigorously trained and challenged students, and that was taught by professionals from the arts community. They also found general interest in a school that provided education for a wide range of arts disciplines, including the four core arts groups from the public school curriculum.

The report also considered how the school's curriculum would align with graduation requirements from the Manitoba Ministry of Education (MET). Essentially, the report discovered that MET officials at the time were open to accrediting an institution that demonstrated innovative arts training alongside offering credits in the core courses, so long as the curriculum broadly aligned with provincial objectives, such as developing awareness of "human diversity" and cultivating the ability to work effectively with others while improving aesthetic awareness and creative expression. As we will see below, Manitoba's current arts curriculum guidelines are developed in a way that accommodates many pedagogical approaches.

The challenge emerged in developing an effective model for a school to meet the demand found by the focus groups. The study examined four models, weighing the merits of each. The models were multiple school/multiple division, single school, funded independent school, and an enrichment program. The first two were different approaches for incorporating arts curriculum with existing schools by having students from multiple schools or one school attend their current school for non-arts curriculum and a specialized institute for their arts curriculum, offering students ongoing connections to their current school while also providing arts training. Coordinating the curriculum across the different institutions was seen as a significant challenge, as was transporting students between the non-arts school and the arts school. The enrichment program effectively conceived of the arts institutions developing programming to be provided to participating schools. Students would attend workshops with the arts organizations, and the organizations would send teachers to

the public schools. The enrichment model would expand access to arts education, but dilute the intensiveness of the training.

The fourth model briefly explored by the report, the funded independent school model, is particularly relevant to the present proposal. This funded independent school used the UWC as the template, noting that it already had links to the Winnipeg Art Gallery, Prairie Theatre Exchange, and RWB, and that arts organizations could form a partnership that would allow arts organizations to control the design and delivery of arts courses. The UWC also had the institutional flexibility to allow students to select a wide range of elective subjects.

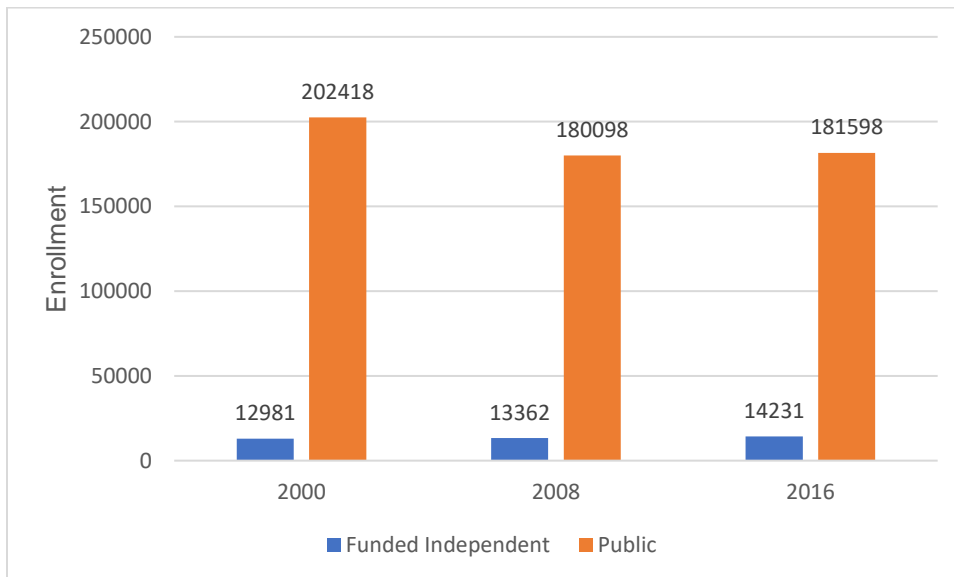
However, the report observed that the tuition costs was a major drawback for the proposed school, which sought to improve accessibility for the arts. The report found that:

Accessibility for students of all income levels was an element that was strenuously supported by an overwhelming majority of focus group participants and virtually all other stakeholder groups and individuals (with the obvious exception of the Collegiate, itself).

The private delivery of the curriculum was seemingly sufficient to reject the funded independent school model, and the report ultimately recommended and sketched out a business plan for a single school division/single non-arts school model. This model effectively connected a public high school to the arts school, where the two institutions would partner to deliver the curriculum and coordinate non-arts and arts programming. Such a model is not considered here, but it is interesting to note the one that was selected by a previous study.

It is not guaranteed that public sentiment about private schools is the same in 2017 as it was in 1997. According to the Manitoba Ministry of Education figures, over 14,000 students attended funded independent schools in 2016. Reaching back to 2000, funded independent schools (including UWC) have demonstrated relatively stable enrollment numbers and proportion of enrollments to public schools, as seen below.

Figure 1: Public and Funded Independent School Enrollment (K-12), 2000, 2008, and 2016



Source: Manitoba Ministry of Education School Enrollment Reports, 2000-2016.

While the stable figures suggest that funded independent schools have a strong footing in Manitoba, our conversations suggest the concern raised in 1997 that an arts school should be accessible, and not fall into the trap of being seen solely as a school for the “elite,” remains active.

Effectively, the key (and still relevant) findings from the 1997 report are:

- I) An arts school requires considerable involvement from professional artists to deliver intensive training.
- II) There was considerable appetite amongst parents and high school students for specialized arts instruction.
- III) The MET curriculum guides and officials were open to the arts-intensive training offered by the proposed school.
- IV) There are deeply rooted concerns regarding the accessibility of a private arts institution; these concerns were strong enough to move the study away from the funded independent model in 1997.

Learning from a 2010 Study on Arts Education

A 2010 report by Francine Morin, *A Study of Arts Education in Manitoba Schools*, provided some of the framework and justification for the curriculum revision (much of which was also authored by Morin). The *Study of Arts Education* provides insight into some of the issues that Manitoba arts education faced, including:

- Limited school awareness of the *Arts in Education* vision statement, with just over half of school respondents as unaware or not using the vision statement to guide their arts curriculum development;
- Dance and drama are seen by non-arts educators and administrators as less important than other subjects (this was not as much the case for music and visual arts);
- Fewer than 25% of schools devote more than 10% of their budget to arts courses;
- There were very few certified dance instructors for students in middle years (5.1% of schools reported having one) and senior years (4.5%), and few certified drama specialists for students in middle years (5.4% of schools reported having one) and senior years (19.5%).

The study also found some encouraging signs for interest in arts education, including almost one-third of schools reporting enrollment in arts education was increasing, compared to only 6 percent reporting a decrease. Further, schools reported having many certified music, and to a lesser extent, visual arts instructors. For music, 66% of middle year schools and 47.5% of senior schools had a certified instructor. For visual arts, only 17.7% of middle year school had a certified instructor, but 35.4% of senior years schools had one.

Assuming these numbers are reasonably similar today, they provide evidence of a need for specialized, certified instructors for students in both middle and senior grades. As the report itself summarized:

It is recommended that schools and divisions continue to hire more certified arts specialists, particularly in visual arts, dance, and drama/theatre. (116)

While performing a survey to acquire similar numbers as those in this survey are outside the scope of this present study, our informant interviews suggest that Winnipeg’s schools have not fulfilled this objective, as concerns about the lack of professionally certified trainers persists.

Arts-Intensive Education in Canada

As part of determining the feasibility of a new arts school or expanding the existing relationship between UWC and RWB, HESA launched an evaluation of existing arts programming and education throughout Canada. Methodologically, this included the following tasks:

- 1) Identifying arts or arts-intensive schools in North America, particularly focusing on private schools;
- 2) Using relevant provincial or state ministry of education data to determine enrollment;
- 3) Evaluating application procedures;
- 4) Assessing program offerings at arts intensive schools;
- 5) Assessing faculty profiles at arts intensive schools.

Defining Comparators

Canada has a number of arts-specific schools, as well as a large number of schools with considerable arts training. A definitional challenge emerges when determining the best direct comparisons for an expanded UWC operation. Many schools, particularly private schools, offer robust arts curriculum as part of their school. However, if all private schools with a significant arts curriculum are included for comparing data on enrollment and tuition, it becomes impossible to distinguish between students who are enrolled for arts and students enrolled for non-arts programs.

Ultimately, we define an arts school as a school that had some sort of skill-testing process for admission to *the entire school*. Schools with considerable artistic components can have auditions for a particular program or extra-curricular, and these schools are still important for providing context concerning the operation of arts education in Canada, but they are not quite as strong fits for comparison as schools that test for admission, particularly since such a school will necessarily have a smaller student body that can meet the admission requirements. These criteria were also selected in recognition of the current relationship between the RWB and the UWC, since the RWB admits students only after a rigorous audition process. While not all branches of a potential arts school model would share the same rigor for admission, many schools with a serious focus on arts training have some sort of additional admissions requirement.

Notably amongst private schools, most private arts schools identified in our search are ballet and dance focused. In most cases, public arts schools have a wider range of curriculum offerings. The following schools meet our definition of an arts school that can be used to develop benchmarks for potential enrolment and tuition (if private).

Table 1: Art Schools Used for Benchmarking

Private	Public
Canada Royal Arts High School	École FACE
Hamilton Academy of the Performing Arts	Etobicoke School of the Arts
National Ballet School	Kamloops School of the Arts
Quinte Ballet School	Langley School the Arts

Victoria International Ballet Academy	Victoria School of the Arts
School of Alberta Ballet	Wexford Collegiate School of the Arts
Studio 9	Rosedale Heights School of the Arts

Using these schools across Canada, we acquire the following average enrollment numbers and tuition costs (from the private schools)

Table 2: Enrollment and Tuition of Arts Schools in Canada

School Type	Enrollment Average (gr 9-12)	Tuition Average
Public	750	
Private	56	12,637.50

There are some caveats for interpreting these numbers. Firstly, the high number of dance-specialized schools in the private school selection drive the enrollment average down. Given this, the private school enrollment average can be usefully interpreted as the average enrollment per specialization. The public school enrollment average is provided to give a sense of the maximum pool of interested students, given that they can attend the public arts school for low fees.

The tuition average is derived from the tuition charged to domestic students only; if there was a range based on grades, the average between the two was taken.

Program Offerings at Private Schools

Generally speaking, private arts schools tend to specialize in one or two aspects of arts education, while public schools offer a comprehensive suite of programming. There are a few factors that drive creating specialized private arts schools, including the need for highly trained instructors, perception of an absence of training spots in the public schools or community, and links to an arts organization. For instance, the Hamilton Academy of the Performing Arts alongside the Hamilton City Ballet, while offering students academic curriculum based on the Ontario public school requirements.

The Quinte Ballet School is an interesting example, as it demonstrates a variant version of the operation of a school that follows the single division/single non-arts school model preferred in the 1997 study. The school, based on Brockville, sends its students to the public schools in the city for half of the day, and spends the other half providing them with intensive training. This arrangement may help to lower costs for students. Secondary students pay \$8,600 per year in tuition fees, which is considerably lower than the School of Alberta Ballet (\$18,800) or the National Ballet School (\$16,500). Providing students with links to the public school system also helps to avoid the concern that students at an arts school are largely isolated from the wider school community.

Notably, the main model for relationships between schools and specialized arts education in Canada is ballet. Other arts programming, such as music training at Toronto's Royal Conservatory, tends to be seen as supplementary to the school curriculum, while visual arts tends to be a core element of private schools that have a strong arts component, but are not specifically arts schools.

Some private schools do offer a mix of all arts education, including dance, music, creative writing, and visual arts. Kelowna's Studio 9, which offers private arts education for children from K to 12, incorporates artistic training into all aspects of the curriculum. For arts courses, their educators highlight their professional credentials, including experience working with theatre companies or in a touring band. Teachers involved in

teaching the BC academic curriculum also emphasize their interest in arts driven education (usually expressed through their desire to nurture individual talents and creativity) and highlight their artistic interests and achievements.

Private Arts Schools in the U.S.

Given the relatively low number of private arts-specific high schools in Canada, we also considered the composition of curriculum at some American arts schools. We selected three highly regarded private schools to consider: Idyllwild Arts in California, Walnut Hill School of the Arts in Massachusetts, and Interlochen Centre of the Arts in Michigan. These schools are useful comparators Table 3 provides a summary of the schools.

Table 3: Sample Private Arts High Schools in the United States

School	HS Enrollment (9-12)	Programs Offered	Tuition
Idyllwild Arts	304	Creative Writing; Dance; Film; Fashion; Music; Theatre; Visual Arts	\$30,000
Walnut Hill	267	Dance; Music; Theatre; Visual Arts; Writing, Film and Media	\$45,000
Interlochen Centre	483	Music; Theatre; Comparative Arts; Creative Writing; Motion Picture Arts; Dance; Visual Arts	\$39,200

These prestigious arts schools share several points in common. As suggested in the program offering list, the schools are all comprehensive in terms of program offerings, offering specializations in a wide range of pursuits. All of the schools expect their students to apply to a particular major through an application process that includes:

- Portfolio samples or auditions
- Letters of reference from arts instructors
- Academic Transcripts
- Meeting school staff (remotely or in person)

The rigorous screening and funnelling process at these schools, in addition to the high tuition fees, undoubtedly shapes the enrollment figures. However, if the UWC-RWB partnership is extended to other artistic fields in a way that replicates the exacting standards of these schools, then the enrollment data provides a rough estimate of how many students might be supported.

In terms of teaching credentials, the schools particularly highlight the professional credentials of their faculty, which generally span several companies, bands, and organizations. Faculty tend to hold advanced degrees, such as MFAs or doctorates. In terms of equivalencies, instructors at the RWB school are comparable, particularly members of the Professional Development faculty who hold MFA degrees. To match the best practices of these schools, a significant proportion of professional educators from the other proposed artistic major fields should have graduate degrees along with significant professional experience.

Another common feature of these private schools is their inclusion of summer programs, which can run for several weeks and provide students from outside the institution with exposure to their programs. Walnut Hill and Interlochen also provide adult training sessions, which provides the schools with stronger community links (and additional revenues).

The schools all have notably high tuition fees, but these are offset for some students with financial aid and bursaries to students. In all cases, the schools have significant annual financial aid budgets: Idyllwild has over \$5 million, Walnut Hill \$3.5 million, and Interlochen \$10 million. Students and their families apply for aid during the application process, providing extensive information about their financial circumstances. It will be nearly impossible for any new UWC initiative to match these sorts of amounts, given that they meet or exceed the entire revenues brought in by the UWC during a year of operation. Any expanded arts school or partnership in the city will have to rely on a lower tuition/lower aid model than these U.S. examples.

Public Arts Schools in Canada

Canada has a number of public arts schools or arts-orientated schools, which also provide instructive examples of arts curriculum and standards that any expanded arts institution should meet. As seen in Table 2, these schools have significantly larger enrollment than private schools, and tend to be in larger urban centres.

Although public, the schools noted in Table 1 all had some form of audition or testing process. For example, the Langley School of Arts required that students select a major to audition for (Dance, Drama, Music, Visual Art, Photography, and Writing). Students in grade 9 auditioned for only one art major. The Etobicoke School of the Arts has a similar process for applying to its majors (Contemporary Art, Dance, Drama, Film, Instrumental Music, and Musical Theatre), though students could audition for two majors. Admitted students then use the majority of the provincial elective credits to pursue courses in their artistic major.

The format of the public school model of funneling applicants, starting in grade 9, into an artistic major and providing specialized courses that fill most of the optional credits available for students, is a likely model for any potential UWC arts school. Western Canada High School in Calgary, while not strictly an arts school, provides insight into the credentials of artistic educators in public schools. Their instructors tend to hold bachelor of education degrees and have some professional or volunteer experience with community artistic productions and organizations. This suggests that an arts school staffed by industry professionals would offer some competitive advantage over public arts schools, which are more strictly bound by the hiring standards of public schools.

Western Canada High School also offers a Professional Development in the Arts course for senior students who have taken at least 40 credits in fine and performing arts. This certificate requires students to develop their professional portfolios, make industry connections, and research the careers and options available for people in particular artistic paths. As will be discussed in the stakeholder consultation section, this idea of providing formal coursework in professional development could be an important element for any successful arts school.

Westwood Collegiate was not included in the benchmarking data for enrollment size, as there is no specifically defined auditioning process for admission to the school. However, Westwood Collegiate has the most significant arts programming among public schools in Winnipeg. It offers several programs in music (including choir and band), visual arts (including drawing and mixed media), and dance, along with annual theatre productions. Several participants in our discussions noted Westwood Collegiate as an important

presence for arts training in the city. The presence of a strong arts program at a public school likely contributed to the wide perception amongst arts organizations that there was a considerable amount of arts programming in the city, despite some limitations in professional training (see chapter 5).

Private Schools in Winnipeg

As part of our environmental sweep, we considered arts programming at Winnipeg’s main funded independent senior grade schools: St. John’s Ravenscourt, St. Mary’s Academy, Saint Paul’s, and Balmoral Hall. None of them can be classified as arts schools, but as with many private schools, they do boast considerable arts programming. Table 4 provides a summary of the tuition costs and arts programming available at the schools.

Table 4: Private Schools in Winnipeg (Excluding UWC)

School	Type	Domestic Tuition	Programs
St. John’s Ravenscourt	Co-ed, secular	\$19,660	Visual Arts, Music (Concert and Jazz), and Dramatic Arts
St. Mary’s Academy	Girl’s, Catholic	\$7,365	Theatre Arts, Introduction to Digital Media, Visual Arts
Saint Paul’s	Boy’s, Catholic	\$8,575	Visual Arts, Jazz, Band Ensemble, Choir
Balmoral Hall	Girl’s, secular	\$13,905 to \$18,025	Drama, Dance (to grade 8), Music (choir)
University of Winnipeg Collegiate	Co-ed, Secular	\$800 per full course credit.	Band, Choir, Dramatic Arts, Visual Arts

This brief scan suggests that while arts education is present at Winnipeg’s private schools, they are not a substantial part of their curriculum. Dance is notably absent, and visual arts opportunities are somewhat limited.

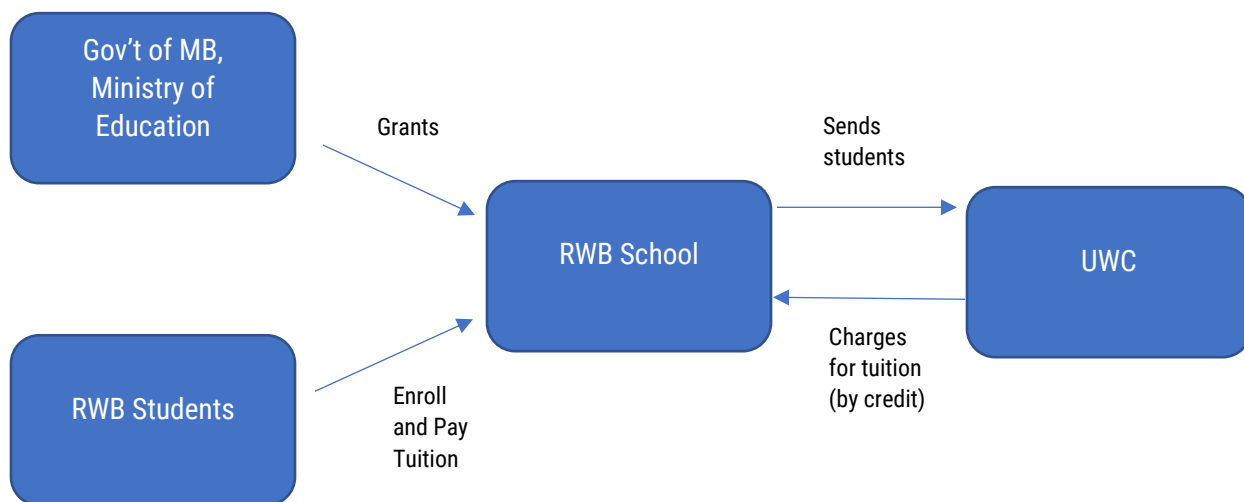
Current UWC Programming

Finally, a brief overview of existing UWC arts programming is helpful. The key offering is the UWC-RWB relationship, which is explored in more detail in chapter 6. The UWC is already unique in the extent to which it has connections with arts organizations across Winnipeg, particularly in band and theatre. Their connection to Bryce Hall and the Manitoba Conservatory of Music and Art is a particularly strong foundation for music training. The UWC has connections to jazz musicians and other industry professionals in this area, including the recently offered Jazz Artists Class.

The RWB supplied us with some background on their arrangement with the UWC. The current arrangement, whereby RWB students are obligated to attend UWC for their senior year classes, emerged gradually. The RWB Professional Division students pay UWC fees on a per credit basis alongside the tuition fees for training at the RWB. The UWC is responsible for the training of students in compulsory academic programs, totalling 17 credits. Following a period where the RWB worked with several schools to provide academic credits for its students, the RWB established a more direct partnership with two public schools, Nordale School (for junior students) and Nelson MacIntyre Collegiate (for senior students). With administrators at these schools, the RWB arranged to have students attend academic courses at times that would also accommodate the several hours of dance training required for intensive ballet training. However, the partnership had challenges with continuity, as there was constant need to rework the arrangement as new teachers and administrators entered the public schools. Furthermore, the RWB found that many parents preferred sending their children to the UWC, as they saw the Collegiate as offering a particularly high-quality level of education.

This flow of RWB students to the UWC led to a partnership in 2006. This model provides RWB students from grade 9 onwards with strong standards of academic training, along with coordination of their physical training regime. It also allows for a relatively straightforward cost-sharing model, where the RWB receives provincial government grants for out-of-province students that they would normally send directly to a funded independent school for Manitoban students, and they transfer that money to the UWC on a per-student basis. This agreement helps make their academic studies more affordable for RWB students. The exact terms of the arrangement are confidential, but both sides have indicated that the arrangement is satisfactory. The RWB continues to work with Nordale School for students in grades 6 through 8.

The following is a simplified visualization of this arrangement:



Findings from Scan

The scan provides a sense of the sorts of programs and tuition that might be expected for an arts school. Notably, most private arts schools in Canada specialize in one or two programs. Ballet particularly features strongly, in no small part due to the highly intensive training required for that discipline that begins at a young age. The main models for private arts specific schools are in the United States, which generally have small class sizes and high tuition costs. However, the Canadian public arts schools do provide some instructive

examples of how arts schools generally tend to have students focus on a particular arts major (with some exposure to other fields). They also provide useful examples of the auditioning or portfolio examples required for admission.

In terms of tuition, we anticipate that the final tuition costs for students attending an arts intensive program at the UWC would come closer to the upper band of private education in Winnipeg, which is approximately \$13,000 to \$18,000 per year. This price is derived from the expectation that either a partnering institution would account for approximately half of the total fees paid by students, particularly given the expenses associated with arts intensive education in terms of physical space, equipment requirements, recruitment costs for high-end instructors, and so forth. This is somewhat higher than the national average for arts education in other private arts schools, but we believe that the UWC connection would offer an academic excellence premium that is not fully matched by other private arts schools in Canada. It is also in line with tuition charged by the National Ballet School.

In terms of enrollment, our scan indicates that getting a sufficient number of students enrolled is a challenge, but not impossible. Estimates from our conversations with UWC suggest that a minimum of 240 students for all 4 curriculum streams for 9-12 are required to make the expansion viable. The very strong enrollment numbers at public arts schools that require auditions, including the frequent report of waitlists for the schools, demonstrates consistent and strong demand for high quality arts education. However, the somewhat low enrollment numbers at private arts schools, and the relatively limited number of specialized private arts schools, demonstrates that work will have to be done to drive up enrollment and interest through public education about the benefits of private arts education. Such a pitch would have to include emphasizing the highly specialized training of the school instructors, including professional connections and experiences they had. Following the U.S. examples, or those of the specialized arts schools, these would have to exceed the training and background of the public school teachers.

Manitoba Arts Curriculum

The 2016 Curriculum Guides: Senior Students

In 2016, Manitoba revised its arts curriculum frameworks, launching them in the 2015-2016 school year. The curriculum orientates around four fields: Dance, Drama, Music, and Visual Arts. There are guides for K-8 learning and senior student learning. All four fields are bound by a central vision of what makes arts training important.

Dance, Dramatic Arts, Music, and Visual Arts Education are important because they

1. *Have intrinsic value*
2. *Develop creative, critical, and ethical thinking*
3. *Expand literacy choices for meaning making*
4. *Contribute to identity creation*
5. *Develop communication and collaboration competencies*
6. *Are essential for well-being*
7. *Support sustainable learning*
8. *Are transformative*
9. *Foster human flourishing*

The fact that the province recently revised their arts curriculum framework provides the UCW/RWB initiative with a clearer framework for developing courses and curriculum that meets the broad provincial objectives and will be accredited by the province. This section explores the context for the recent Manitoba curriculum changes and how a potential expansion of the UCW/RWB might meet the requirements of the new curriculum guides. It begins with discussion of the senior guides, and then briefly considers some elements of the K-8 guides.

There are four separate guides for the arts fields, but they share the same basic framework, organized around a butterfly metaphor. In this envisioning, the centre of the butterfly is the learner, and the four parts of the wings represent the four major learning areas.

Figure 2: Manitoba Arts Butterfly Framework



While there are particular objectives and discipline specific elements, the guides are organized in a standardized way. All four of the frameworks seek to ensure that learning is *recursive*, *enacted*, and linked to *inquiry questions*. These objectives are tied to the four “wings” of the butterfly, as illustrated above.

Recursive learning, which requires steadily recalling, expanding, and building on previous concepts, guides much of the curriculum framework. The guides are firm that recursive learning should go beyond simply recalling and reusing past learning, but they should provide opportunities for learners to reflect on what they had learned and see how their understanding of previous learning transforms over time. To this end, there are 13 recursive learning objectives divided across each of the four areas that must be met to receive ministry credit. The table below provides a summary of the 13 recursive objectives, generalizing some of the field specific terms and objectives.

Table 4: Generalized Recursive Learning Objectives

1: Making	The learner develops competencies for using [field specific skills] in variety of contexts
2: Making	The learner develops competencies for [field specific processes/elements/techniques] in a variety of contexts
3: Making	[Field specific, cannot be generalized]
4: Creating	The learner generates ideas from a variety of sources for creating [in their field]
5: Creating	The learner experiments with, develops, and uses ideas for creating [in their field]
6: Creating	The learner revises, refines, and shares ideas and creative work [in their field]
7: Connecting	The learner develops understandings about people and practices [in their field]
8: Connecting	The learner develops understandings about the influence and impact [of their field]
9: Connecting	The learning develops understandings about the roles, purposes, and meanings of [their field]
10: Responding	The learning generates initial reactions to [their field] experiences
11: Responding	The learner critically observes and describes [their field] experiences
12: Responding	The learning analyzes and interprets [their field] experiences
13: Responding	The learner applies new understandings about [their field] to construct identity to act in transformative ways.

As Table 4 suggests, recursive learning objectives in Creating, Connecting, and Responding are quite similar across all four fields. Furthermore, the 'Making' learning area is the most discipline specific.

Each of the areas have *enacted* learnings. The guides define enacted learning as “multiple and diverse ways to enact the recursive learnings. They inform instructional design.” There are specific enacted learnings for each of the 13 recursive learning objectives. For three of the learning areas (Creating, Connecting, and Responding), the enacted learnings are nearly identical. For the Making area, enacted learnings are specific to the particular techniques, competencies, and skills required for a particular arts field.

The curriculum guides have the following recursive objectives for “Connecting.” Note how these learnings seek to draw dramatic arts learning outside of the classroom and makes the learning relevant to understanding broader society and develop and empathetic connections to as many different groups as possible.

The learner develops understandings about the significance of the [field] by making connection to various times, places, social groups, and cultures.

C1: The learner develops understandings about people and practices in the [field].

C2: The learner develops understandings about the influence and impact of the [field].

C3: The learner develops understandings about the roles, purposes, and meanings of the [field].

In the Creating wing, all four have almost identical requirements for “The learner generates ideas from a variety of sources for creating [in the field].” Enacting these includes:

- *Drawing inspiration from personal experiences and relevant sources [such as memories, observations, and social issues];*
- *Exploring a wide range of resources and stimuli [such as images, poetry, technology] to ignite ideas and questions;*
- *Considering other arts disciplines...and subject areas to inspire ideas;*
- *Experimenting with diverse [field] elements, techniques, tools, language, and practices;*
- *Engaging in collaborative idea generation (plus-ing) as inspiration and fuel for moving ideas forward.*

Dance, Music, and Dramatic Arts also have almost identical requirements for “The learner experiments with, develops, and uses ideas for creating.” This includes remaining open, defining field challenges, and selecting, synthesizing, and organizing elements to create.

Likewise, the “Connecting” wing has nearly identical elements across the different learning areas. For instance, all of them expect that “the learner develops understandings about people and practices” by engaging with a range of works from different includes (particularly including First Nations and Métis, and Inuit), investigating contributions from a “range of contexts”, and engaging with local, Manitoban, and Canadian contributors to the field. They also share a requirement to have student examine how their field is shaped by contexts (from social to personal), how they influence personal growth, and how their field comments on and contends with social, political, and cultural discourse. All four groups also have students Connect by investigating leisure or career possibilities for their field.

For the Making field, students might “experiment with art elements and principles” (Visual Arts), “[create] varied movement qualities by combining motion factors in dance” (Dance), or “[apply] knowledge of sound-production tools and techniques appropriate to situated contexts (e.g. performing, improvising, composing, [etc])” (Music). While these cannot be readily summarized, instructors in these fields should pay close attention to the field specific requirements for enacting learning in the Making area.

Finally, the curriculum guides include *Inquiry Questions*. These are not so much requirements as prompts to help instructional designers develop prompting questions for promoting learning. The questions are linked to a particular learning area and recursive learning objective. They provide questions orientated around how best to perform/create, how to identify sources of inspiration, how to connect their artistic learning to the broader community, and how arts are interpreted and re-interpreted depending on specific contexts. For instance, an example of inquiry question from dance, Connecting, invites self reflection and inquiry into the cultural and social roots of dance: *What are my dance traditions?*

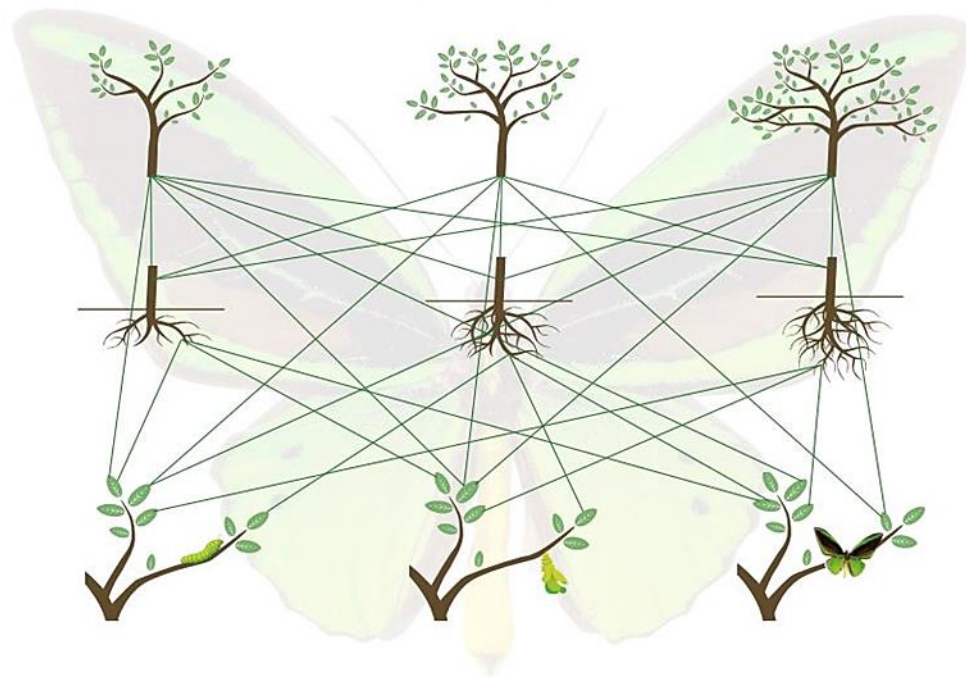
Any program to be accepted as credit granting must address these 4 learning areas and 13 recursive learning objectives. The guides also consider how approved programs will evaluate learners. Fundamental to this model is recognition from the Ministry that arts education varies widely and therefore a flexible approach is required. Therefore, the guides do not have rigid evaluation frameworks in the sense of identifying what competencies correspond to what grade. Rather, they are designed to get instructors to assess their students’ development in breadth, depth, and transformation of learning. These can be roughly defined as:

- **Breadth:** Having experience with, and access to, a wide range of opportunities, techniques, and applications in the field;
- **Depth:** exploring and developing understanding in a field, having detailed, focused, and expanding ability working with learnings in the field;
- **Transformation:** having the capacity to apply learnings in ways that shift thinking and construct identity, and that enable students to make choices and reach their own understandings.

A system of signposts is used to assess learning, but the system is designed to be very flexible and seen as a network rather than a linear path. See the example from visual arts below:

Figure 3: Links between Breadth, Depth, and Transformative Learning

The learner could, similarly, demonstrate learning growth in the three dimensions of breadth, depth, and transformation at different points in time and in different combinations, as illustrated by the network of potential connections below.



Breadth is represented by the tree, depth by the roots, and transformation by the caterpillar to butterfly. The specific lines and connections are not vital to understand. What is important to understand is that the guides see breadth, depth, and transformative learning as interconnected.

The Curriculum Guides: K to 8

The K to 8 guides were developed in 2011, a few years before the senior guides, but they use much of the same approach and framing (the butterfly metaphor is also employed here). Broadly, the guides are orientated around four essential learning areas:

1. Learning basic tools and skills (*Students demonstrate understanding of and facility with [field mediums and skills]*);
2. Developing creative expression in a field (*Students individually and collaboratively generate, develop, and communicate ideas in creating [in their field] for a variety of purposes and audiences*);
3. Understanding a field in context (*Students connect [the field] to contexts of time, place, and community, and develop understanding of how [the field] reflects and influences culture and identity*);
4. Valuing a field (*Students analyze, reflect on, and construct meaning in response to their own and others' [field]*).

Each of the four essential learning areas has general learning outcomes. As with the senior curriculum guides, the general learning outcomes are almost identical for three of the areas (creative expression, understanding in context, and valuing), and more field specific for tools and skills development. The table below provides a summary of the general outcomes, excluding the specific tools and skills.

Table 5: Learning Outcomes for K to 8

1: Creative	Students generate and use ideas from a variety of sources for creating in the field
2: Creative	Students creatively integrate ideas, elements, principles, and media
3: Creative	Students interpret/perform/create and share in the field
4: Context	Students experience and develop awareness [in the field] from various times, places, social groups, and cultures
5: Context	Students experience and develop awareness of a variety of forms [in the field]
6: Context	Students demonstrate understanding of the roles, purposes, and meanings of [the field] in the lives of individuals and in communities
7: Valuing	Students demonstrate interest, curiosity, and engagement while experiencing [the field] in a variety of contexts
8: Valuing	Students analyze their own and others' [works in the field]
9: Valuing	Students construct personal interpretations of their own and others' [works in the field]
10: Valuing	Students assess their learning in creating and experiencing [the field]

The guides also provide a number of specific learning outcomes, assigned to the general learning outcomes and organized by grade. In many cases, these specific outcomes are divided between grades K to 4 and grades 5 through 8. For example, in grades K through 4, as part of understanding Art in context, students are to “recognize that visual arts is an art form, along with dance, drama, literary arts, and music.” In grades 5 through 8, students are to “describe and compare qualities of different art forms...within similar social, cultural, or historical groups.” Schools can offer one, some, or all of the arts fields, though the 2011 report on arts education cited above indicates that most schools offer more than one field to students. The guides also encourage curriculum to foster “meaningful connections within and across disciplines.”

In contrast to the senior guides, these junior guides do not place emphasis on recursive learning, and they have more specific requirements regarding what skills should be developed. Rather, the objectives in these guides can be seen as introducing and reinforcing arts education to young learners. The guides provide a more specific breakdown of the skills that the young learners should acquire. Usually the skills are divided between learning through grades K to 4 and through grades 5 to 8, though there are exceptions: music, for instance, has some outcomes that run across K to 8.

School-Initiated Courses in Arts Education

Beyond courses conforming to the requirements above, it is possible for schools to apply for School-Initiated Courses (SICs) in arts education to be recognized for optional credits. The RWB went through this process to have several of their courses recognized for credits, including courses in Anatomy & Kinesiology, Ballet History, Dance Criticism, Arts Management, Nutrition for Dancers, Stagecraft, Wardrobe and Costume Design, and Music for Ballet Class. The variety of these programs demonstrates some flexibility on the part of the Ministry to recognize a wide variety of programs geared to professional development purposes. Indeed, the *Ministry Administration and Implementation Guide for Grade 9 to 12 Arts Education* indicates that the Ministry anticipates that many existing or potential arts classes can be adapted to conform to the Ministry arts education framework. It is possible to acquire a SIC for credits even if not conforming to the framework, but this requires special divisional approval.

Credential Requirements

While the arts curriculum guides are designed to incorporate a wide range of learning styles and approaches, certification is required. Section 60(5)(b) of the *Manitoba Public Schools Act* notes that in order to receive government funding, all faculty must have Manitoba teaching certificates. Such certification is not required to provide the education provided at community arts institutions. Therefore, in order to meet ministry requirements, partnering groups will have to ensure that instructors for credit courses are certified. This may represent a significant human resources challenge, as it would either require existing training professionals to get certified or require hiring of qualified and certified arts staff. Given that a 2010 report identified shortages of professional arts instructors as a challenge in a 2010 report, this may lead to recruitment difficulties.²

Having adequate certification may offer a particular challenge for an arts school, as many top arts professionals may not possess this certification, which typically results from completion of a Bachelor of Education or a Technical Vocational diploma. Courses may have to be co-designed by a certified instructor and a professional artist to ensure that they can count for ministry credit. The *Administration and Implementation Guide* recognizes that such partnerships can be of great value to enhancing arts education, and indeed the UWC's existing relationship with community organizations such as the Manitoba Theatre for Young People demonstrates that these partnerships can work.

The RWB experience indicates that Ministry staff can be flexible concerning some requirements, but only after considerable negotiation. One major challenge the RWB encountered was having their dance courses qualify as the required physical education component for its students. They were concerned that the regular physical education at schools would disrupt the fairly specific training regimen required for intensive ballet training. The RWB was only able to come to an understanding for accommodating their specific requirements after "a lengthy multi-year process."³ While circumstances differ across disciplines, this experience suggests that any partners will have to prepare for negotiation and challenges in coordinating their training objectives with Ministry requirements.

However, there is an undeniable challenge here—to build a partnership with other organizations that matches the robust level of that of UWC-RWB, community arts organizations may have to provide opportunities for

² Morin, "Arts Education in Manitoba," pg 41.

³ RWB Document, "Academic Program History. "

their instructors to take certification programs or help hire new professional artists with teaching certification. During our second round of consultations, one representative (who had worked with RWB in the past) noted that in order to get credit recognition for courses, it took the RWB *over four years* of working and discussing the dance curriculum with Ministry of Education officials. While the RWB now serves as a precedent, and the curriculum guides have a clearer framework for creating SICs, the timeframe for having a course not currently in the Manitoba curriculum recognized may be measured in years rather than months.

Curriculum Guides: Implications

There are some implications of this guide for any potential UWC-RWB project.

1. *Learn the lexicon of outcomes:* while the guides are quite flexible in how arts are taught, particularly to senior students, any proposal will have to be deeply familiar with the pedagogical language employed by the Manitoba government. This is particularly the case because the curriculum revisions are quite recent and the product of extensive consultation. Any proposal will have to draw on language about recursive, integrated learning that focuses on individual expression and the development of empathetic learners who see connections between the arts and a wide variety of contexts;
2. *Take note of the broad outcomes:* the senior curriculum guides explicitly recognize (and celebrate) that there are many paths to arts education and fostering the required learning outcomes. This has the advantage of allowing the UWC-RWB to be creative in developing a plan that speaks to the senior curriculum guides, and in demonstrating how classes and instructors will be dedicated to that plan. However, lack of specific guidelines also presents the challenge of requiring some guesswork for developing programming that provides students with multiple learning paths. A balance between emphasizing the specialized, intensive nature of the arts programming and ensuring that students have space to explore and develop along non-linear learning paths will need to be struck;
3. *Community engagement:* any pitch will have to emphasize how students will learn about different cultures and practices. The guides particularly emphasize how arts can develop more rounded and engaged people, and tacitly fight against perceptions that arts education is elitist;
4. *More specific junior requirements:* A challenge for extending any program to grade 6 students is that in many cases they will be into the second phase of their specific learning objectives in the different arts classes. The more specific skills development requirements for students in the K to 8 grades also might prove challenging for the UWC-RWB partnership, as they will have to demonstrate how their programming meets those requirements;
5. *Certification challenges.* Ensuring that there are a sufficient number of professional artists with professional teacher certification will offer a challenge. The RWB example demonstrates that this challenge is not insurmountable, but it also demonstrates that there will likely be substantial delays in launching new professional-level arts training for credit, as the UWC and community partners work to find or train enough professional artists with professional teacher certification.

In summary, there is nothing in the guides to suggest that the UWC-RWB partnership would be unable to have their courses count for credit, but there are some subtle issues around the pedagogical approach recently adopted by the Ministry that must be explicitly addressed in any bid.

Chapter 3: Market Demand and Gaps

This section primarily draws on findings from our interviews, along with some consideration of the available enrolment data for private and public schools in Winnipeg. Ultimately, there is evidence to suggest that there is some potential demand for expanded, intensive arts education. This evidence is primarily drawn from:

- Discussion of current programming in Winnipeg arts education;
- Consideration of waitlists for educational services offered by Winnipeg's arts communities;
- Impressions of participants concerning demand for arts programming;
- Analysis of absent or under-offered programming in the area.

While most participants felt that there was some space for the increased intensive arts education the potential school would provide, there were also discussions about limits to those needs, or what might dampen enthusiasm for new arts programming. Therefore, this section concludes with a brief consideration of potential roadblocks for arts programming.

Description of Engagements

Engaging with Winnipeg's arts and cultural community in semi-structured conversations lasting from 30 minutes to one hour is at the methodological heart of this report. Our interview list included as many participants as possible from fields covering the four arts curriculum areas. It primarily drew from the stakeholder list generated by the University of Winnipeg Collegiate from their initial meeting on the topic of a potential arts school. In all cases, multiple attempts, both via phone and email, were made to reach participants.

The first round of discussions was reasonably general, as we did not want to go to groups with a specific school model in mind. Rather, we sought to get some impressions of what sort of partnerships or models arts groups were interested in, and to develop a better sense of the current programming and potential demand for further arts education.

We also conducted a second round of engagement with some members of the arts community, based on a short consulting document distributed to participants in the first round who indicated interest in continuing the conversation. This second round was a more targeted conversation to determine the following:

- Opinions on the viability of expanding the UWC-RWB model to different institutions;
- Discussion on the extent to which organizations might be willing to bear some risk in helping create a new institution;
- Determining whether or not there was appetite for further conversation following the conclusion of the present study.

Arts Programming at Community Institutions

In section 3, we saw the extent of existing arts education at private and some public schools in the city. Generally, it demonstrated that there is already a reasonable number of opportunities for students to take credit courses in ensemble band and visual arts.

When considering the current arts training landscape, it is also necessary to consider the courses, workshops, camps, and outreach programs offered by existing institutions. For instance, the Youth Symphony Orchestra has programming from grades 3 through 12, offering extensive training in orchestra music. The Winnipeg Art Gallery has a variety of camps and 10 class courses for youth at a variety of levels. There are entire organizations, such as the Manitoba Theatre for Young People, that have been dedicated for years to providing high-quality instruction to youth in particular artistic fields, and partially filling gaps left by both the public and private school systems.

Bluntly, some community organizations were concerned that a new arts school could function as a competitive institution. One such institution insisted that without a considerable amount of outreach and effort to connect to existing youth training, the UWC expansion plans could disrupt the arts community landscape and lead to acrimony between different groups. Other groups were more sanguine, and did not generally see a UWC expansion as competing with their existing programming.

Costs for Arts Programming

The costs of arts education in community groups varies quite widely, though typically any program that involves courses over several weeks in the hundreds of dollars range. A few programs, particularly those for schools or targeting particular youth demographics, are free to the student. For example, the Manitoba Theatre for Young People has a Native Youth Theatre, which is offered for free to participants. Otherwise, their programming costs anywhere from \$199 for courses for younger aspiring actors to \$879 for their extensive 25 week Musical Theatre programme. At the Prairie Theatre Exchange, courses are offered from \$150 to \$450. Registering in the Winnipeg Youth Orchestra costs \$450. Generally, groups we spoke with emphasized their efforts to make their programming affordable and accessible, though costs at even a few hundred dollars is prohibitive for some families in the city.

The cost of existing arts education at community institutions can be interpreted in two ways, depending on the approach the UWC ultimately takes when creating a new arts school. If the school is largely developed internally, with more limited engagement with arts groups, then these programs can be interpreted as competitive, and thereby potentially undercutting demand for arts programming. For instance, a family who is primarily interested in having their child get theatre experience may balk at the cost of tuition for an arts school if they see the MTYP as offering a reasonably rigorous training experience for their child. Alternatively, the programming can be seen as complimentary. For instance, the visual arts training offered by the Winnipeg Art Gallery might provide students with a further opportunity to develop the skills and techniques offered at an arts school, particularly during the summer.

Waitlists for Arts Programming

We asked groups with arts classes and programming to provide us with a sense of the waitlists they had. This was used as a rough proxy for considering the amount of appetite for further arts programming in the area—the logic was that large waitlists indicated considerable unmet demand.

Results from this survey were mixed concerning waitlists. The Prairie Theatre Exchange indicated that while they had steady demand, they were not “bursting at the seams” with unmet demand, and they partially attributed this to their downtown location. The Manitoba Opera noted that their school outreach programs, where performers visit schools and classes and expose children to their field, is very popular and can never meet demand. However, the same group had some difficulty recruiting youth for attending performances at night. Manitoba Film and Music noted that children had precious few opportunities to visit recording or digital studios. The Winnipeg Art Gallery found that most of their classes were full, though occasionally one would fall behind expectations. And of course, the RWB has far more interest for its professional training programs than spots for students, vividly demonstrating that a school with national reach can generate all the demand it needs for interested students.

Generally, our discussions concerning waitlists were reasonable encouraging concerning unmet need for additional arts programming. Aside from a few particular courses or initiatives, community groups reported steady demand for their programming, often within a year or two of launching them. Generally, organizations assessed their course offerings annually, replacing or modifying underperforming courses and workshops. Conceivably, this flexibility could work as an asset for working with an arts school by providing some coverage of areas that were not being addressed by courses offered at the school.

Demand for Programming

Generally, the sense amongst the artistic community was that while there was a strong amount of arts programming in the city, they felt that there would be enough community interest in an arts school. For some participants, this demand was contingent on a couple factors.

Firstly, it was important for some participants that the arts school largely replicate and maintain the high standards that the UWC-RWB relationship possesses. Part of the appeal of that relationship was the fact that it offered both rigorous professional training and high academic standards that made it stand out from other arts programming in the city. The Winnipeg Art Gallery representative connected the need for rigorous academic standards and high-quality training to the development of the city in general. For him, a strong private arts school was a necessary part of making Winnipeg a “world class” city that offered a wide variety of educational opportunities for students.

While a primary market scan of parents and students in the region is out of scope for this review, a previous study commissioned by the Government of Manitoba clearly indicates that there is grassroots support for more arts programming. In a 2010 survey of school boards and administrators, Francine Morin found that parents were the largest source of pressure for more arts programming. As she notes, “Findings suggest a strong level of support for arts education from parents, and that parents want more, not less, for their children.”⁴ While this was in the context of the public system, the fact that 70% of surveyed education professionals pointed to parents as a source of pressure for arts programming suggests that there is

⁴ Francine Morin, “A Study of Arts Education in Manitoba Schools,” *Manitoba Education Research Network*, Spring 2010, pg. 26.

significant demand. The popularity and influence of Grant Park High School, which offers one of the most varied arts curriculum mixes in the city, also points to the important place arts programming has in the city.

During the second round of engagement, HESA asked arts organizations about their sense of whether or not the goal of having fifteen students per grade in each program after four years of operations was viable. The Manitoba Theatre for Young Persons saw this as a very ambitious target. They felt that there would only be about six students *total* (i.e. across all grades) for the first year that such a program existed, largely because they felt that there would not be many students willing to take a leap from their established classes and programs to a new intensive theatre program. There is potential that the program could expand over time, but they anticipated a relatively slow beginning. This is particularly the case in the eyes of a participant who noted that while the RWB draws from a national (and even international) pool, a new UWC-arts school arrangement would likely be compelled to rely on local students at first. Likewise, representatives from both the Manitoba Opera and Winnipeg Symphony Orchestra wondered if sufficient demand would exist for this intensive programming, and even if the demand was present one year whether it would exist persistently.

In some contrast, the School of Contemporary Dance felt strongly that, so long as some students who attended were from the UWC and others were not, there would indeed be enough demand. Their position was that as long as there was some flexibility in having UWC students train with other students who were not taking the courses offered by a potential UWC-School of Contemporary Dance partnership, there would be sufficient interest in the community.

Gaps in Current Programming

We asked participants to identify what they saw as the most pressing gaps in arts education in Winnipeg. Naturally, the responses were generally bound to which part of the arts the group was connected to. However, some trends emerged across different sectors.

Professional Level Training: The RWB and School of Contemporary Dance were both seen as groups that offered high level training, as was the Winnipeg Youth Orchestra. However, several participants noted that while there were many arts programs in the city, there was very little professional level training for students who decided they were serious about pursuing a career in the arts. Similarly, there are few opportunities for the high-level voice training required for pursuing an opera career.

Production Training: Representatives from different areas highlighted the relatively limited number of opportunities for students to engage in the backstage of artistic production. This training takes on several forms. For instance, it might mean seeing how theatre companies stage and develop plays, ensuring that they run smoothly and attract audiences, or how to record artistic productions.

Professional Development: The lack of rigorous engagement with professional training emerged in several conversations. While arts programming existed, few groups saw efforts to help students understand what being an arts professional would be. Manitoba Opera had a limited open house that they offered to students, but lamented the fact that they could not offer students a more embedded experience of seeing what artistic professionals do in their day to day work. In another conversation, we discussed how few students came out of high school with any idea about the economic and business realities of pursuing a career in the arts, which could lead to surprises and challenges.

Integration between disciplines: Some of the interviewees indicated that one potential positive secondary function of a new arts school would be to function as a sort of central hub for arts groups across the city.

One participant indicated that a key challenge for Winnipeg's arts community were the silos that existed between the different groups, particularly across disciplines. Given that many arts work in conjunction with one another, having a space where both professionals and students can interact across disciplines was an exciting idea for some groups.

Limitations of Demand

Demand is shaped by demographics. Some participants saw considerable demand for arts programming amongst groups that a tuition-charging institution may not satisfy. A few groups pointed to Winnipeg's rapidly growing and important Indigenous peoples as a group who are underserved by the current arts programming. Recent immigrants also sometimes had difficulty locating and accessing arts education. Any new school should think creatively about how to ensure that the rigorous professional training envisioned by some of the participants reaches these students. This may take the form of scholarships or subsidies, engagement with First Nations leaders, or serious involvement in the wide conversation about the practical meanings of reconciliation for arts groups. Failure to engage would contribute to a perception, identified by some participants, that the new arts school would just be an elitist (as opposed to an elite) institution, that did little to rectify educational access gaps that exist in the city.

Relatedly, while most participants assumed that the school would be located downtown some also assumed that the student body would be drawn almost entirely from the city's wealthier suburbs, such as those in the Tuxedo area. While groups identified these regions as likely generating considerable demand for arts education, focus on these areas also risks detaching the arts school from the downtown arts community, which may reduce its capacity to connect to organizations in this area. Recruitment targeting downtown students and neighbourhood targeted bursaries and scholarships may be necessary to avoid this problem.

Linked to the discussion about gaps in the current arts programming, we found that some participants cautioned that Winnipeg did not particularly require additional arts programming if it was not particularly distinct from arts programming already offered at high schools. These participants who emphasized quality also insisted that the demand for a new arts school was contingent on offering strong, professionally backed education. As one group noted, there were plenty of programs for arts education, particularly in music and visual arts, but there was a limited amount of professionally-linked training. In effect, the argument was that arts *programming* would be less popular than rigorous arts *training* with academic excellence.

Professional arts training, in this view, would include:

- Training with artistic professionals, generally for up to half of a school day;
- A strong variety of specializations for the courses;
- Opportunities for rigorous academic training to complement the artistic training;
- Professional development opportunities, including working with active artists.

Demand for Earlier Grades

Much of the discussion we had with arts groups concerning demand and requirements focused particularly on later senior grades. This was partially to keep the scope of the conversation manageable, but also partially because different disciplines require people to become more intensive about their training at different times. For example, for ballet students, students must begin committing earlier to have long-term success, whereas students in theatre might decide to pursue that path intensively a bit later in their lives. One of our theatre correspondents noted an upswing of younger people (even as young as 10 or 11) who were serious about

theatre or acting training and who were seeking more rigorous training opportunities than the theatres could currently provide.

One of the main sources of interest in training for earlier grades comes from the RWB. Ballet is one of the artistic pursuits that requires commitment at a younger age, and so they currently contend with a gap between their current arrangement with the UWC and the age that they admit children (at grade 6). The Winnipeg Youth Orchestra also begins admitting students as early as grade 3 into their Youth Strings program, which requires some previous training. The concert and ensemble music training might also benefit from beginning earlier, though another representative from music indicated that the challenge in that area was less the amount of available training and more the lack of systemic training for some youth.

Effectively, one of the main artistic partners of the UWC wants to see a future school consider expansion into grade 6, and there are some other disciplines that may benefit from this as well. However, since for most children that age, the emphasis is still on exposure rather than specialization, expanding programming into grade 6 is best seen as a long-term project rather than a goal to be met during any launch of a new school.

Summary

Generally, our discussion of demand with arts groups in the area does indeed suggest that there is likely some demand for more rigorous, professional arts training in Winnipeg.

This is indicated by:

- The steady demand and enrolment in arts education programs, courses, workshops, and camps offered by community arts organizations;
- The reasonably wide presence of waitlists for arts education;
- Observed limitations in current arts programming in the city;
- Observations from previous studies on parental desires for arts education.

Despite evidence of potential demand, there is some reason to suspect that it would be difficult to match the level of enrollment seen by the UWC-RWB partnership for some time. That model draws on an international pool, whereas new programs would be compelled to rely on the local school population, at least initially.

The project scope means that there are limits to this conclusion. A more comprehensive survey of parents would be useful to draw further evidence about demand for professional programming. Furthermore, a significant amount of the identified demand for arts programming comes from students who may come from economically disadvantaged groups, which is unlikely to constitute one of the core enrolment targets for any new tuition driven school. Finally, should the school decide to be limited in its collaboration with existing arts organizations, then it may end up competing with them for a limited pool of students with deep interest in arts education, which may have the effect of diluting the available enrolment for all.

Chapter 4: School Models

This section outlines the models for any new arts school. There are effectively two potential paths that the school can take:

- 1) A central arts school hub, whereby UWC largely takes on operational control of the school and arts curriculum; or
- 2) An expansion of the current UWC-RWB model, whereby the UWC partners with arts organizations across the city for different areas.

This discussion offers a provisional assessment of each model based on several factors including:

- Potential costs;
- Space requirements;
- Distribution of risks;
- Potential support from the arts community;
- Intensiveness of arts training.

There are different forms that the second model can take, depending on the degree to which it relies on community partners. It can extend the UWC-RWB arrangement in ballet to create formal arrangements with all the other arts curriculum (drama, other forms of dance, music, visual arts), or it can extend formal arrangements in some programs and keep other programs entirely within UWC control.

While our initial round of consultations was open to having discussions about all potential school models, we understand from further consultations with UWC that there is limited appetite to creating a new school that follows the central arts school hub model. When we circulated the discussion paper for the second round of consultations, we included some discussion of the central arts school model as a way to provide some contrast to the UWC-RWB model.

We should note that we take specialized instruction as a given. From our discussions, we know there is very limited appetite for more general programming where a student takes several different arts programs. While we assume that many students who specialize in one discipline will take a course or two in another, thereby availing themselves of the opportunities presented by the new school, we also assume that any model will have enough instructors and classes to allow the majority of credit programming to come from whichever major they choose to focus on.

We also note that we assume the programming will occur downtown, at or near the current UWC or community organization facilities. As noted in chapter 4, essentially all participants in our consultations assumed that the programming would occur downtown to best ensure that students could reach arts institutions. Further, if the arts education is serious about attracting students from a wide range of backgrounds and offering attractive scholarships and assistance to students who come from less economically comfortable circumstances, then a downtown location is essential.

A Central Arts Hub

The central arts hub model is presented primarily for comparative purposes and to reflect our conversations with the arts groups in Winnipeg.

It is clear why some people in the arts community immediately thought of one large central hub school when being asked about a new school. There is considerable cultural cachet in being a student from an arts-intensive private school, and there are some compelling American models, such as Walnut Hill or Idyllwind School (noted in chapter 3), that demonstrate that a rigorous, integrated arts school can be a tremendous community asset. While there is no exact intensive private arts school equivalent in Canada, there are strong public-school models. For instance, the Etobicoke School of the Arts in Toronto attracts long waitlists and intense competition for admission, while possessing a strong track record of launching arts careers.

Given the high tuition costs required for specialized training, this model of a central, integrated school would likely have to follow U.S. private arts school models and recruit extensively from outside of Winnipeg, both in Canada and internationally. This is not necessarily impossible, as the RWB has demonstrated for decades that high quality professional level arts training can act as a powerful magnet. Further, a central school with in-house, professionally orientated curriculum paired with rigorous academic standards would undoubtedly further enhance the city's reputation as a centre for the arts. It would very likely become a binding institution for the different arts institutions across the city, as professionals from all disciplines would take an interest in the students and curriculum, even if they were not directly involved in the development of the school. Having a rich source of dedicated and artistic students would be very compelling to the arts community for their own recruitment. Some participants noted that to them, the most exciting element of the school is the idea that there would be a site that would further establish Winnipeg as an arts and cultural foci that had influence across Canada and that would allow the different groups within the community to share ideas.

Creating a new school that is connected to, but distinct from, the current UWC, would generate an opportunity to ensure that arts organizations were involved from the ground floor, rather than folding new arts programming into an existing organization. This would have the benefit of establishing clarity of purpose and provide arts professionals considerable opportunity to ensure that the curriculum aligned with what they saw as the greatest needs and most relevant trends in their field. There is a risk that partnering organizations lacking the national cachet of the RWB will find it difficult to establish their voice and perspective within the existing UWC.

A central school would also have the benefit of making scheduling a bit easier to coordinate. As the RWB experience with firstly public schools and then the UWC demonstrates, there are some challenges to overcome when coordinating intensive arts curriculum with other schoolwork at a different institution. There needs to be considerable buy-in from the partnering organization. A central arts school hub, with a single administration and staff orientated around a shared vision, would avoid this situation.

Launching a new arts school from whole cloth presents many difficulties. Firstly, there is the difficulty of finding space in downtown Winnipeg for a new facility (or a dedicated space within the UWC's existing campus, which we understand to be quite limited). Participants were universal in assuming that a new school would be downtown, since effectively all organizations that would take a substantial role in any new school are also downtown. While downtown Winnipeg has a relatively high office vacancy rate downtown (9.1% in winter 2017, according to the real estate firm CBRE), the strong growth the city is enjoying is leading to a fairly

steady reduction in downtown vacancy.⁵ Assuming Winnipeg's economic fundamentals remain reasonably strong, there is no reason to think that the cost of acquiring or leasing land or space downtown will go down in the foreseeable future.

A second challenge with creating a new school is time. Developing curriculum, acquiring ministry approval, hiring a strong blend of accredited teachers and professional instructors, and building arts-specific space are all long-term projects with considerable associated risk. While there is reason to believe that Winnipeg could support a central arts school, there is also the potential that the arts school does not sufficiently differentiate itself from existing programs and struggles to attract students. This would likely particularly be the case in the first few years of operation, as some parents may wait to see what sort of outcomes students have or what sort of instructors are at the institution. There is also risk, noted by a couple participants, that a new arts school could be a disruptive force that generates some bad faith amongst some members of the artist community, which could generate negative publicity or divisions that could negatively impact the art school's capacity to recruit students.

Thirdly, this model would mean that UWC would bear basically all of the financial risk for the new school operations. An unsuccessful expansion into the other arts programs would have significant economic consequences for the UWC and its supporters as a whole, and could potentially disrupt existing connections with the arts community for limited value.

In effect, creating an arts school hub is a high-risk/high-reward venture, and one that may be a bit too much for the UWC to bear alone.

Expanding the RWB Model

Both the RWB and UWC view the RWB model as a success, and so it is a strong template for future agreements. Indeed, the RWB representatives themselves see it as a potential model, noting that their relationship with the UWC is in part a product of their hard-earned experience working with non-arts academics and educators. Furthermore, the UWC-RWB relationship (summarized in chapter 2) was cited favourably by some other groups that we talked to.

When considering students' need for intensive arts training, one of the main advantages of the current UWC-RWB arrangement is that it provides the arts trainer with greater control over their student schedules. The RWB was clear that their students required several hours of intensive training to ensure that they were competitive in their field, and it is likely that to reach the levels of professional development required, other arts disciplines would have similar sentiments. (There will be some variation in the exact amount of daily training required).

There is also the importance of balancing academic and artistic training. By integrating academic with artist studies, students avoid having to miss out on academic classes, which is important for students who may decide to stop pursuing an artistic path during their senior years (or afterwards). In other words, an integrated model allows for intensive training without necessarily imposing a path dependency on students, whereby other career options are permanently closed.

⁵ CBRE, "Marketview, Winnipeg Office, Q3, 2017."

Currently, the UWC-RWB arrangement has students take ballet training courses in the morning, academic courses in the afternoon, and ends with further ballet training. We believe that this half day model would become the basis for other programs to ensure that students received the intensive training required to differentiate their instruction from arts programming that already exists in Winnipeg. It is possible that in some fields, some of the arts training time may be devoted mostly to one field and partially to another. For instance, there are advantages to a student specializing in drama having some of their artistic training time devoted to choir or other music education.

In terms of space and logistics, expanding the RWB model to other areas has the advantage of spreading the burden of finding sufficient space to partner institutions. While few organizations indicated they had ample space, there is potential for space to be found if there were funds available to help build the relationship. As one participant noted, while space is always an issue, there is space available in Winnipeg if there is sufficient will. In other words, the space challenge is not insurmountable if organizations are provided with a strong artistic and financial incentive for finding that space.

The relatively clustered nature of the Winnipeg arts scene is also advantageous for transportation. While students cannot be expected to walk to all potential partner organizations—as an example, the MTYP is approximately a 25 to 30 minute walk from UWC—many potential organizations are within walking distance for the majority of students. This assumes that suitable arrangements would be made for mobility impaired students, such as a shuttle van. The Winnipeg Art Gallery and Plug-In Theatre are effectively neighbours with the UWC. This would make for reasonably straightforward transitions for most students from their academic to artistic classes.

The final advantage to launching with as many partners as possible is that the financial risks would be spread out a bit more amongst several partners. While our initial round of consultations found that there was some hesitation in the arts community to financially commit significant resources to a new arts school, the general success of the UWC-RWB model may assure some arts organizations in committing some of their resources to a new partnership-driven arts model. Further, as noted above, several organizations envisioned the school being based on collaboration and working with the arts community. While not every organization would be able to commit financial resources or commitment to the level that RWB commands, providing organizations an opportunity to commit financially in exchange for connections to the UWC and for developing the professional training opportunities in Winnipeg may hold appeal. Giving organizations a chance to assume some of the risks and rewards from an arts school would be one of the clearest ways for UWC to demonstrate that they are serious about creating an institution that connects to the existing arts community.

Developing arrangements for finances and risk sharing will create budgeting challenges. While the UWC-RWB financial arrangement is relatively straightforward, it has developed over time, and it is quite possible that other community partners will desire different models for revenue sharing. These revenues would have to be consolidated with the finances for internal programs. Furthermore, the revenues will become more dependent on community art group recruitment, and lower recruitment years could have a significant impact on the UWC's bottom line.

There are a few notable challenges to any model that relies on external partners. There is a risk that a model with both internal and external programs may suffer from some lack of clarity concerning institutional mission and vision. When some faculty are beholden to an external organization, they may not always prioritize ensuring that the best interests of the UWC arts school come first. This is not insurmountable, as there is every indication that the UWC-RWB relationship has been mutually beneficial. However, this model will still

lead to two groups of teaching professionals, based on whether they are employed by the UWC or the arts group, which can lead to some organizational and strategic challenges.

Another major challenge of extending the RWB model to other community arts groups is that the UWC will likely have to make a decision concerning which group to enter into an arrangement with. For instance, in theatre, partnerships could conceivably be established with several different organizations, including the Manitoba Theatre for Young People, Rainbow Stage, or Prairie Theatre Exchange. This decision could create friction, as arranging a partnership with one organization can lead to the others feeling that they are now facing a competing organization for training and interest. Further, there would be a certain degree of prestige in coming to a stable arrangement with the RWB that could not be divided equally amongst all interested groups. If done impolitically, then an expansion of the UWC-RWB model to other sectors could lead to what one group saw as a disruption of a relatively cohesive cultural and arts scene.

In summary, the UWC-RWB model has the advantage of a strong precedent, fewer initial obstacles to launch, and the potential to forge powerful relationships between academics and artists. However, it faces some significant curriculum development tasks, and potential for disrupting the existing Winnipeg arts community by favouring one organization over another.

Other Options: Multiple Partners or Partial Expansion

There are different forms that an art school featuring community partners could take. This would take the form of establishing an in-house arts school, using internal UWC staff for some disciplines, and establishing permanent partnerships to develop and teach others.

If it seems that working with a single partner for a particular field is impossible, then the UWC can develop a plan for establishing its own faculty and training for the field. Not developing a partnership does not preclude some curriculum development support. For example, it is difficult to conceive of a scenario where the Winnipeg Art Gallery would form a dedicated relationship with any arts school for exclusive training, as that would go against elements of its mission dedicated to ensuring the arts are available for broad public access. However, there is the possibility that the UWC could work with the WAG for assistance in curriculum development, and to have students attend some WAG courses for additional training in techniques not offered internally.

There are some costs to using multiple partners. Presumably, one of the first steps of this institution would be to determine which programs are held out of the school and which are conducted internally. As this occurs, relationships and engagement levels with different arts organizations will likely be in some degree of flux. We suspect this flux will lead to some recruitment challenges, as some professional artists may not be prepared to work for an organization that is still defining its community partners and place within the wider Winnipeg arts community.

We understand that there is a benchmark of having a maximum 240 students between grades 9-12 over 4 years amongst all of the streams for an arts school model to be viable. This target was seen as highly ambitious by some of the groups we consulted with. As indicated from our discussions (see chapter five), it may be possible, and potentially even preferable, to simply expand arts offerings within the UWC with only one or two other disciplines (particularly Contemporary Dance and Theatre) by extending arrangements to one or two partners rather than trying to create a school that covers all four disciplines.

Selecting one or two other programs to expand into would help with some scheduling difficulties. We assume that students' days would be split into academic and artistic training. However, if four new programs were offered at once, then determining which groups were in the morning and which were in the evening would create a significant planning challenge. This challenge would be compounded by the particular schedule requirements of community partners.

While this approach will fall short of establishing a new 'arts school,' it may offer a path of expanding professional arts training in Winnipeg while minimizing the risk of over-expanding. As an example, the UWC might consider building on its relationships with music organizations such as the Royal Conservatory and the Winnipeg Symphony Orchestra to expand its current music offerings into a professionally orientated program that provides students with a half-day of musical training. It could then expand into other fields as it felt prepared to do so.

Expanding to Grade 6

Considering expanding UWC coverage to grade 6 was part of the project scope. One of the main drivers of this idea is the RWB's desires to consolidate academic training for its students so it is under the control of one institution. There are some merits to the idea.

First and foremost, the fact that the RWB, a key stakeholder in this venture, sees strong demand for grades 6 to 8 means that any expansion along these lines will immediately have a recruitment basis. If the UWC works with other community groups that offer arts programming for younger children (as they almost all do), then it is quite possible that they will be able to recruit children for other programs as well.

Secondly, there is good opportunity for younger children to be exposed to different forms of the arts. While we noted above that we assumed that the arts school would offer specialized programming, this would not necessarily be the case for students in grades 6 through 8 (though ballet would be an exception, as intensive training starts early). For some disciplines, students could be exposed to more rigorous instruction in more than one program, thus affording them a unique opportunity to determine with more clarity which path really interests them.

However, there are some obstacles to creating an arts school so that it covers training from grade 6 onwards.

Firstly, there is a scope issue. As of now, the UWC offers academic programming from grade 9 onwards. If it were to move ambitiously to develop new arts programming, as per the single hub or hybrid models, then there would already be a considerable amount of organizational work required. Completing the development of creating new arts curriculum *and* hiring instructors and recruiting students for grades 6 and 7 may simply be too much for the institution to take on, at least in the short and medium term.

Secondly, there are some challenges arising from alignment with the ministry curriculum requirements. Currently, ministry arts curriculum is divided between kindergarten to grade 8, and grades 9 to 12. Expanding the arts school to grade 6 would mean having to contend with two separate (albeit, connected) curriculum mandates. This is a challenge because some Manitoba arts curriculum is conceived as having overlapping objectives between grades, and so the arts school would have to incorporate those objectives into their own curriculum. While this is by no means impossible, it does represent an added challenge.

Thirdly, not all arts organizations felt that students required intensive training prior to their senior years. This is particularly the case in contemporary dance, theatre, and visual arts, where there is more emphasis on exploration and exposure rather than professional development during the earlier grades. An arts school can still serve this function, but there then arises a question of demand, particularly as the 2010 report on arts education found that the greater need for arts instruction was in the senior years.⁶ However, as demand for specialized training intensifies (as one theatre representative indicated it was), then there may eventually be sufficient demand for professional training for people in grade 6.

Fourth, we understand from the UWC that they have considerable concerns with having children ages 11 or 12 on their campus, which is closely connected to UW. Part of the advantage of UWC is giving senior secondary students some exposure to the university environment, but there is little evidence to suggest that students in grades 6 to 8 would profit from this experience.

Therefore, expanding to grade 6 should be seen as something that may happen in the longer term, but that considering it at launch would be too ambitious given the other requirements of the project and the deep difficulties with introducing grade 6 to 8 children to a university environment.

Discipline Specific Considerations

The table below provides some analysis on a program by program basis, based on our research and understandings to date. They are offered to help assess a situation where only some new programs are offered, as opposed to all four. It provides some summaries of points elaborated on elsewhere in the report.

Table 6: Advantages and Challenges by Program

Program	Advantages	Challenges
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⁶ Morin, pg. 33

Dance	<ul style="list-style-type: none"> • Strong existing model for ballet • Some existing SICs that can be adapted to other forms 	<ul style="list-style-type: none"> • Ballet need for early training not exactly replicated by other dance forms
Dramatic Arts	<ul style="list-style-type: none"> • Some available theatre space during school hours • Reasonable appetite amongst groups for collaboration 	<ul style="list-style-type: none"> • Differentiation challenges, given strong theatre workshop and training offerings in city.
Music	<ul style="list-style-type: none"> • Demand for professional training and production in both orchestra and opera • Existing and strong music program at UWC 	<ul style="list-style-type: none"> • Limited performance and rehearsal space. • Stronger competition from other Winnipeg schools with music programs.
Visual Arts	<ul style="list-style-type: none"> • Larger number of provincially accredited instructors. • Curriculum consultations offered by Winnipeg Art Gallery 	<ul style="list-style-type: none"> • No immediately obvious full community partner. • Less evidence of community demand for intensive visual arts training at secondary school level.

Summary

We offer the table below offering a summary of some key opportunities and challenges with the two models. In considering the table below, there are a couple other elements about any model that should be recalled:

- 1) We assume that any program will be done on a half arts training-half academic training schedule;
- 2) An enrollment minimum of approximately 15 students per grade is necessary to make the program financially viable
- 3) The school or expanded programs will be offered downtown, at or near existing UWC or community partner facilities;
- 4) The “Partnerships” column can be applied to a situation where four programs are offered at launch or one where only select programs are added.

Table 7: Summary of Factors for the Two Models

	Central Hub	Partnerships
Faculty Recruitment	<ul style="list-style-type: none"> • Dependent on UWC. • Challenge for new school to attract top professional trainers with certification. 	<ul style="list-style-type: none"> • Partially dependent on community partners. • Challenge of finding professionals with connections to arts groups with teaching certification.
Budgeting	<ul style="list-style-type: none"> • Internal to UWC, reducing complications. • Very significant upfront costs. 	<ul style="list-style-type: none"> • Reliant on variation of UWC-RWB grant and credit-based model.

	<ul style="list-style-type: none"> Reliant on student recruitment and drawing on UWC name. 	<ul style="list-style-type: none"> May require multiple negotiations and terms. Less upfront cost Partially reliant on enrollment driven by community partners.
Relation with arts community	<ul style="list-style-type: none"> New point of collective contact for community. Collaborative efforts possible. May have to reshape relationship with RWB. May be seen as competitive with existing programming. 	<ul style="list-style-type: none"> Deeper connection with selected community partners. Potentially disruptive or threatening to non-partner organizations.
Prestige	<ul style="list-style-type: none"> High potential for creating prestigious school. Success could lead to school with national scope. Lose some prestige of close association with known arts groups. 	<ul style="list-style-type: none"> More dependent on the prestige of the community partners. Potential for internal variation, as some programs may be more prestigious than others.
Risk	<ul style="list-style-type: none"> All financial risk is borne by UWC. Highest potential reward, as a new, nationally unique central hub could be created. 	<ul style="list-style-type: none"> Some sharing of financial risk between UWC and partner organizations, though expect UWC to bear most risk. Potential for shared capital projects.
Scheduling	<ul style="list-style-type: none"> Most simple, as it would be internal to school. 	<ul style="list-style-type: none"> Complex: would have to coordinate academic and arts classes with multiple groups. Would have to determine which groups did academic training in morning and in afternoon.
Space	<ul style="list-style-type: none"> Considerable need for new downtown spaces. Limited use of any existing community space. 	<ul style="list-style-type: none"> Least requirement for new spaces. Extensive use of available community space. Some need for purpose-built space
Transportation	<ul style="list-style-type: none"> Reasonably straightforward, most transport would be to/from school. 	<ul style="list-style-type: none"> Complex, would need movement between community spaces and UWC.

Chapter 5: Potential for Support from the Winnipeg Arts Community

A major focus of our discussion with the arts groups was to divine community support for a new arts school in the city. This part of the conversation took two main lines: discerning overall support for the school, and determining what sort of tangible support the community might offer in terms of curriculum development, space, and scholarship support. Some groups who were particularly interested in the project were consulted again during the second round.

Generally speaking, community support for the arts school concept is solid, but limited in most cases. Almost no organization offered unconditional support for the project. However, every organization also expressed a willingness and interest in being involved in continued conversations, even if not all were in a position to become a partner in an arrangement resembling the UWC-RWB agreement.

Community Perceptions

At the core of the conversations concerning the arts school was a conversation about how it would fit into the existing community. All participants could see a potential role for a new arts school, but there was considerable importance placed on the role of collaboration and connection with existing communities. Further, there was strong interest for more specifics about what form the potential school would take, as most participants were still reasonably unclear about the vision of the school from the initial round of conversation. This was one of the reasons why HESA conducted a short second round of consultations.

Perhaps one of the clearest lines of support for the new school was the widely held view that any new entrant for expanding the arts community in Winnipeg was welcome. The Winnipeg arts and cultural scene is rightfully proud of its diversity and strength, and participants took pains to ensure that an interviewer from outside of Winnipeg appreciated that the arts scene was fundamental to Winnipeg's identity.

However, our conversations with various community groups made it clear that support was provisional. The key factor that driving support was collaboration and openness with the various groups. From the initial consulting meeting, there was some concern that the presentation about a new arts school lacked vision and so it was hard for many groups to clearly present their views on a new school. A couple of groups expressed concern that the presentation did not account for the amount of training that already took place in Winnipeg. And essentially every group we spoke with indicated that that for the school to receive their support, they would have to see UWC staff reaching out to them and sharing ideas and goals. In many ways, a school not built on community collaboration may still work, but it will be seen by many Winnipeg groups as a disruptive force and a competitor, not an addition.

Tangible Support

Many groups identified the sort of support they would offer, if the school was sufficiently open and collaborative with the community. We particularly focused on the extent to which organizations were willing to offer curriculum development support, information sharing, financial support (in terms of scholarships), and space.

Curriculum Support

Encouragingly, all interviewed groups indicated that they were willing to provide some degree of curriculum support to the potential school, assuming that the school was sufficiently collaborative. This support ran the spectrum from simply helping the school with finding professionals with teaching experience to having an interest in being thoroughly involved in curriculum development. Our discussions did not tend to get into financial details, but we assume that in most cases, these organizations would expect compensation for any support extending beyond sharing already existing learning guides or providing contacts.

For the curriculum development side, the participant from Rainbow Bridge noted that they had previous experience linking academic and performance curriculum, and found the exercise very beneficial to both sides. The Winnipeg Art Gallery noted that they had already provided curriculum development support for a

fee (which could be an alternative to a formal partnership, as explored in chapter 5). Another group that was involved in arts funding indicated that they would be willing to hold workshops helping students develop their awareness of financial and professional realities in their artistic field.

As a corollary to curriculum support, we asked groups about their interest in helping the UWC recruit members by informing people in their classes or workshops about the arts school. Again, the support for this was wide, but conditional on groups feeling that the arts school was sufficiently collaborative. Assuming this, arts groups may be a powerful group for recruitment for any new arts school initiative, as they are already attracting people with an interest in the field.

During the second round of discussions, two groups who indicated they would be unable to enter into a partnership or bear much financial risk (Manitoba Opera and the Winnipeg Symphony Orchestra) both emphasized their interest in offering some degree of curriculum support. The Manitoba Opera saw some potential in expanding a mentorship program to particularly promising music students in grades 11 and 12, and the Winnipeg Symphony Orchestra has interest in expanding their educational offerings, noting that many of their musicians already do considerable teaching and tutoring and are often interested in new opportunities.

To further probe this, we recommend having discussions with the arts groups about their willingness to enter into more formal partnerships with the UWC, both as part of the final round for this current project and on an ongoing basis. This is an area where organizations may be most willing to provide support, as there is relatively limited concern about financial losses on their part. The main challenge would be in developing a sufficiently collaborative model that convinces organizations should bear some costs in paying for the time of professionals to help provide this support.

Financial Support and Risk

Interest in providing financial support was mixed. For this round of discussions, we focused primarily on whether groups would be interested in offering financial support in the form of scholarships for students. Four groups we spoke with were provisionally open to the idea of providing financial assistance for students.

This assistance could take various forms. The Manitoba Theatre for Young People was particularly keen in ensuring that any support went to economically disadvantaged youth who would be unlikely to afford the tuition for the school. The Winnipeg Symphony Orchestra indicated that they would be open to the idea of providing support in the form of employment and training opportunities with their organization to particularly promising students. The Prairie Theatre Exchange saw providing scholarships as part of their mandate of encouraging arts education throughout Winnipeg.

The School of Contemporary Dance was very positive about assuming some of the risk, because they felt that their current model of attracting and training students could be expanded relatively easily and with little risk. The limited risk was largely because for them, the space and programming already existed, and they also had a precedent of working with undergraduates from the University of Winnipeg.

Reasons to not provide support varied. Some simply did not feel they had the budget for it. The Winnipeg Art Gallery representative questioned why they should have their organization provide financial support to an initiative launched by the University of Winnipeg, which already received provincial funding. The Winnipeg Symphony and Manitoba Opera simply felt that their relatively small budgets would not allow for a project that caused them to bear considerable financial risk. That being said, the Winnipeg Symphony was open to

smaller projects, such as an expanded class offering or greater access to WSO musicians, that the UWC could take advantage of in order to connect their students to more professional training.

One major challenge is determining exactly how much financial risk an institution would be willing to bear. During our second round of discussions, HESA more directly asked groups how much (if any) financial risk they would be willing to bear in creating a new arts school. Generally speaking, appetite for risk was relatively low. The Manitoba Theatre for Young People noted that as a non-profit, their ability for taking on risk was institutionally limited by their mandate and their board of directors. Furthermore, the MTYP had organizational values around improving access for young people of various financial means, and so there would have to be serious consideration about alignment between their organizational mission and that of a private school. The Prairie Theatre Exchange and Rainbow Stage were given a discussion guide as well but were unable to offer further comments prior to submission. However, even this provides some indication of the challenges these relatively small institutions would face in being able to bear much risk for an arts school venture.

Physical Space

Appropriate learning space is essential for a successful arts school. Arts studios, rehearsal space, and stages are all necessary for students to learn their crafts. We discovered that some organizations that had space were open to sharing, though many important Winnipeg groups leased their own space and were therefore unable to have students use their spaces.

Most promising were participants we talked to in theatre. The Manitoba Theatre for Young People and Prairie Theatre Exchange indicated that they had rehearsal space that often went underused during school hours. Given the amount of space required for theatre production, this is particularly encouraging news and evidence of the potential of a strong collaborative model managing one of the largest challenges facing a potential school.

There was also some studio space available. The Winnipeg Art Gallery indicated that with the opening of their studio space, there was potential for collaboration with the UWC to provide students with space, though this would require further negotiations.

Unfortunately, music is one area where we were unable to find available space. None of the music groups we spoke with had open concert or rehearsal space, owing to their own limitations. However, this challenge may not be a great problem, given that UWC already has access to Bryce Hall. Manitoba Film and Music indicated that they may be able to help connect the school to music professionals to find further specialized space for performing and recording music.

Effectively, from our conversations concerning available space in general, there is an unavoidable need that some specialized space may need to be acquired, leased, or constructed, particularly to ensure that students have the professional level education that would be promised by a private arts school. Collaborations and partnerships will mitigate some of these costs, but there is clearly need for more training facilities. Given that several organizations already confront space shortfalls for staging their own productions and managing their rehearsals, we hypothesize that potential partner groups may be more willing to bear some financial risk for developing shared artistic spaces with the UWC that both the school and the community organization could use. This is particularly the case in theatre, where there is already unused space that could be employed. In a more long-term plan, the Winnipeg Symphony Orchestra representative did note that they would be most interested in a new recital hall if the UWC was looking to build one (though he did not expect that would actually happen in the near term).

Section Conclusion

Overall, it appears that contemporary dance is the most viable field for creating a new partnership. As another nationally-recognized organization with substantial training experience, the School of Contemporary Dance may be worked with in relatively short order to develop and expand professional arts programming for high school students. The potential for a new partnership to emerge between the UWC and the School of Contemporary Dance is very high, and its success may further encourage new partners to emerge. Theatre and Dramatic Arts is the next most viable discipline, given the large number of organizations that have expressed at least some interest. Music also has longer-term potential, although given the relatively limited education budgets of both the Winnipeg Symphony Orchestra and Manitoba Opera, it may ultimately make more sense to develop a few new courses to offer UWC students, as opposed to an entire professionally-orientated program. Visual Arts may offer long-term challenges. It is generally widely offered already by schools in Winnipeg, and it is difficult to identify a particular organization that can serve a partnership role. The Winnipeg Art Gallery is poised to provide some curriculum development support, and may be able to identify some instructors, but it is unlikely for them to enter into a partnership, given their already extensive and expanding commitment to their own education programming. Nevertheless, further discussion with the gallery may be valuable for improving UWC's current visual arts offerings.

Conclusion

The conversation around expanding arts programming, based on the UWC-RWB template, in Winnipeg should continue. There is evidence of sufficient demand, of gaps in current arts programming, and of support from the Winnipeg arts community to support this position. There are also partners who may be able to take on a greater role and bear some risk in developing new arts curriculum. The UWC-RWB partnership is widely seen as a strong template to build on.

However, an entirely new central performing arts school is not feasible. There are great financial risks, potential for disrupting Winnipeg's robust arts and culture community, and significant recruitment and certifications challenges. Further, while the UWC's main partner would like to see programming expand to include students in grade 6, it would be difficult to convince other partners (outside potentially music) that intensive professional training at a young age is required until the UWC-RWB model is successfully expanded.

The Manitoba Ministry of Education curriculum and certification requirements are an obstacle, though not an insurmountable one. The RWB was eventually able to have its courses recognized for graduating credit, and the relatively recent revisions to arts curriculum contain some flexibility in assessing what sorts of courses fulfill intent of the learning objectives. Finding certified professional instructors may be a challenge, but again, this is a challenge that can and has been met over time.

For the most part, there is a capacity challenge that limits the number of new partners for training. Most cultural organizations in Winnipeg lack the size, budget, or institutional mandate to take on large risks around developing new programming, which limits the extent to which they can participate in a UWC-led venture. However, there is also a considerable amount of goodwill between organizations, and potentially more than one group may be involved in developing curriculum and programming for a discipline. This is particularly the case in theatre.

There is potential for moving forward with a project that seeks to build on the strong, existing precedent established by the UWC and RWB. For the time being, it is unlikely that such a project will find community partners for all four curriculum areas (Dance, Drama, Music, and Visual Arts). This is particularly in the case in music, where there are barriers amongst the existing organizations to adequately scale up operations, and in visual arts, where there was somewhat limited interest in forming a long-term partnership. This may be possible as UWC continues to grow its arts offerings and offers groups different examples of partnership models that work. Nevertheless, there is considerable community interest and the desire to see enhanced professional training opportunities is widespread.

In the case of theatre and contemporary dance, there may be a more immediate path to a robust partnership. Considering Winnipeg's strong theatre scene, all theatre groups offering at least some interest in developing opportunities for professional development, although further discussions around scope and accessibility are necessary. In terms of dance, the School of Contemporary Dance feels that they already have a strong precedent with their relationship with the University of Winnipeg, and an existing training model that can be adopted to include UWC students seeking dance credits alongside other students. The School of Contemporary Dance offers the most immediate path to expanding the UWC-RWB model, and may inspire further partnerships.

Should the UWC decide to move forward, the next steps should be to:

- A) Re-approach the groups identified in the study to confirm that UWC remains interested in expanding arts education opportunities;
- B) Examine the current arrangement between the School of Contemporary Dancers and the University of Winnipeg to assess how it might be adapted for pre-professional training for high school students;
- C) Consult with other organizations to determine what sort of courses they may be interested in developing, with the intent of potentially expanding these courses into new professional programs over a longer term;
- D) Work with other organizations to identify potential professional instructors who have certification already or who may be able to acquire certification.

Referring to the original scope in the RFP, we ultimately contend that while the UWC partnership with the RWB is a feasible template, there is an important caveat: most organizations are intrigued, but they are unconvinced that the template can work for them. In most cases, taking smaller steps in developing courses and identifying potential instructors may ultimately be wiser and put any future professional arts programming on a stronger footing.

Appendix A: Interview Instruments

First Round

Background

1. What is your role at [INSTITUTION]?
2. What sort of role do you have with your [INSTITUTION'S] education services? (To determine extent to which they can answer questions below)
3. What sort of educational programs or courses does your institution offer, if any?
 - a. For what ages?
 - b. For how long [e.g. day classes, week, month...]
 - c. What are the costs [if applicable?]
4. Who is responsible for teaching these courses?
 - a. PROMPT: do you work with parent volunteers?
5. [If they have large role with education services] How does your organization determine what sort of programs to offer? How frequently do you revise the programming?

General Winnipeg Arts Scene

1. Generally speaking, do you think Winnipeg's youth have sufficient opportunities to learn about the arts?
 - a. [PROMPT] Are there any particular groups of children that are not well served?
 - b. [PROMPT] What sorts of waitlists (if any) do youth face for your classes?
2. If you could add one arts program to serve Winnipeg's youth, what would it be? Why?
3. Do you find it difficult to find space for artistic productions in the city?
 - a. [PROMPT] Do you find it possible to find affordable space for productions in the city?

New Arts School

1. [Assuming they are aware of the University of Winnipeg Collegiate interest] What are your general impressions of the idea of a new arts high school in Winnipeg?
2. Would you see this potential high school as a compliment to your programs, or as a competitor (or some mix of both)? [This might be answered through their general impressions of an Arts HS, but useful to have a specific question].
3. Given your knowledge of Winnipeg's support for arts and culture, do you believe there are enough families who would be interested in sending their children to an arts HS? Why/Why Not?
4. Do you believe your organization would be willing to provide:

- a. Support with curriculum development, such as sharing practices from your current programs?
 - b. Information on families that support your services, in order to identify prospective students?
 - c. Support in the form of scholarships for financially disadvantaged students? (Or other student groups?)
 - d. Facility space for special courses or events, such as school productions [or film showings, or whatever part of arts the institution is involved with]
5. Do you think the location of the arts high school matters?

Second Round

Note: the second round was more informal and based on the consulting document (see Appendix B), but the following guiding questions were used to ensure that main points of interest were covered.

1. To what extent is this a conversation worth continuing?
2. Is there any appetite for risk-taking following the UWC-RWB model?
3. What forms does this risk-taking take (e.g. hiring of teachers, recruitment of students, locating class space)
4. Is the half academic and half artistic training model necessary?
5. Would a target of around 15 students per grade be viable?
6. Could you see working with another organization to establish a curriculum?
7. How necessary is professional training for students as young as grade 9 in your discipline?

Appendix B: Consulting Document

Introduction

This document is provided to members of Winnipeg’s arts and cultural community to drive conversation and gather information on interest in extending the Royal Winnipeg Ballet (RWB) and University of Winnipeg Collegiate (UWC) partnership model to other arts and culture groups. It provides an overview of the existing UWC-RWB model along with a brief discussion of the concept of a central arts hub and why that model will not be pursued, and outlines some forms that the potential expanded partnership model might take.

This is a consulting document with provisional points as opposed to a set plan—the UWC will take information gathered from this discussion to make a decision on best steps going forward for expanding professional arts education in Winnipeg.

There are some points that are useful to clarify at the onset:

- 1) *Specialized instruction and programs:* we assume that students will primarily focus on one program. We found there is very limited appetite for more general programming, where a student takes several different arts programs. While we assume that many students who specialize in one discipline will take a course or two in another, thereby availing themselves of the opportunities presented by the new school, we also assume that any model will have enough instructors and classes to allow the majority of credit programming to come from whichever major they choose to focus on.
- 2) *Downtown Location:* We also assume the programming will be hosted downtown, at or near the current UWC or community organization facilities. This downtown location was almost universally noted as important amongst participants in our initial consultations to best ensure that students could reach arts institutions. Further, if arts educators are serious about attracting students from a wide range of backgrounds and offering attractive scholarships and other support to students who come from less economically comfortable circumstances, then a downtown location is essential.
- 3) *Enrollment Targets:* The UWC has identified a benchmark of having about 240 students between grades 9-12 over 4 years amongst all of the streams for an arts school model to be viable. Put another way, this is approximately 15 students in each grade (9 through 12) for each program. If fewer programs are offered at first, then the required number of students declines.
- 4) *Partnerships:* The UWC has limited capacity to create an entirely new arts school on its own, and it will require contributions from the Winnipeg arts community, up to and including formal partnerships, for any expansion of arts enrollment to work.

There are different forms that an arts school shaped by a partnership model can take, depending on the degree to which it relies on community partners. It can extend the UWC-RWB arrangement in ballet to create formal arrangements with all the other arts curriculum (drama, other forms of dance, music, visual arts), or it can extend formal arrangements in some programs and keep other programs entirely within UWC control. The UWC can also ultimately choose not to expand into all four arts program fields.

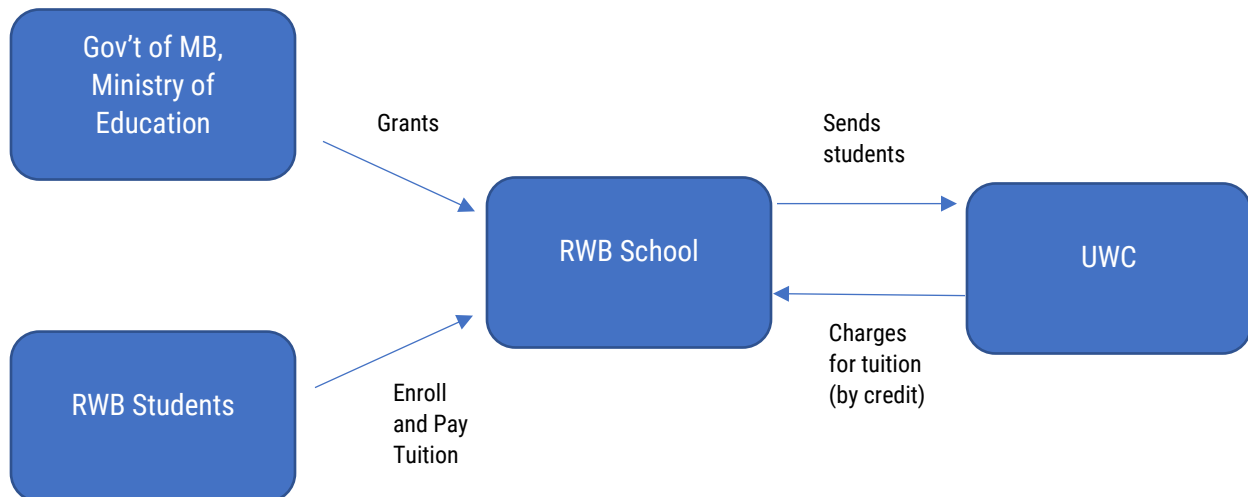
The UWC-RWB Agreement

The partnership model has the benefit of a strong precedent with the existing UWC-RWB arrangement, and we provide a brief informational overview of it here. The partnership is also referred to throughout the informational brief.

The RWB supplied us with some background on their arrangement with the UWC. The current arrangement, whereby RWB students are obligated to attend UWC for their senior year classes, emerged gradually. The RWB Professional Division students pay UWC fees on a per credit basis alongside the tuition fees for training at the RWB. The UWC is responsible for the training of students in compulsory academic programs, totalling 17 credits. Following a period where the RWB worked with several schools to provide academic credits for its students, the RWB established a more direct partnership with two public schools, Nordale School (for junior students) and Nelson MacIntyre Collegiate (for senior students). With administrators at these schools, the RWB arranged to have students attend academic courses at times that would also accommodate the several hours of dance training required for intensive ballet training. However, the partnership had challenges with continuity, as there was constant need to rework the arrangement as new teachers and administrators entered the public schools. Furthermore, the RWB found that many parents preferred sending their children to the UWC, as they saw the Collegiate as offering a particularly high-quality level of education.

This flow of RWB students to the UWC led to a partnership in 2006. This model provides RWB students from grade 9 onwards with strong standards of academic training, along with coordination of their physical training regime. It also allows for a relatively straightforward cost-sharing model, where the RWB receives provincial government grants for out-of-province students that they would normally send directly to a funded independent school for Manitoban students, and they transfer that money to the UWC on a per-student basis. This agreement helps make their academic studies more affordable for RWB students. The exact terms of the arrangement are confidential, but both sides have indicated that the arrangement is satisfactory. The RWB continues to work with Nordale School for students in grades 6 through 8.

The following is a simplified visualization of this arrangement:



RWB and UWC instructors and administrators also meet regularly to assess and support student academic progress, to ensure that students are receiving a rounded education even as they concentrate on a demanding

artistic discipline. This requires some give-and-take for both sides as professional training and academic obligations must be met.

There are provincial guidelines that also need to be met. The RWB experience indicates that Ministry staff can be flexible concerning some requirements, but only after negotiation and justification. One major challenge the RWB encountered was having their dance courses qualify as the required physical education component for its students. They were concerned that the regular physical education at schools would disrupt the fairly specific training regimen required for intensive ballet training. The RWB was able to come to an understanding for accommodating their specific requirements after a lengthy multi-year negotiation process.

A Central Arts Hub

The central arts hub model, where the UWC operates the arts school internally as a distinct part of its existing school, is presented primarily for comparative purposes and to reflect our conversations with the arts groups in Winnipeg. The UWC has made it clear that they do not have the necessary financial resources required to create a new central arts school without partnerships with the Winnipeg arts and cultural community.

It is clear why some people in the arts community thought of one large central hub school when being asked about a new school. There is considerable cultural cachet in being a student from an arts-intensive private school, and there are some compelling American models, such as Walnut Hill or Idyllwind School, that demonstrate how a rigorous, integrated arts school can be a tremendous community and regional asset. A central arts school with in-house, professionally orientated curriculum paired with rigorous academic standards would further enhance the city's reputation as a centre for the arts. While there is no exact intensive private arts school equivalent in Canada, there are strong public-school models. For instance, the Etobicoke School of the Arts in Toronto attracts long waitlists and intense competition for admission, while possessing a strong track record of launching arts careers.

Launching a new arts school based on a model like the U.S. schools noted above presents many difficulties. Firstly, there is the difficulty of finding space in downtown Winnipeg for a new facility (or a dedicated space within the UWC's existing campus, which we understand to be quite limited). Participants were universal in assuming that a new school would be downtown, since effectively all organizations that would take a substantial role in any new school are also downtown. While downtown Winnipeg has a relatively high downtown office vacancy rate (9.1% in winter 2017, according to the real estate firm CBRE), the strong growth the city is enjoying is leading to a fairly steady reduction in downtown vacancy.⁷ Assuming Winnipeg's economic fundamentals remain reasonably strong, there is no reason to think that the cost of acquiring or leasing land or space downtown will go down in the foreseeable future.

A second challenge with creating a new school is time. Developing curriculum, acquiring ministry approval, hiring a number of professional instructors with appropriate provincial accreditation, and building arts-specific space are all long-term projects with considerable associated risk. While there is reason to believe that Winnipeg could support a central arts school, there is also the potential that the arts school does not sufficiently differentiate itself from existing programs and struggles to attract a sufficient number of students. This would likely particularly be the case in the first few years of operation, as some parents may wait to see what sort of outcomes students have or what sort of instructors the institution has. There is also

⁷ CBRE, "Marketview, Winnipeg Office, Q3, 2017."

a real risk that a new arts school could be a disruptive force that generates some bad faith amongst some members of the artist community by competing for students, which could generate negative publicity or divisions that could negatively impact the art school's capacity to recruit students.

Thirdly, this model would mean that UWC would bear basically all of the financial risk for the new school operations. An unsuccessful expansion into the other arts programming would have significant economic consequences for the UWC and could potentially disrupt existing connections with the arts community for uncertain value.

The question of risk (both financial and reputational), is vital. Essentially, the UWC is unable to bear all financial risk from a new arts school project, and so a model that requires it to take all risk is untenable. They require some community organizations to be willing to take on some risks in order to share in the potential benefits in terms of student tuition revenue and enhancements to the Winnipeg cultural scene.

Expanding the RWB Model

Both the RWB and UWC view their partnership as a success, and so it is a strong template for future agreements. Indeed, the RWB themselves see it as a potential model, noting that their relationship with the UWC is in part a product of their hard-earned experience working with non-arts academics and educators.

When considering students' need for intensive arts training, one of the main advantages of the current UWC-RWB arrangement is how it provides the arts institution with greater control over their student schedules. The RWB was clear that their students required several hours of intensive training to ensure that they were competitive in their field, and it is likely that to reach the levels of professional development required, we expect other arts disciplines would have similar sentiments.

There is also the importance of balancing academic and artistic training. By integrating academic with artistic studies, students avoid missing out on academic classes, which is important for students who may decide to stop pursuing an artistic path during their senior years (or afterwards). In other words, an integrated model allows for intensive training without necessarily imposing a path dependency on students, whereby other career options are permanently closed.

Currently, the UWC-RWB arrangement has students take ballet training courses in the morning, academic courses in the afternoon, and ends the day with further ballet training. We believe that this half day model would become the basis for other programs to ensure that students receive the intensive training required to differentiate their instruction from arts programming that already exists in Winnipeg. It is possible that in some fields, some of the arts training time may be devoted mostly to one field and partially to another. For instance, there are advantages to a student specializing in drama having some of their artistic training time devoted to choir or other music education.

In terms of space and logistics, expanding the RWB model to other areas has the advantage of spreading the burden of finding sufficient space to partner institutions. While few organizations indicated they had ample space, there is potential for space to be found if there were funds available to help build the relationship. Effectively, the space challenge is not insurmountable if organizations are provided with a strong artistic and financial incentive for finding that space.

The relatively clustered nature of the Winnipeg arts scene is also advantageous for transportation. While students cannot be expected to walk to all potential partner organizations—notably, the MTYP is approximately a 25 to 30 minute walk from UWC—many potential organizations are within walking distance for the majority of students. This assumes that suitable arrangements would be made for mobility impaired students, such as a shuttle van. The Winnipeg Art Gallery and Plug-In Theatre are effectively neighbours with the UWC. This would make for reasonably straightforward transitions for most students from their academic to artistic classes.

The final advantage to launching with as many partners as possible is that the financial risks would be spread out a bit more amongst more groups. Several organizations envisioned the school being based on collaboration and working with the arts community. While not every organization would be able to commit financial resources or commitment to the level that RWB commands, providing organizations an opportunity to commit financially in exchange for connections to the UWC and for developing the professional training opportunities in Winnipeg may hold appeal. Giving organizations a chance to assume some of the risks and rewards from an arts school would be one of the clearest ways for UWC to demonstrate that they are serious about creating an institution that connects to the existing arts community.

Specifically, some of the shared risks would include:

- The capacity to recruit a sufficient number of students over a four-year period to cover and/or exceed the costs of hiring instructors, purchasing supplies (which vary widely across program), and other direct educational costs;
- Costs for instructional materials (such as textbooks).
- Capital costs to create, repurpose, or renovate sufficient space for arts education.

The risk involved for providing sufficient space is contingent on what already exists. In some instances, there already exists or will soon exist some space that can be used for classes, and so the risk from expansion is relatively low. In other cases, new space will have to be acquired.

Developing arrangements for finances and risk sharing will create budgeting challenges for all parties. Furthermore, these challenges would be shaped by the outcome of negotiations with the government. The UWC-RWB financial arrangement is relatively straightforward, but it has developed over time, partially out of a result of negotiations between the RWB and the Government of Manitoba to help provide the RWB with access to some of the money provided to funded independent schools. While those (non-public) negotiations are a precedent, we expect that other arts groups would have to prepare and be willing to participate in their own negotiations with the government to be able to reach a similar arrangement.

There are a few notable challenges to any model that relies on external partners. There is a risk that a model with both internal and external programs may suffer from some lack of clarity concerning institutional mission and vision. When some faculty are beholden to an external organization, they may not always prioritize ensuring that the best interests of the UWC arts school come first. This is not insurmountable, as there is every indication that the UWC-RWB relationship has been mutually beneficial. However, this model will still lead to two groups of teaching professionals, based on whether they are employed by the UWC or the arts group, which can lead to some organizational and strategic challenges.

In summary, the UWC-RWB model has the advantage of a strong precedent, fewer initial obstacles to launch, and the potential to forge powerful relationships between academics and artists. However, it faces some

significant curriculum development tasks, and potential for disrupting the existing Winnipeg arts community by favouring one organization over another.

Other Options: Multiple Partners or Partial Expansion

There are different forms that an art school featuring community partners could take. This would take the form of establishing an in-house arts school, using internal UWC staff for some disciplines, and establishing permanent partnerships to develop and teach others.

If no one partner is willing to form an arrangement with UWC for a program, then conceivably a group of partners may work. This would have benefits of further spreading financial risk across more than one organization, help prevent potential disruption to the existing arts community, and widen the range of courses and specializations that could be offered in a new joint arts groups-UWC partnership. However, some potential disadvantages would include 1) co-ordination challenges, as multiple groups means more scheduling demands (different organizations may have different availabilities); 2) greater risk for internal disagreements around direction and emphasis in curriculum (as not all arts groups within each program share artistic visions); 3) greater complications in arranging financial agreements, particularly around questions of dividing up revenues from students between the participating organizations and determining how to divide payment for UWC credit instruction amongst the different organizations; 4) some difficulties with institutional identity, as the UWC and the multiple partners work out an external identity over the first few years, which may lead to some recruitment challenges.

There is a benchmark of having about 240 students between grades 9-12 over 4 years amongst all of the streams for an arts school model to be viable. It may be possible, and potentially even preferable, to simply expand arts offerings within the UWC with only one or two other disciplines by extending arrangements to one or two partners rather than trying to create a school that covers all four disciplines.

Selecting one or two other programs to expand into would help with some scheduling difficulties. We assume that students' days would be split into academic and artistic training. However, if four new programs were offered at once, then determining which groups were in the morning and which were in the evening would create a significant planning challenge. This challenge would be compounded by the particular schedule requirements of community partners.

While this approach will fall short of establishing a new 'arts school,' it may offer a path of expanding professional arts training in Winnipeg while minimizing the risk of over-expanding. As an example, the UWC might consider building on its relationships with music organizations such as the Royal Conservatory and the Winnipeg Symphony Orchestra to expand its current music offerings into a professionally orientated program that provides students with a half-day of musical training. It could then expand into other fields as it felt prepared to do so.

Conclusion

We offer the table below offering a summary of the two models. In considering the table below, there are a couple other elements about any model that should be recalled:

- 5) We assume that any program will be done on a half arts training-half academic training schedule;

- 6) An enrollment minimum of approximately 15 students per grade is necessary to make the program financially viable;
- 7) The school or expanded programs will be offered downtown, at or near existing UWC or community partner facilities;
- 8) The “Partnerships” column can be applied to a situation where four programs are offered at launch or one where only select programs are added.

Table 8: Summary of Factors for the Two Models

	Central Hub	Partnerships
Faculty Recruitment	<ul style="list-style-type: none"> • Dependent on UWC. • Challenge for new school to attract top professional trainers with certification. 	<ul style="list-style-type: none"> • Partially dependent on community partners. • Challenge of finding professionals with connections to arts groups with teaching certification.
Budgeting	<ul style="list-style-type: none"> • Internal to UWC, reducing complications. • Very significant upfront costs. • Reliant on student recruitment and drawing on UWC name. 	<ul style="list-style-type: none"> • Reliant on variation of UWC-RWB grant and credit-based model. • May require multiple negotiations and terms. • Less upfront cost • Partially reliant on enrollment driven by community partners.
Relation with arts community	<ul style="list-style-type: none"> • New point of collective contact for community. • Collaborative efforts possible. • May have to reshape relationship with RWB. • May be seen as competitive with existing programming. 	<ul style="list-style-type: none"> • Deeper connection with selected community partners. • Potentially disruptive or threatening to non-partner organizations.
Prestige	<ul style="list-style-type: none"> • High potential for creating prestigious school. • Success could lead to school with national scope. • Lose some prestige of close association with known arts groups. 	<ul style="list-style-type: none"> • More dependent on the prestige of the community partners. • Potential for internal variation, as some programs may be more prestigious than others.
Risk	<ul style="list-style-type: none"> • All financial risk is borne by UWC. • Highest potential reward, as a new, nationally unique central hub could be created. 	<ul style="list-style-type: none"> • Some sharing of financial risk between UWC and partner organizations, though expect UWC to bear most risk. • Potential for shared capital projects.
Scheduling	<ul style="list-style-type: none"> • Most simple, as it would be internal to school. 	<ul style="list-style-type: none"> • Complex: would have to coordinate academic and arts classes with multiple groups.

		<ul style="list-style-type: none"> • Would have to determine which groups did academic training in morning and in afternoon.
Space	<ul style="list-style-type: none"> • Considerable need for new downtown spaces. • Limited use of any existing community space. 	<ul style="list-style-type: none"> • Least requirement for new spaces. • Extensive use of available community space. • Some need for purpose-built space
Transportation	<ul style="list-style-type: none"> • Reasonably straightforward, most transport would be to/from school. 	<ul style="list-style-type: none"> • More complex, would need movement between community spaces and UWC.