

inspired

THE BANFF CENTRE REPORT TO THE COMMUNITY 2015

**Crystal Pite and
Jonathan Young create
BETROFFENHEIT
at The Banff Centre**

**JANICE PRICE
as President**

**Holding a
SÉANCE
IN THE
ROCKIES**

**GETTING
COZY
with Opera**



The Banff Centre
inspiring creativity



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AT THE
INTER-
SECTION
OF ART
+ IDEAS



Image Credits: (Main) 2011 Indie band in the club:
Doldrums, Canadian musician Airick Woodhead. Photo by Don Lee.

A MESSAGE FROM THE PRESIDENT

Making art happen

I often tell friends and colleagues that my business card shouldn't read "CEO" or "President," but rather "Arts Enabler." That is, quite simply, how I view my position: making art happen.

I am not an art creator myself. I wasn't motivated to relocate to these incredible mountains to influence the art production of The Banff Centre, but rather accepted the job to encourage the experimental, collaborative and supportive environment which, over our 82-year history, has made Banff a name synonymous with authentic, global creativity.

After decades of experience in the American and Canadian arts milieu, it is clear to me that you, as a supporter of this revered institution, are an arts enabler, too. Your enthusiastic support gives life to challenging art. Your passion allows the crucial project of Art, in its most joyfully reflective and socially binding and even painful facets, to flourish and find its national and international audience.

Maybe you and I should both have our business cards reprinted?

For over six months this wonderful UNESCO World Heritage site has been home. When I arrived in Banff this winter I immediately felt the creative surge of the place and could recall the canonized works sung and written here, painted and performed. I understood why ideas are said to run through the Bow Valley. Why inspiration rises with Sleeping Buffalo Mountain.

I also understood why so many authentic collaborations are struck up here where the air is thin, in this *Campus in the Clouds*. That is, if I may borrow (all right, steal) the title of Donald Cameron's book about the Centre.

As reported in this issue of *Inspired*, artists are collaborating in the clouds more than ever, beginning last summer with Kidd Pivot's partnership with Vancouver's Electric Theatre Company. In this issue we catch up with acclaimed dance choreographer, Crystal Pite, to learn more about the creation and production of *Betroffenheit*, a feat of experimentation timed around its July 2015 debut in Toronto, at the Pan Am Games.

Read, too, about the Walter Phillips Gallery exhibition *Séance Fiction* that features filmmaker Guy Maddin, learn about *Backbone*, the exciting new Indigenous Arts production at the Centre, and the direction of Banff Literary Arts under the direction of new Artistic Director Devyani Saltzman.

As our supporters are the heart of every issue of *Inspired* magazine and as part of this showcase we're pleased to share many donor stories including a story about a Fortepiano whose dramatic appearance in Banff was made possible by the Freeze Family. We also highlight donor Irene Bakker and her inspiration for bringing young Dutch musicians to The Banff Centre which has helped launch the careers of Canadian and international artists.

So thank you, fellow Arts Enabler, for your own inspired support and I look forward to collaborating with you for many years to come.



Janice Price
President

NEW VOICES AND NEW DIRECTIONS FOR INTERNATIONAL WRITING

Behind the scenes of Literary Arts with Devyani Saltzman

By Matt Barron



When you enter Devyani Saltzman's office, you immediately notice Sleeping Buffalo Mountain dozing beyond the window. You also notice post-it notes which sprawl colourfully across the walls, and contain cryptic messages, even the names of famous authors.

The "plot" of these notes belongs to Saltzman's vision for the Banff Literary Arts programs, regarding the availability and fit of various authors for the new writing residencies that the Director of Literary Arts has devised.

Facing the current sea change in media and its usage—cell phones, tablets, apps—the lettered craft seems more beholden to change and evolution than ever before. In an effort to respond to market trends, Saltzman, has introduced a slate of new literary arts residencies on the topics of memoir, crime, and master classes in writing.

Why change the program?...I felt that if we didn't change then we wouldn't be engaging the front-line of our craft."

—Devyani Saltzman, Director of Literary Arts, The Banff Centre

*The time that I have spent at The Banff Centre has been
NOTHING LESS THAN ESSENTIAL
to my artistic development and writing”*

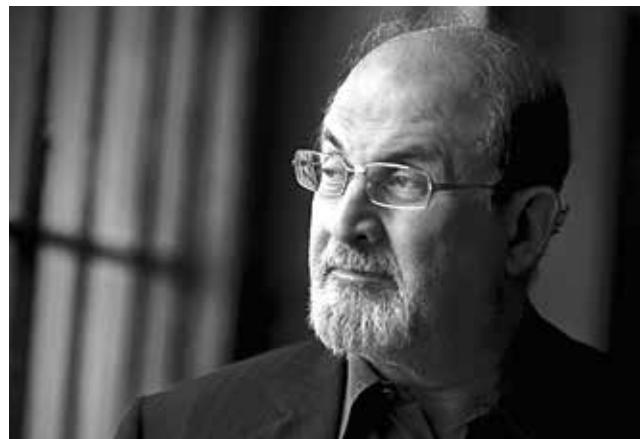
—Deborah Ostrovsky Osmond, Literary Journalism Program

An artist in her own right, Saltzman has herself penned what the *New York Times* has called a “poignant memoir.” *Shooting Water* explores Saltzman’s relationship and eventual reconnection with her mother Deepa Mehta, during the shooting in India and Sri Lanka of the astonishing *Water*, Mehta’s Oscar-nominated 2005 film.

“These digital times present writers with vast opportunities” says Saltzman. The Banff Centre’s new programming is designed to give emerging writers the chance to pen books of note in the digital age—not to simply keep literature afloat as an art form, but to float the genre off in new interesting directions.

The recent program, *Digital Narratives*, featured faculty member Eli Horowitz, former publisher of *McSweeney's*, in 2012, created the first critically acclaimed novel released in the form of an app available on Apple devices. Described as “entirely revolutionary” by *Wired* magazine, *Silent History* was released online in daily installments as a serialized distributed novel.

“During the *Digital Narratives* residency,” says Saltzman, “we had participants from California and Brooklyn emphasize that there are American programs like this in the visual arts, but not in writing.”



In addition to new programming, The Banff Centre continues with its landmark programs, including writing studio, literary translation and literary journalism. Fall programming features public events with several big-name authors, including Salman Rushdie, renowned author of Booker-winner *Midnight's Children* and the *Satanic Verses*, and Alexandra Fuller. In this new age of writing, Saltzman’s new programming will make for nimble, adaptable writers.

By presenting programming that responds to an ever-changing literary world, and by changing the themes of programs every year, Saltzman hopes to attract writers with no prior Banff Centre experience.

She hopes writers too, will experience their own fantastic full-circle, so to speak, by looking back on their time in Banff as being transformative as they pursue their literary career.

Image Credits: (Left) Devyani Saltzman. Image courtesy of artist; (Right) Salman Rushdie. Photo by Syrie Moskowitz.

THE ARTISTIC CYCLE

The Banff Centre supporting artists throughout the journey of creation

By Carolyn Warren



If you were to describe the mysteries of artistic creation using simple geometry, you would be hard-pressed to spin a better two-dimensional shape than the circle.

As Carolyn Warren, Vice-President of Arts writes in this article, The Banff Centre is one of the few global artistic institutions to usher musicians, dancers and other artists through the entire artistic circle. The cycle begins with an idea and proceeds to the creation, presentation and distribution of the artwork.

Through this cycle The Banff Centre is able to support the creation of work, share discipline-bending artwork and develop new generations of artists. And so the cycle continues.

— Matt Barron

We can accompany artists throughout the life cycle of a work of art, while creating opportunities for Canadian and international artists to learn from the very best talent in the world.”

— Carolyn Warren, Vice-President of Arts, The Banff Centre



The Banff Centre seems like A DREAM PRODUCER, something between a school and a commune on the mountainside."

— Macleans

Internationally acclaimed choreographer Crystal Pite arrived in Banff last year to generate ideas for a new dance piece called *Betroffenheit*, which means consternation or anxiety – and for Pite, also “shock.”

In September 2014, she returned for a second residency at the Centre to further develop the piece with a core creative team, using our theatre facilities and technology to play and experiment. Recently Pite arrived again in Banff with her full company to collaborate with Kidd Pivot, and Electric Company Theatre, for a final development residency and to perform the new work for local audiences – before the world premiere at the Pan Am Games in Toronto.

Many artists like Pite work with the Centre throughout the creative cycle of new work – from incubation, through development and hands-on experimentation and production to presentation. For me, this is a key aspect of the magic of The Banff Centre. We can accompany artists throughout the life cycle of a work of art, while creating opportunities for Canadian and international artists to learn from the very best talent in the world.

In return for our collaboration on *Betroffenheit*, Pite led a creative process workshop open to dancers from around the world. Five choreographers/creators were chosen from over 150 applicants to work with Kidd Pivot and the Arts Umbrella in British Columbia. By working with these talented dancers and receiving invaluable input from Pite and Eric Beauchesne, the participants received extraordinary training and were able to test their creative ideas.

I know the excitement of cross-disciplinary work such as the dance/theatre piece *Betroffenheit* is contagious for not only the audience but also donors and sponsors! In many cases, I think it is because this is the mode in which artists are working today—and have worked for many years.

Institutions and audiences are catching up. The lines have long since blurred among dance, theatre, music, opera, visual arts, digital and even literary arts, as storytelling moves across platforms and finds a home in digital narratives, videogames and so on. Technology has hugely accelerated changes in artistic production and the way audiences consume it.

Which doesn't mean there isn't an enormous appetite for printmaking, ceramics and other old technologies; maker culture is alive and well. We live in an “and/or” world, not an “either/or” one. This is why we want to present the cross-disciplinary work happening in Banff on traditional stages and digital platforms alike.

This critical element of our digital strategy will take the artistic work made in Banff and enable it to be shared with the world.

Visit banffcentre.ca to watch, listen and read stories from The Banff Centre.

Crystal Pite and Jonathon Young created and premiered the acclaimed *Betroffenheit* at The Banff Centre. In return for the time, space and stage resources for experimentation and production, Pite led a workshop in Banff for dancers from around the world.

Image Credits: (Opposite) Carolyn Warren; (Above) *Betroffenheit*. Photos by Don Lee

MADE IN BANFF



BACKBONE — ART INSPIRED BY THE MOUNTAINS

A world premiere stemming from the Indigenous Arts program and commissioned by The Banff Centre.

By Christine Prescott

Imagine having the man called "the most brilliant theatre director of his age" sit behind you to watch a work-in-progress presentation of the new dance piece you are directing and choreographing. That's exactly what Banff Centre Indigenous Arts Director Sandra Laronde experienced this past December when Robert Lepage attended a sold-out performance of work-in-progress *Backbone* — the new co-production from The Banff Centre and Red Sky Performance.



INDIGENOUS MAPPING

is fluid and continuous; it is a spine with no borders or boundaries."

— Sandra Laronde explains the difference in how the mountain ranges are shown between Western and Indigenous worldviews.



"Having Robert Lepage sitting behind me was exciting," says Laronde. "I could feel him through my back as he watched intently. After the performance he said some very kind words, and since then we have discussed working together."

Laronde is working on this latest creation, which continues the exploration of her muse — looking at nature through new eyes — through a 50-minute dance piece. The creative process culminated in the world premiere of *Backbone* at The Banff Centre this August.

Backbone is inspired literally by the mountainous backbone of the Americas, which spans North, Central, and South America, to the Antarctica ranges. Looking at a map of the Americas, we would see a series of mountain ranges depicted — the Canadian Rockies, the American Rockies, and the Andes — each separated by the borders of countries. "Indigenous mapping is more fluid and continuous; it is a spine with no borders or boundaries as such."

Laronde explains of the difference in how the mountain ranges are shown between Western and Indigenous world views.

"Imagine it more as an aerial map from high above, a bird's eye view that looks more like the column of a spine," she adds.

Laronde talks of her inspiration for the piece by saying: "The idea that there is a spine to our continent is an Indigenous concept. It reveals our way of perceiving land as sentient, alive, and intact." Featuring six dancers from Canada, New Zealand, and the United States, *Backbone* combines contemporary Indigenous dance with athleticism to express power, spirit, and grace.

"I wanted to show the 'backbone' of our continent in dance and music, a rocky spine that has life, circuitry, and impulses that are alive and dynamic — much like the human spine. For us, there is not much difference between the earth's backbone and a human one. We believe that what happens to the land also happens to people. We see them as inseparable. These mountains do have a spirit."

The performance last fall was developed by Laronde and choreographic collaborators Thomas Fonua and Jera Wolfe during their three-week Banff Centre Creative Residency, with featured excerpts by Laronde and Jake Frazier. The showcase of the early stage of the piece gave audiences a glimpse into the show's electricity and its deep meditation on the lands we inhabit. A Banff Centre original commission, *Backbone* promised to be a powerful display of profoundly stirring imagery, music, and movement.

During a four week residency in 2015, the team refined sections of the piece created in the 2014 fall residency, as well as created more movement, and new music for the revised choreography. The 2015 residency saw a reunion of the team, which included co-choreographers Thomas Fonua and Jera Wolfe; dancers Jera Wolfe, Thomas Fonua, and Jacob Frazier; composer Rick Sacks; production designer Andy Moro; and three new dancers — Jordan Thunderchild, Ageer and Kimberly Chin.

In preparation for the world premiere, the Banff residency included studio time and time on stage to incorporate the theatrical elements of the show — lighting, sound, and staging.

The opportunity to work together in a space free of distraction, with the dedicated support of a team of professional theatre technicians, further enhanced the existence of other artists working on their own projects. Laronde talks of this unique aspect of The Banff Centre experience by describing another encounter with one of the Centre's resident artists:

"During our 2014 residency for *Backbone*, k.d. lang visited our dance studio. We showed her a healthy excerpt of *Backbone*. It is incredible to inhale the inspiration of these mountains, and to have all of these artists converging to create art in Banff — a place that exhales deep beauty."

Indigenous Arts at The Banff Centre is generously supported by RBC Royal Bank.

Image Credits: *Backbone*. Photos by Don Lee





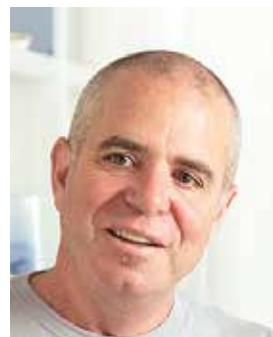
LEADERSHIP IN THE ROCKIES

Lougheed Leadership's approach to today's complex issues

By Louise Healy

Living in a society with complex issues, diverse stakeholders and unknown obstacles, today's leaders need to be increasingly prepared to tackle tough issues that block the road to success. Anything from economic uncertainty to income inequality.

The Peter Lougheed Leadership Institute (LLI), with the generous support of the Institute's Founding Supporter, Suncor Energy Foundation, is tackling these issues head on. LLI works with individuals, groups, communities and organizations to develop personal leadership practices, strengthen collective leadership abilities and advance systems-level changes.



LLI participants are made up of a diverse group of passionate change-makers who are making a difference through their own visionary work. Similar to our donors, LLI participants all have a common goal: how they can best contribute to the global conversation about leadership in the world today.

Led by Dan Buchner, Vice-President, the Institute believes that the conventional approach to leadership in today's world is insufficient to deal with a lot of the complex challenges that our businesses and our communities face today.



Buchner asserts that while the individual plays an important role, the notion of leadership is better understood as the interconnections and the interplays of relations distributed within a group, network, or community.

"We want to identify the elements needed for a style of collective leadership that will be able to address the challenges identified for the first half of the 21st century," says Buchner. "To do that we need to seek out diverse perspectives, promote new voices and bring people together to co-create innovative ideas, not just compromises. That requires a different way of leading."

The key to creating successful leaders, according to Buchner and his team at LLI, is to develop experiences that examine how leaders will need to act and react in the future. In order to facilitate this, LLI offers a portfolio of learning experiences including progressive open enrollment, custom and co-created programs.

"We help individuals develop their personal leadership practices to take, in collaboration with others, a role in addressing complex challenges faced by them and their organizations," says Buchner. "We do this through increasing self-knowledge, shifting mindsets toward co-creation and fostering the conditions for collective leadership."

Beyond individuals, LLI offers programs, residencies and summits that assist leaders and collectives of leaders build vibrant leadership collectives, enabling emergent leadership, and inventing creative solutions.

Ultimately, the goal is that their leadership experience will be enhanced by interaction, diversity and immersion through a new style of cutting-edge programming.

NEW INITIATIVES BY LLI

LLI identified a list of challenges, based on social change, that future leaders might be faced with, and addressed them during a number of sessions this year at The Banff Centre.

Future Focus pinpointed the societal changes that will affect future leaders, while Future Framework sessions allowed designers of education experiences to examine what individual leaders and groups of leaders need to be, think, do and imagine in order to address these big shifts in our ever-evolving societies. Participants explored what learning experiences, methods, and development paths will best shape the leadership needed in the future.

"Rather than merely considering leadership as a quality of an individual – a set of objective characteristics, a formal position, or a status the individual possesses – at LLI we see leadership from a relational perspective," notes Buchner.

We now know that leadership in today's world has shifted to a shared responsibility amongst key actors in the play, a process shared by passionate and motivated individuals within a social system.

– Dan Buchner, *The Changing Face of Modern Leadership, The Globe and Mail (editorial)*

Leadership is about relational practices and activities which invite sharing, inspiring, supporting, challenging, breaking down of barriers, and synthesizing of what is known and also unknown."

Supporting this theory, Lougheed Leadership's Community of Leaders program, supported by Cenovus Energy Inc. and Encana Corporation, has, for the past five years, brought participants from towns and cities around Canada to The Banff Centre to build their personal leadership skills and confidence, and to nurture local community projects. Brian Woodward, Lougheed Leadership Network lead facilitator, believes programs like this enable groups of leaders to strengthen their collective abilities and address complex challenges they face.

"We wanted people to think about the act of leading as an individual, with a group, or within a community or organization," says Woodward.

The focus of the Community of Leaders program is on supporting the development of skills and practices and the ability to convene and engage others in meaningful ways, in different contexts (at work and in the community) through workshops, coaching and project support.

For the first time this year, LLI travel with the Community of Leaders program to Dawson Creek, BC to offer a series of leadership development programs designed to enhance the vitality of communities.

By working in collaboration with city council and formal and informal community leaders the goal was to make specific progress on a priority issue for the community. Opportunities like these are available because of the generosity of Banff Centre donors.

The first workshop of the Community of Leaders program kicked off in May and the group of participants selected in Dawson Creek are currently working on specific self-directed community engagement projects. They are expected to design and host a community forum in the fall based on the insights that they've gathered. The program has had such an incredible impact so far that LLI anticipates 150 citizen participants at this community forum.

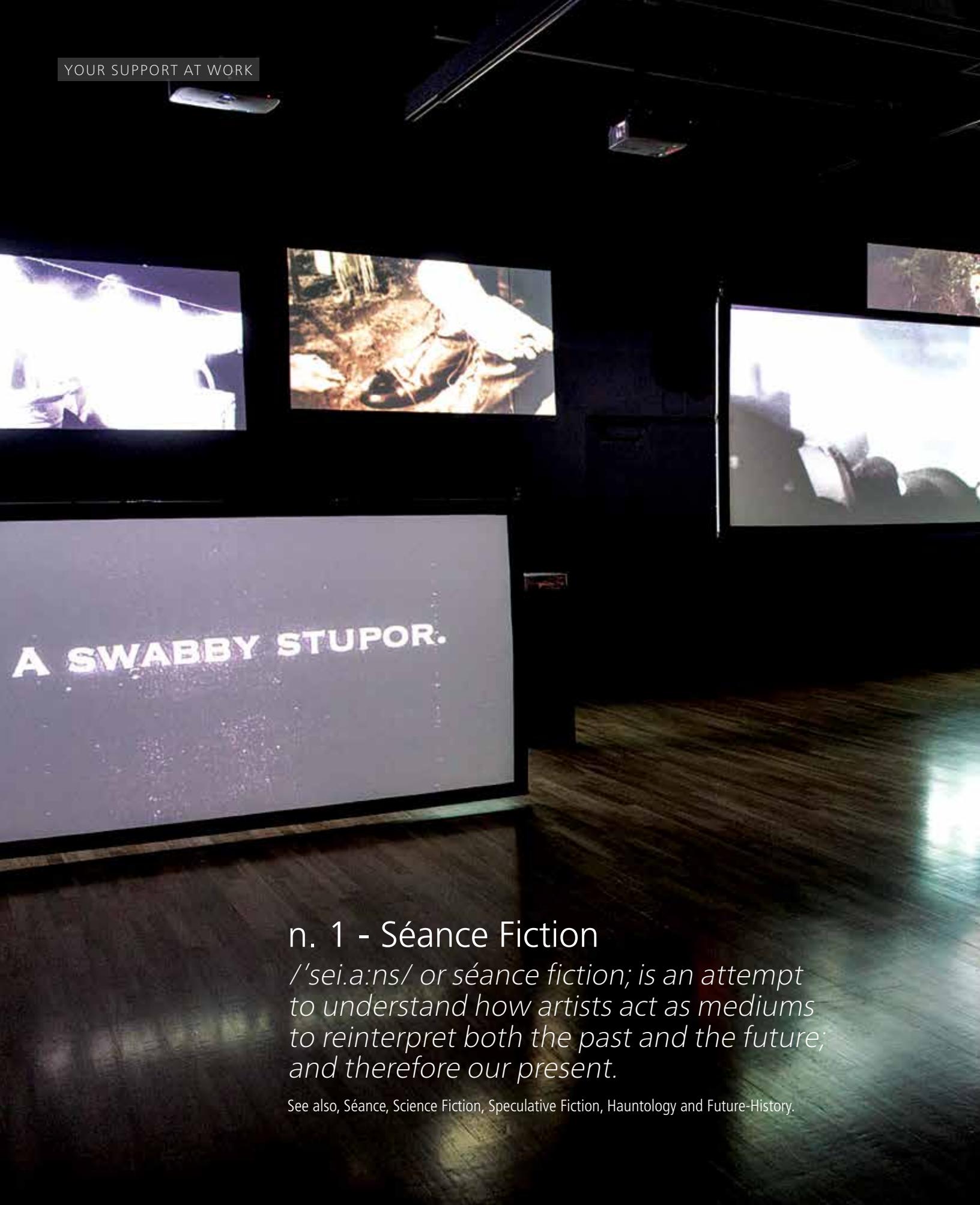
With these new means of finding solutions, developing passionate change-makers might not be so hard after all.

The Community of Leaders program is made possible thanks to the support of Cenovus Energy Inc. and Encana Corporation.

Special thanks to the Government of Alberta and Lougheed Leadership Institute Founding Supporter, Suncor Energy Foundation.

Image Credits: (Main) Leading in the Middle; (Left) Indigenous Leadership and Management Development: Hope Decoded Summit, Dan Buchner, Vice-President, The Peter Lougheed Leadership Institute; (Below) Indigenous Women in Leadership. Photos by Rita Taylor





n. 1 - Séance Fiction

/'sei.a:ns/ or *séance fiction*; is an attempt to understand how artists act as mediums to reinterpret both the past and the future; and therefore our present.

See also, Séance, Science Fiction, Speculative Fiction, Hauntology and Future-History.

RAISING A GLASS TO THE FUTURE PAST

Artists as mediums to the past and future in Séance Fiction, the latest exhibition at Walter Phillips Gallery

By Matt Barron

You've seen the bar before, probably from Stanley Kubrick's film, *The Shining*, only the homicidal tendencies of Jack Nicholson are nowhere to be seen. The bar is of course a replica, an installation actually, by visual artist Hannah Doerksen, in Walter Phillips Gallery's latest exhibition *Séance Fiction*.

Among the common terms found in literature is the imagined term, séance fiction. The exhibition, which ran from May 2 to August 9, sought to understand how artists act as mediums to the past and future. Inserting themselves into histories that are elastic, artists speculate on the past and future in a way that complicates the present. The works in *Séance Fiction* included stories, histories, correspondence or narratives that were real or imagined, conjured or summoned, fragmented or provisional.

As you moved through the gallery, these real or imagined works by visual artists like Tamar Guimarães and Soda_Jerk caught your gaze. Under the glare of the glass you noticed old dime novels. Bunches of straw bookmarked their pages. As you wandered to the back of the gallery, you encountered the work of Guy Maddin, an experimental filmmaker who, for decades, has made creative hay of film's silent era. You heard what might be the creak and crackle of celluloid, you saw Maddin's films unreeling across the gallery walls.

Maddin was interested in a bevy of silent films which, for whatever twists of cinematic fate, never saw the light of production, and thus never entered the history of



that medium. So, over a century later, the filmmaker recreated the films that never were. And as you heard the imaginary unreeling of Maddin's 8mm celluloid, you begin to recognize the well-known faces of horror movies from the past.



Séance Fiction was the work of Walter Phillips Gallery's newly appointed curator Peta Rake and was free to the public due to the generosity of Banff Centre donors and supporters.

Image Credit: (Main) Guy Maddin, installation view of *Hauntings I* (2010). 11-channel, super 8mm and HD video transferred to DVD, black and white, silent. Walter Phillips Gallery, The Banff Centre. Commissioned by TIFF. Photo by Rita Taylor.

Image Credit: (top) Hannah Doerksen, installation view of *I Come to Believe We All Gunna Drown* (2015). Mixed media; (bottom) Installation view of *Séance Fiction* (2015). Commissioned by Walter Phillips Gallery, The Banff Centre; Photos by Rita Taylor

THE BANFF CENTRE AT A GLANCE

Every year, The Banff Centre sees thousands of artists and leaders participate in programs from our campus on Sleeping Buffalo Mountain in Banff National Park.

Thanks to donors and sponsors like you, these participants are supported throughout their time in Banff and the Centre is able to commission new works, support the creation of new artistic work and showcase this to audiences throughout Alberta.

EVERY YEAR AT
THE BANFF CENTRE

150+ PREMIERES

50+ COMMISSIONED WORKS

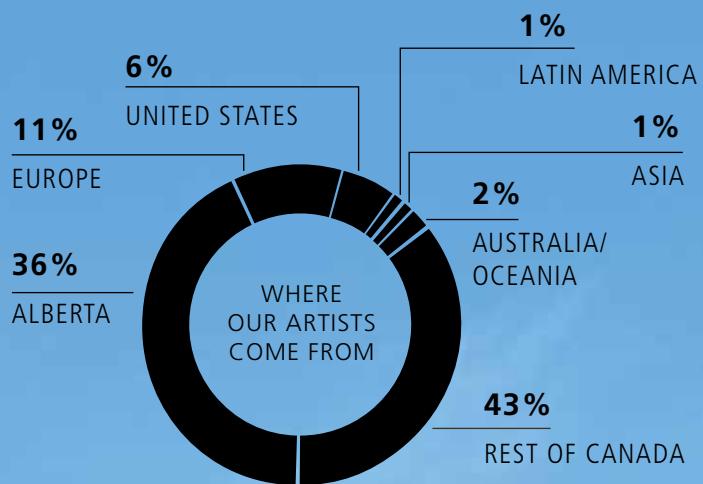
400+
EVENTS

200+
FREE EVENTS

80,000+
OVERALL AUDIENCE
MEMBERS IN BANFF

BRINGING THE WORLD'S BEST TO BANFF

5000+ ARTISTS AND LEADERS ANNUALLY



* Figures for 2013/14 Program Year.

BANFF MOUNTAIN FILM FESTIVAL WORLD TOUR



930
SCREENINGS



440,000+
PARTICIPANTS

40+
COUNTRIES

*Statistics for April 2014 to March 2015

Thank you for keeping my artistic candle lit. The collaboration that I've experienced is one of a kind and can only happen here in Banff. I could never have had this inspiring experience without your generous help."

– Kenley Kristofferson, Kim and Jeff van Steenbergen Artist Award Recipient, Fall Music Thematic Source and Inspiration

SUPPORTING ARTISTIC CAREERS

Thanks to our donors Banff Centre participants have received training that enabled them to work in many of the world's most prestigious galleries, artistic companies, and theatres.

90% OF ALUMNI WORK PROFESSIONALLY IN THEIR FIELD

78% EARN THEIR LIVING FROM ARTISTIC PRACTICE, AND SERVE AS MENTORS & TEACHERS WITHIN THEIR COMMUNITIES

81% SECURED A POSITION, ROLE OR EXHIBITION WITHIN A YEAR OF TAKING A BANFF CENTRE PROGRAM

COMMUNITY LEADERS ATTENDING OUR PROGRAMS

289 INDIGENOUS COMMUNITY LEADERS
(from 152 unique communities across Canada)

The work done by The Banff Centre in supporting the development and legacy of artists is of immeasurable value to Canada. Without your generous support this would not be possible."

– Robert Johnson, The Banff Centre Artists' Award Recipient, Winter Music Creative

SUPPORTING ARTISTS

\$3.758 MILLION

(Total non-endowed private sector support in 2014/15 for arts programming and financial assistance of artists)

1972 YEAR OF THE BANFF CENTRE'S FIRST ENDOWMENT

\$970,057 RECEIVED IN 2014/15 FROM THE ENDOWMENT INCENTIVES MATCHING PROGRAM OF THE CANADA CULTURAL INVESTMENT FUND THANKS TO YOUR GENEROSITY.

*We apply annually to this fund in November to receive federal matching funds for endowment gifts

Photo by Don Lee

BETROFFENHEIT — TELLING A STORY WHEN WORDS FAIL

**Collaboration between two of
Canada's top performing artists**

By Christine Prescott



Two extraordinarily talented artistic creators have brought to fruition an overwhelming new piece that charts the human journey through immense suffering and grief. Following a three-week production residency in Banff, and preceding its official premiere at the PANAMANIA Arts and Culture Program of the TORONTO 2015 Pan Am and Parapan Am Games, two emotionally charged, work-in-progress performances of *Betroffenheit* were presented as part of The Banff Centre's Summer Events series.

The work is a creative collaboration between Electric Company Theatre co-artistic director, writer and performer Jonathon Young and Kidd Pivot artistic director and choreographer Crystal Pite. Both have a long relationship with The Banff Centre, and both spent a good deal of time in Banff to create this new piece. After its performance in Banff, *Betroffenheit* will be toured through the first half of 2016, beginning at the National Arts Centre, with stops in Montreal, Toronto, Edmonton, Vancouver, Victoria, and London, UK.

Young, who initially conceived the work as a one-man show, explains the meaning of the piece's title: "The short answer to 'What is betroffenheit?' is 'shock.' But it seems to describe a more expansive state that opens up in the wake of an event. In English we would say 'there are no words' or 'I don't know what to say.' It's that state of being."



Betroffenheit is a stunning testament to what can happen when life turns into art."

— *The Globe and Mail*

Betroffenheit is a shining example of many national and international partners working together to bring the seeds of an idea to the stage."

— Emily Molnar, Artistic Director of Dance, The Banff Centre

"I had an event in my life about six years ago that left me in a state of *betroffenheit*," says Young. "Because I'm an artist ... I found myself trying to give voice to that [feeling] and trying to find characters to encapsulate the experience I was having — the experience of loss and grief."

To Pite, "'*betroffenheit*' indicates a kind of trauma — loss, shock, grief — a suspended state where language — verbal language — can't be used to explain or describe or express what's being felt."

The impact of the show is palpable. As Pite explains, "The audience goes on that same ride as our protagonist — through grief, pleasure, release through addiction, and eventually recovery."

Betroffenheit is Pite and Young's first co-creation and this unique pairing of a playwright (Young) with a choreographer (Pite) has created the kind of genre-bending cross-disciplinary collaboration The Banff Centre seeks to foster. Young speaks to the show's success in communicating the emotional aftermath of his personal tragedy pointedly when he says: "The show wouldn't have happened without Crystal's visionary approach. Where words fail, movement can pick it up and carry on in an extremely articulate and poetic [way]."

Young adds: "The production can go back and forth between contemporary dance and theatre and our goal has always been to make those two parts essential halves of one whole. We are creating a true hybrid."

When Pite came on board to collaborate with Young on this project, her role was to bring the piece beyond Young's personal experience and find a metaphorical and universal resonance. Young knew Pite's extraordinary artistry in choreography would allow the piece to employ movement to give voice to emotions that words simply cannot express.

Pite came with her partner and designer Jay Gowler Taylor as Fleck Fellows in the Centre's Leighton Artists' Colony in January, 2014 to research the work. Then last fall, Pite returned with two dancers from her company, along with Young and the *Betroffenheit* technical and design team, to work onstage in the Eric Harvie Theatre with lights and set pieces to develop the overall design and theatrical pacing of the piece in a one-week residency.

The Banff Centre residency was very instructive and supported the company's focus on an intensive period of rehearsal and creation in Vancouver. As the full company of dancers joined the process, the narrative arc and chapters of the story started to take shape. The storytelling evolved and utilized various genres of dance, sound effects, visual effects, and spoken word. A workshop showing as part of Vancouver's Push Festival in January 2015 revealed a collection of excerpts that were an exciting hybrid of dance and theatre, offering audiences a glimpse of something new and powerful from these artists.

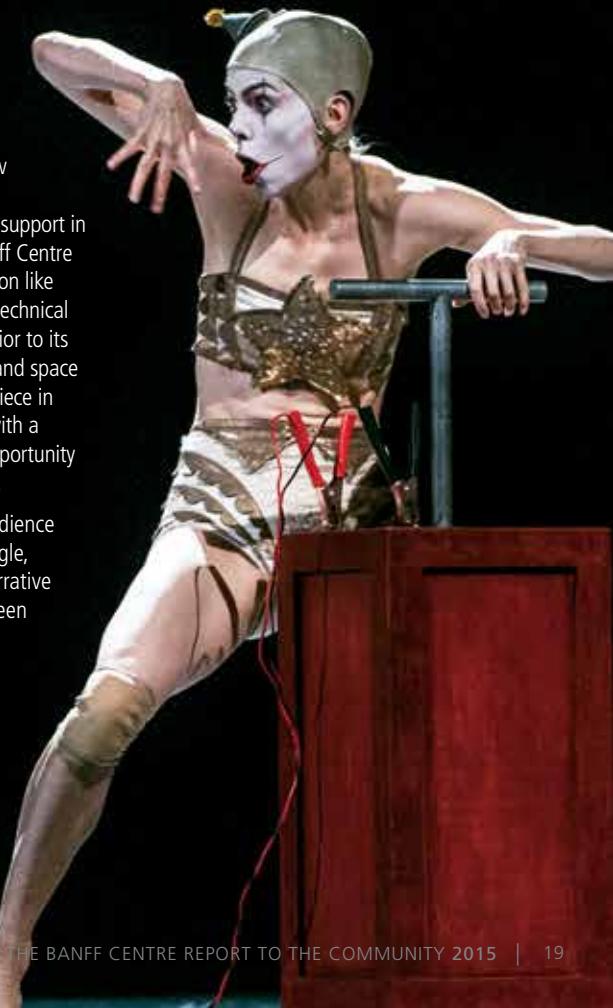
The recent three-week summer production residency and preview presentations in Banff were the third critical stage of the Centre's support in bringing the show to life. The Banff Centre is the perfect home for a production like *Betroffenheit*, which has specific technical questions that need answering prior to its world premiere. Having the time and space to resolve the final needs of the piece in a fully-equipped theatre setting with a dedicated technical team is an opportunity that all new visionary art requires.

The resulting work invites the audience into a world of heartbreak, struggle, humour, and redemption. The narrative strikes a masterful balance between the darkness and the light. The unique world that Pite and Young have summoned to tell this story is compelling, surreal, and unsettling all at the same time. The dancers embody a cast of characters that seemingly emerge out of a dream to

mesmerize and provoke the audience. The Banff audiences were clearly moved and thrilled with the results of the work, and felt privileged to be the first audience to witness the piece before it tours the world.

"We are making a point of getting out across the country and supporting Canadian talent that's there," says Emily Molnar, the Centre's newly-appointed artistic director of Dance about the Centre's support of artists like Pite and projects like *Betroffenheit*. "[This show is] a beautiful example of what 'dance' can be around 'dance'. It's a beautiful voice. Every step of the *Betroffenheit* process was supported by The Banff Centre. We are not just helping artists with one step [of the creative process], but all of them."

STORY CONTINUED ON NEXT PAGE





BETROFFEHNHEIT STORY CON'T

That longer-term relationship with an artist is something The Banff Centre is very curious about. We want to really be having conversations with our artists and then, through that, with our audiences and supporters."

When asked about why it is so important for the Centre to play an active part in the development of new work in dance, Molnar explains: "My position is really positive because we create more value with the artist and the art form. Crystal [Pite's] company is a project-based company, not a repertory approach."

Betroffenheit is a shining example of many national and international partners working together to bring the seeds of an idea to the stage.

"Projects like *Betroffenheit* are an example of what's going on, what's an evolution, at the Centre," says Molnar of the direction she is steering the Dance program under her leadership. "There's never been a full-year visioning for dance here. Dance was mixed in with other disciplines and didn't emerge fully as an art form deserving its own voice — until now."

Molnar is looking at creating different platforms for dance at the Centre, with a focus on choreography: "What is it? How is it affecting the world, how to create more areas of discourse ... unifying artists on shared platforms for them to create

process work, [and incorporating] master teachers from the globe in performances, workshops and our presentation series."

This past spring, Molnar brought a panel of six advisors — trainers, choreographers, leaders of prominent dance organizations — together in Banff. She asked them a lot of questions about what do we need in dance. The outcome of their discussions underlined the need for the Centre's programming to be more accessible to professional artists, not just in Canada, but around the world, and you, as a Banff Centre supporter, can help make this possible. "We don't have this kind of opportunity elsewhere in Canada. So we need to get people here, to continue the conversation," Molnar explains. "We are at a very exciting moment for dance ... there's kind of a renaissance going on."

An internationally respected and critically acclaimed dancer and choreographer, Molnar speaks with tremendous passion about her art form: "Dance involves the body. It's a very abstract form because of an athletic expression of the body, a freedom or courage within the body. There's also this idea of live performance, a living-in-the-moment experience with other people. Dance is hitting a fashionable curve. For people to watch dance they have to get through certain layers, to see the body as an expressive critical art form. It's visceral. Dance pushes people to go many layers deeper."

In speaking of the audience experience of contemporary dance performance, Molnar explains: "It's not about 'getting' it, it's about experiencing it ... My job is to create a place where people can talk and experience dance." And that is exactly what is happening in Banff. The July 16 and 17, 2015 performances of *Betroffenheit* gave audiences a glimpse into the incredible art that can be fostered through support of gifted artists, the hybrid possibilities across art forms, and the means art has to bring understanding to a grief so surreal that words simply cannot express it.

The Banff Centre acknowledges that its role in the creation of Betroffenheit was made possible through generous support from Andrea Brussa, the Arnold Spohr Distinguished Guest Artist Endowment for Dance, the Mackie Family Creation Fund Endowment, and The Stollery Family.

Image Credits: (Page 18) *Betroffenheit* dress rehearsal. Photos by Michael Slobodian. (Pages 19 + 20) *Betroffenheit*. Photos by Don Lee.

THE ENCORE HEARD DECADES LATER

By supporting young Dutch musicians, a donor gives her late mother the musical career she never had

By Matt Barron



As kids, many of us swooned to lullabies. But when Irene Bakker was young, she curled up to Dutch television and performances by her mother, soprano Maria Brouwer.

By the time Irene saw her mother's performance on a re-run episode of *Music All In*, a live show that aired in 1960s Holland, Brouwer's opera career had already ended, cut short by motherhood. At that time, Irene says, priorities for women were very different.

Lack of opportunity, too, marked Brouwer's professional life, considering she hadn't the wherewithal to leave the Netherlands to expand the borders of her talent.

"There was no money," says Irene.

Decades later, Irene was compelled to launch, in her mother's name,

the Maria Francisca Josepha Brouwer Scholarship Endowment Fund for Dutch Musicians. In its eighth year now, the Fund enables opera performers and musicians to cross the continental divide of their careers, to sharpen their skills and international experience in Banff.

"I wanted to give musicians the chance to come abroad to receive an education," she says. "But I also wanted to keep my mother's name alive."

Irene's dedication to her mother and to contemporary Dutch musicians mirrors, in a way, her role as Honorary Consul of the Netherlands. As consul she serves Dutch expatriates in Southern Alberta, renewing passports and visas, stringing business connections between Canada and Holland.

And although her mother passed away ten years ago, Irene Bakker believes the endowment will string lasting connections between Banff and generations of Dutch musicians. The honorary consulate also believes the name of Maria Francisca Josepha Brouwer, that former opera upstart in Holland, sings on in the crescendos and decrescendos of those pursuing professional musicianship.

Once nominated as Knight in the Order of Oranje Nassau, a chivalric Dutch order for those serving their country of origin, Irene Bakker from time to time invites young quartets from the Netherlands to perform at her Calgary home.

These invitations give Irene's colleagues, friends and family the chance to hear this emerging international talent, but also provide these musicians, fresh from Banff residencies, with opportunities to stray from their comfort stage.

These young artists are given the chance to perform for politicians, CEOs and delegates—a staple experience for any emerging professional.

Consider the Dutch harpist Lavinia Meijer. Born in South Korea, adopted as a child into a Dutch family, Lavinia is no stranger to performing overseas, having already played, for one, Carnegie Hall.

The 2011 recipient of the Dutch Music Prize, one of the nation's most prestigious music awards, Lavinia received the Maria Francisca Josepha Brouwer Scholarship three years later. The Dutch harpist soon found herself on a plane bound for Banff, peering over the Canadian Rockies with their snowy peaks.

Months after her music residency in Banff, Lavinia accompanied a Royal Dutch delegation to the country of her birth. The Dutch Royal Family had asked her to strum for Park Geun-hye, the first female president of Korea, at RAUM, a cultural venue whose constant lights frenzy the Seoul cityscape.

"It was a fantastic opportunity for Lavinia," says Irene.

Lavinia's performance became, in spirit, the overseas career highlight that Maria Brouwer never had—an operatic encore heard for generations.

For information about providing scholarships please visit banffcentre.ca/support-us

Image Credit: Lavinia Meijer with Irene Bakker.
Photo by Don Lee



A WINDOW TO THE CLASSICAL PAST - AND FUTURE

A New Fortepiano Brings Authentic Bach, Beethoven, and Brahms to Banff

By Matt Barron

The same questions, with varying degrees of fear, are asked over and over again: How far is the instrument from Banff? Does the moving van have enough heat? Is it too humid? How long will it take?

These are the questions you ask when moving a custom-built forte piano from the backwoods of Maine to Banff more than 2500 kilometres away.

Constructed by one of the world's fewest and finest builders of these classic 19th century pianos, the Centre's newly acquired forte piano is the type of instrument on which Beethoven performed his sonatas. Despite being performed today on modern grand pianos, these classic works from the 18th and 19th century made their debut on the forte piano, which is the precursor to what we know and broadly refer to today as the piano.

You hear its music feathering down;

IMAGINE MUSIC DRIFTING IN FROM ACROSS CENTURIES."

— Matt Barron

The fortepiano's design, forged in 1830s Vienna, calls for a piano fashioned almost entirely from wood, making it susceptible to humidity. So imagine our caution in planning the cross-Canada transportation of this Viennese-style piano, its travel from the humid coast to the dry Rockies, where air can warp wood.

The addition of this instrument to The Banff Centre means that artists will be able to practice and perform the music of canonized composers the way it was intended. Given its rarity, the fortepiano will attract more musicians, with certain participants choosing Banff and its fortepiano over other arts institutions.

"When we first ordered the instrument, we had to put a deposit down just to make the waiting list," says Albert Picknell, piano technician at The Banff Centre. "It was several years before the builder contacted us and said, 'Okay, I'm ready to start your instrument.'"



When you hear notes on the new fortepiano you can easily imagine music drifting in from across the centuries. To premiere the piano this past Spring at the Centre, The Banff Centre's music faculty member Pedja Muzijevic performed Schubert's *Sonata in A Major*. As he played, even the uninitiated in the audience could tell the piano had a sound built for small spaces, for rooms like Rolston Recital Hall.

Muzijevic calls the fortepiano "an incredible window into the past." Musicians learn how to play Bach, Mozart and Schubert more convincingly. They begin to comprehend, for example, why Bach wrote what he wrote. On a modern piano, portions of a composition may sound over-pronounced, even loud, while on a fortepiano those same sections will sound hushed.

"You think, 'Oh that's why Bach wrote that section,'" says Muzijevic. "So that's how it's supposed to work. That's why, in this part, on a modern piano, it sounds like the piano is going to fall apart and explode."

The construction of the fortepiano was made possible through the generous support of the Freeze Family Instrument Fund.

Photos by Meghan Krauss.

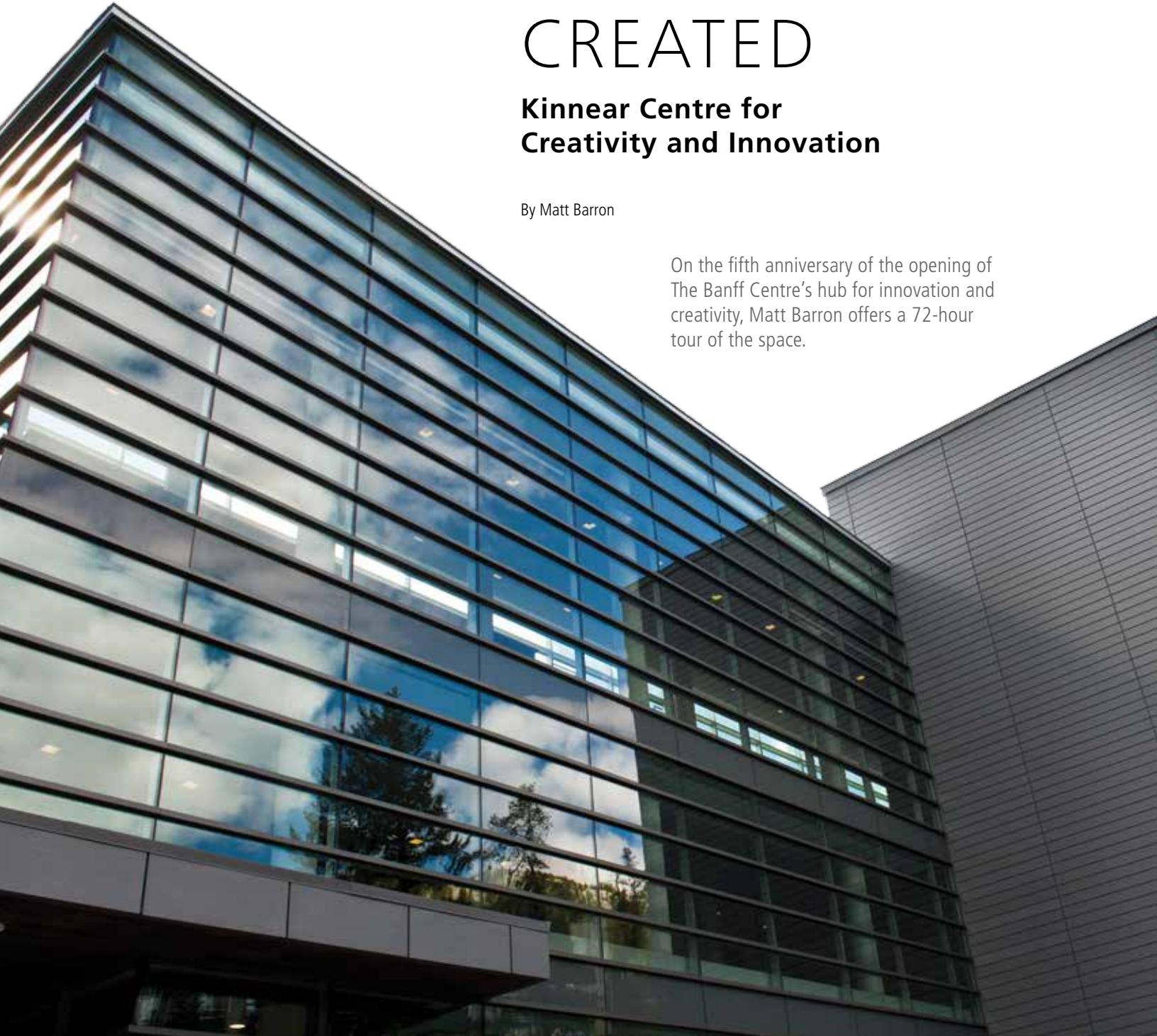
YOUR SUPPORT AT WORK

THE INSPIRING SPACES YOUR SUPPORT CREATED

Kinnear Centre for Creativity and Innovation

By Matt Barron

On the fifth anniversary of the opening of The Banff Centre's hub for innovation and creativity, Matt Barron offers a 72-hour tour of the space.



The idea was to inspire collisions of creativity and innovation. Collages of thought."

— Matt Barron

The Surrealists had the strategy—call it the artistic habit—of never watching a movie in its entirety. These visual artists from the early 20th century would slip into their neighbourhood cinema, only to just as quickly leave and duck into another theatre, watch a few scenes from this film, a few from that one.

The idea was to inspire collisions of creativity and innovation. Collages of thought.

The experience of audiences and philanthropists, artists and leaders who visit the Kinnear Centre for Creativity and Innovation—the central focus of The Banff Centre's most recent campus revitalization—might be said to mirror a similar sensation.

So many events happen in these three glassy storeys that, if you were to stroll through the front doors of the Kinnear Centre on any given day, you'd be greeted by everything from workshops to lectures, opera to conferences, ballet to leadership development participants.

To celebrate the fifth anniversary of the Kinnear Centre, let's imagine your own (surreal)(Impressionistic)(leisurely) tour of the building.

DANCE ME OUTSIDE

Through the skylights and periodic walls of glass, warm sunlight cuts through the storeys of the Kinnear Centre, as if the architects Diamond + Schmidt had not only designed this glassy creation to inspire innovation, but to bring the landscape into the building itself.

One day artists are attending lectures. Another day corporate leaders and trade summit delegates spill out of meetings and conference rooms, chat in hallways, network in the BMO Financial Group Galleria, with its adornments of sunlight and abstract art.

You sneak into room 303, where, as part of an opera music residency, emerging opera professionals from the Canadian Opera Company rehearse for an upcoming performance.

You steal a dance on the wooden floor before anyone notices.

ALL GLITZED UP WITH SOMEWHERE TO GO

The next evening you pass the Midsummer Ball, the dance floor brimming with impeccably dressed guests. These passionate supporters of The Banff Centre enjoy a vaulting performance by k.d. lang. You straighten your cummerbund. Under the violet lights, arts enthusiasts and representatives of government and arts organizations socialize and attend the silent auction. Here paintings seem to straighten themselves, as if vying for your attention. On a whim you buy a painting. The proceeds are directed to Banff programming and scholarships—professional training for emerging and mid-career artists.

HERE'S HOPING FOR YOU, KID

The next day, your tuxedo is off to the cleaners and in a conference room you overhear people discussing hope. Listening closer, you enter the room, sit down in a circle of speakers and listeners. The world's top academics, thinkers and social innovators discuss the sociological and political drift of the word "hope" and unpack its meaning for society today.

As part of *Hope Decoded*, a summit for top social innovators, the questions circling the attendees are those crossing the minds of many in our communities today: How does hope translate into new leadership for contemporary society? How does society's current political and social structures inhibit progress on world inequality and climate change? New questions. New ideas.

YUM-EE-AAWACH OOMAMA-MOWAN

In the hallway you encounter what appears to be a Teepee resting on its side? Or perhaps it's a huge wooden megaphone? *Yum-ee-aawach Oomama-mowan* is an artwork commissioned in 1991 for Walter Phillips Gallery. Ojibwa artist Rebecca Belmore dreamed of creating an artwork that would initiate dialogue between Aboriginal people and the government. At six feet wide at the mouth and seven feet long, the piece has become an iconic piece of Canada's visual art history.

Through a Kinnear window, you can see a thousand-strong audience lounging on the summer-green grass, in front of the Shaw Amphitheatre. The Banff Summer Arts season is unfolding, so you exit Kinnear and take a seat, listening to the music carry over the Bow Valley. Here, sitting on the grass, your tour comes to an end — your glimpse into 365 days of activity in the heart of the mountains.

Time to head home for a while, but please don't make it too long. And don't forget to pick up your tuxedo or gown at the cleaners.

Our heartfelt thanks again to the visionary support of the Government of Alberta, the Government of Canada, and the Campaign for The Banff Centre donors — James S. Kinnear and Friends, The Kahanoff Foundation and Shaw Communications Inc. along with the many other generous supporters of this past campaign.

Image Credits: (Main) Kinnear Centre for Innovation and Creativity. Photo by Don Lee; (Below) Laila Biali at Midsummer Ball 2015; Shaw amphitheatre. Photos by Rita Taylor.



Your Transformation of the Arts

OPERA AND THE REALITY SHOW GET A LITTLE COZY

The Classical Artform Finds 21st Century Love in Banff

By Matt Barron



Imagine if Wolfgang Amadeus Mozart had penned – of all calamities of modern culture – a reality dating show.

This is the premise of *A Little Too Cozy*, a 21st century take on the 18th century opera *Così fan tutte*. The plot-line of the adaptation is one that many will recognize: Win \$100,000! The only catch? You can't see your match until you've tied the knot.

A Little Too Cozy is the result of a partnership between Against the Grain Theatre, the Toronto-based company hailed as "The Future of Opera," Canadian Opera Company and The Banff Centre. As part of The Banff Centre summer opera residency, Canadian opera talent were given the freedom to make opera sing a different tune. To help renew the discipline in the 21st century.

Not only does the residency *Open Spaces: Opera in the 21st Century* hone the breadth of an opera professional's voice and performance, but it also gives these emerging artists the opportunity to explore the future of opera and their professional careers.

In *A Little Too Cozy* The Banff Centre's Eric Harvie Theatre was transformed into the set of a reality TV show.

Permitted to see all aspects of the production, the audience was privy to "behind the scenes" action, via TV screens. Brought to life through the vision of Joel Ivany, artistic director of Against the Grain Theatre, *A Little Too Cozy* presented a host of up-and-coming operatic talent, many of whom attended due to the generous support of donors.

In 2014, Ivany transplanted another Mozart opera onto the modern stage. *Don Giovanni*—or its contemporary moniker, *#Uncle John*—attempted to break hearts with his clever texts and other courtship rituals of the new age. After the positive reception of *#Uncle John* in Toronto, Montreal and Vancouver, many of the performers from last year's residency have gone onto additional successes. Uncle John himself, played by Canadian Baritone Cameron McPhail, won the prestigious George London Competition. For those who missed it, *A Little Too Cozy* will hit big city stages later in 2015.

Image Credits: (Above and Opposite) *A Little Too Cozy*; (Below) Production of *#Uncle John*. Photos by Don Lee.





While at The Banff Centre I've worked with the best musical minds of this century, receiving career advice and vocal mentoring from the best conductors, coaches, singers and artistic directors from across Canada."

— Ellen McAteer, David Spencer Emerging Vocalists Endowment Fund Recipient;
Open Space: Opera in the 21st Century



THE VIEW FROM BANFF

**The Banff Centre's
new President Janice Price
discusses her direction
for the Centre**

It's been almost six months since Janice Price has become a local in the Town of Banff and President of The Banff Centre. Hailing from Ontario, Price has been at the helm of some of the world's premier cultural organizations.

We caught up with Janice to ask her how her experience helps to inform her work here, arts philanthropy and more.

You've led some of the largest cultural institutions in North America: New York's Lincoln Centre, Philadelphia's Kimmel Centre, Toronto's Luminato Festival, and now The Banff Centre. Are all artistic institutions the same, or are they all unique?

They're all unique definitely because they are - and must be - of their place and that's an important part of The Banff Centre: sense of place is so evident here.

One of the most exciting things for me in my career is the opportunity to move to different markets, to get to know the way the arts and philanthropic communities work there. When you lead large arts organizations, be it at New York's Lincoln Center or Toronto's Luminato Festival, you know that you're there in that community space. So that's part of what's so exciting for me about this opportunity to lead The Banff Centre. We're a hub for Canadian and global artists, yet the sense of place is completely embedded in our physical geography.

Art philanthropy is truly about relationships. I often liken art philanthropy to dating...First we have to date. Then we can decide on marriage, and build this long deep relationship."

— Janice Price

What has surprised you about The Banff Centre?

Once I arrived, I began to understand why this incredible geography is so deeply connected to creativity. The place is a little removed, but inspiring because it connects creators with other artists.

When people ask, "Do you feel isolated in Banff?" I'm a little surprised because I don't feel the least bit isolated.

How could I feel isolated? We are inhabiting a place where the world comes to create. I would feel more isolated in a medium or large-sized city if there were no artistic energy to the place.

And Banff has this incredible creative energy—I was surprised how immediately and deeply I could feel that.

You refer to donors as "partners." Why do you frame these relationships in that way?

The more I work in this field the more I learn the importance of fit between the person who's providing the resources and the choreographer casting dancers or the opera company casting singers.

But if you force this partnership, if it doesn't come from a place of authentic connection then it won't work. There has to be something about the work we create that resonates with supporters. If you can find that connection, listen to the donor the way you would listen to an artist expressing their creative needs then you will build enduring partnerships.

I know this sounds a little trite, but (art philanthropy) truly is about relationships. I often liken it to dating; you can't just walk in and ask someone, be it a corporate or an individual donor, for a significant gift. First we have to date. Then we can decide on a deeper relationship and hopefully have a long, happy marriage. We work through bumpy periods together; there has to be mutual respect, there has to be strong open communication.

And when you put all those together, when you combine it with something that people are passionate about—as passionate as we are about the work created here—it's the most glorious thing. I get goosebumps. I often get goosebumps, too, from meeting with partners and seeing their excitement about our work.

How does the Alberta economy affect a place like The Banff Centre?

There's no question it's a factor. We have it very much on our minds. We are sensitive in approaching corporate and individual philanthropic partners, and we're sensitive to the public who attend our events, because clearly everybody is feeling the impact of this economy. But I'm incredibly grateful that we've found, actually, that our supporters are there for us. They've been very open and direct in prescribing their support, but also telling us, "We're still there for you." To the extent possible they're continuing to support the Centre, so that's wonderful.

After several months of seeing the Centre from the "inside," what have you learned about this place that would surprise donors?

I think it's an incredible time to have the privilege of leading this institution. It may sound crazy to some: "Oh, you've come (to Banff) at a time of some challenges," but I feel there's incredible momentum.

I suppose the thing that would surprise me might be—as I've articulated very publicly—that we do need to pay attention to the requirements of our existing campus spaces, to renovate and upgrade our buildings. We need to really take very seriously the fiduciary responsibility we've been given as stewards of this incredible national treasure.

We have beautiful new buildings like the Kinear Centre and the renovated restaurants, but it's definitely time to give some attention to the older performance and, in particular, art services buildings.

What's the best feedback a donor ever gave you?

I had a wonderful Board Chair in Philadelphia who passed away, sadly, not long after I took that job. Largely responsible for getting the Kimmel Centre built, this Board Chair said, very publicly, "It's funny how the more I give, the more I seem to receive."

So I always have that goal in mind: A partner should feel they've received more than they've given.

The Banff Centre has a long, illustrious history. It was built in 1933 by visionaries and supported by artists from day one. How is its board and executive team inspired by that legacy?

For me, the perfect or most immediate example of this inspiration is that those early leaders are still with us, still passionate about the Centre.

Two weeks ago I had the most amazing lunch with David and Peggy Leighton and had multiple lunches with (Former President) Mary Hofstetter. Some of the leaders who helped build the identity of the Centre are, thankfully, still with us. Some are no longer with us, but Brian Macdonald (renowned dance choreographer) whom I knew from my Stratford Festival days, would constantly talk about The Banff Centre.

The Centre has also been very good about recognizing its responsibility to capture its history. And I definitely feel both the privilege and responsibility of joining the historic line of leaders who both inherit and leave their own mark on this extraordinary place.

Image Credit: Janice Price, President. Photo by Todd Korol, *The Globe and Mail*

A partner should feel they've received more than they've given."

— Janice Price

THANK YOU FOR BRINGING THE WORLD TO BANFF –

and Banff to the world.

For 80 years our generous donors have brought artists from across Canada and the globe to The Banff Centre, establishing it as a truly international hub for inspiring arts training and creative opportunity.

Today, The Banff Centre continues its role as a catalyst for creativity. A globally respected arts, cultural, and educational institution and conference facility, we are a leader in the development and promotion of creative work in the arts and leadership.

You value this because you believe in the power of creativity. You can help build on the legacy by naming The Banff Centre as a part of your planned giving.

By planning your legacy now, you can help The Banff Centre ensure our sustainability in the world's cultural landscape for future generations of artists and their local communities.

If you would like to discuss a gift, please call: Neil Johnston, Vice-President, Development at 1.888.495.4467 or neil_johnston@banffcentre.ca

I've chosen to include The Banff Centre in my will because it is my turn. The Banff Centre has been here for over eight decades because of the vision and generosity of the generations who've gone before me. I'm able to experience this wonderful place today because of the gifts that have been made in the past. It's my turn to make sure it's here for another 80 years."

– Bryan Price, The Banff Centre donor



THE BANFF CENTRE: AT THE INTERSECTION OF ART + IDEAS

The Banff Centre's mission is inspiring creativity. Thousands of artists, leaders, and researchers from across Canada and around the world participate in programs here every year. Through its multidisciplinary programming, The Banff Centre provides them with the support they need to create, to develop solutions, and to make the impossible possible.



The Banff Centre
inspiring **creativity**

The Banff Centre is supported by funding from the Government of Alberta through Alberta Enterprise and Advanced Education, Alberta Infrastructure, and the Alberta Foundation for the Arts. Arts programs are supported by funding from the Government of Canada through the Canada Council for the Arts, and the Department of Canadian Heritage through the Canada Arts Training Fund. The Banff Centre experience is also enriched through generous support from individuals, corporations, and foundations.

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