Banff Centre Presents

SLIME

June 8 + 9, 2018

BANFF
CENTRE
FOR ARTS AND
CREATIVITY

Banff Centre Presents

SLIME

June 8 + 9, 2018
7:30 p.m.
Margaret Greenham Theatre

This play was commissioned by Banff Centre and penned by Bryony Lavery in an ongoing partnership with The Only Animal Theatre Society.

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THE ONLY ANIMAL

The Only Animal

The Only Animal is a Vancouver-based company that creates immersive work that arises from a deep engagement with place. The elements are our main media: water, sand, snow and ice and trees. We mix these media with theatrical adventurism, and a love of the extreme. Our performances seek to connect us with all that we are: our elemental identity, the backbone of our humanity and to forge new ways of understanding how to be on earth.

We act on huge stages; the forests, the ocean, human possibility. There we find enormous challenges of the times, including the climate challenges that threaten our existence as a species. We seek creative ways forward and solutionary actions. We love the impossible.

We create theatre to thrill the blood, stir the soul and revitalize the planet.

Find us on Facebook: The Only Animal
Find us on Twitter: theonlyanimal
Follow us on Insta: theonlyanimaltheatre

Please turn off all cellphones,
photo/video cameras during the performance.

Message From The Director: Kendra Fanconi

The Only Animal takes its name from a poem by Franz Wright that talks about humans as being the only animal that do various things, “The only animal that cries… that lies down and flies backward in time,” and the only one who can perceive “the tall blue starry strangeness of being here at all.” We have integrated animals in our site-specific shows in the past, starting with the seagull choreography in our first show, *Other Freds*, the fish in *The One that Got Away*, and the horse and the dog in *tinkers*. We’ve longed for a chorus of ducks. But we have never met an animal like slime.

In the course of directing this play, I became a slime farmer. That is, I connected with a lovely scientist, Ian Portman, from Warwick University who sent us some and guided me in raising it. For the last several months I have grown slime, fed, slime, tried to lead it and sometimes repel it, and so often photograph it. I have gasped on opening its container to see its astonishing transformation. And I have come to dearly love it. Here’s why.

Slime is a single-celled organism that clusters in groups. It acts with a kind of group mind. Without a mouth it eats (and it loves porridge oats). Without arms, it explores. Without a nose, it smells danger. Without legs, it runs. Without thinking, it acts. But instead of acting for its singular survival it acts collectively. It acts for the collective good.

Each of us has this potential. What are we but collections of single-cells, within a collection of cellular creatures that make up the animal kingdom and plants too, and eventually the world? What slime wants, if it wants anything, is for us to remember that we too can act on behalf of all living things…

We are the only animal who can think about that.

We thank you for being in our audience tonight, so that we can watch together, listen together, laugh together, and be together, just slightly in the future. And then return to the present moment together, and decide what to explore next.

Kendra Fanconi
The Artistic Director of The Only Animal and the Director of SLIME

Message From The Platwright: Byrony Lavery

Slime, as an idea, began while Ruth Little [Dramaturg] and I, [Playwright] were on a sailing trawler in the north of Scotland. We were part of a *Sea Change* expedition of scientists, artists, boat builders and archeologists checking out how global warming was affecting our sea. Halfway through our expedition, we took a night sail to Fair Isle, remote home of sea birds, 70 or so staunch humans and spectacular knitting patterns. It was a splendid night, but with combative sea, BIG waves and many of us losing our suppers. We were thus, on mooring, awarded a non-rolling bed on land, courtesy of the Fair Isle Bird Sanctuary. In the bar that night, the, for us, strangest event….a roll call among all the humans of all the birds spotted from dawn to dusk that day on the island.

Something lodged itself in my and Ruth’s brain…something about species other than humans at the centre of things…and when she asked me to join her at the Banff Playwrights lab, we made this the subject of our joint endeavour there.

Somewhere, in the middle of our explorations and conversations in the boat-shaped cabin in the woods, we got interested in *slime*….in the middle of one night, Ruth sent me an excited email… “There is actually *a slime conference*…” and the first draft began to form itself… The wonderful Kendra Fanconi attended the lab with another project…we all had gin and tonics…and *The Only Animal* became the perfect company to make our piece for public consumption…

I am completely thrilled this begins in Canada.

Bryony Lavery

Slime Creative Team

Directed by Kendra Fanconi

Written by Bryony Lavery

Dramaturgy by Ruth Little

Production Management by Colin Cooper

Set, Prop, and Puppet Design/Coaching by Shizuka Kai

Sound Design by James Coomber

Lighting Design by William Hales

Animal Sound Library by Ira Jordison

Costume Design by April Viczko

Stage Management by Anthony Liam Kearns *

Creative and dramaturgical support in the role of Director of the Banff Playwrights Lab by Brian Quirt

Performers

Frezzle	Pedro Chamale
Ola	Lisa Baran
Godfrey	Teo Saefkow
Ev	Mason Temple
Dumbo	Sophia Wolfe
Coco	Anais West
Barb	Edwardine van Wyk

* The participation of this Artist is arranged by permission of Canadian Actors' Equity Association under the provisions of the Dance-Opera-Theatre Policy (DOT).

Biographies

Kendra Fanconi

Director

Kendra Fanconi is a ground-breaking theatre creator, a playwright and director, and Artistic Director of Vancouver-based company, The Only Animal. Kendra adapted and directed *Tinkers* based on the Pulitizer-Prize winning novel by Paul Harding in an old- growth forest. Before that, the comic book biography. *Nothing But Sky* won a Jessie for Significant Artistic Achievement. *NiX*, theatre of snow and ice, was featured at Calgary's Enbridge playRites Festival and the 2010 Cultural Olympiad. Her work has garnered 23 Jessie nominations, 4 Betty nominations and 8 awards including Outstanding Production *(The One that Got Away)*, Significant Artistic Achievement *(Other Freds)*, Outstanding Actress *(Box2)* and awards for Set Design *(dog eat dog)* and Direction *(Sam Payne Award for Emerging Director)* and was featured at the Magnetic North Theatre Festival in both 2007 and 2008. Combined Writing/Directing credits include: *NiX, you and the moon* for HIVE2, *dog eat dog*, and *Other Freds*. Other directing includes *Medea* for Jericho Arts Centre and *The Last 5 Years* for Roaring Lion Theatre, and *deadline*, an original collaborative creation for Studio 58. Other collective creations include *Transit Lounge* with Rachel Ditor, *Sugar* for HIVE 3, *The Last Stand*, with boca del lupo, and the *BoX Trilogy* and *all flesh is grass* with Radix Theatre. Additionally, she is the playwright of *The One that Got Away* and *Bonehouse* for both stage and radio. Kendra is recognized nationally as a theatrical innovator and has been reviewed and profiled in Canadian Theatre Review seven times in as many years. She has taught her unique creation style of design-based dramaturgy at University of British Columbia and Playwrights Theatre Centre. SLIME has taken over a good deal of her heart– thank you to all of the artists, you give me hope! Kendra lives on the land, farms and forages and is raising up two kids, who are real characters.

Bryony Lavery

Playwright

Bryony Lavery's play *Frozen* won the TMA best play award, the Eileen Anderson central Television award, was produced at Birmingham Rep, then the National Theatre, then on Broadway where it was nominated for four Tony awards. *Stockholm,* for Frantic Assembly, won the Wolff-Whiting award for Best Play of 2008. *Beautiful Burnout* for The National Theatre of Scotland and Frantic Assembly received a Fringe First at Edinburgh, before productions in the UK, New York, Australia and New Zealand. Recent work includes: *The Believers* (Frantic Assembly), *Queen Coal* (Sheffield Crucible), *Treasure Island* (National Theatre), *101 Dalmatians* (Chichester Festival Theatre), *Brideshead Revisited* (York Theatre Royal/ETT). Currently working on: [theatre] *Slime* (The Only Animal), *The Parting Glass* (Manchester Royal Exchange), *The Lovely Bones* (Birmingham Repretory Theatre), *Wigmaker* (musical with Douglas Hodge), *King/Riggs* (a physical theatre piece about gender, politics and tennis, co-writer Kevin Armento…for One Year Lease, NYC…) and *Our Mutual Friend* for Hull Truck City of Culture 2017. [television] *Far Forest* for Working Title, *Dying Light* for Adorable Media. Other Plays include: *A Wedding Story, Last Easter, Her Aching Heart* (Pink Paper Play of The Year 1992), *Smoke*, *Dirt* (nom. Charles McArthur award for most outstanding play or musical of 2013, Washing DC), *More Light, Thursday…* She is a Fellow of the Royal Society of Literature, an honorary Doctor of Arts at De Montford University and an Associate Artist at Birmingham Repertory Theatre. Photo Credit: Gordon Rainsford.

Ruth Little

Dramaturge

Ruth Little is a theatre and dance dramaturg, a teacher and writer. She lectured in English literature at the University of Sydney, and was literary manager at Out of Joint, Soho Theatre, the Young Vic and the Royal Court. Ruth is associate director at Cape Farewell, where she is curating and producing Sea Change, a 4-year programme of interdisciplinary research, sailing expeditions, events and exhibitions across the islands of Scotland. She joined Cape Farewell on the 2008 Disko Bay Expedition, the 2010 Svalbard Expedition, the Scottish Islands Expedition and the Northern Isles Expedition.

She is dramaturg with Akram Khan Company *(Gnosis*, *Vertical Road*, *Desh*, *iTMOi*, *Dust* (with ENB)*)*, and has worked with Sadlers Wells, Spitalfields Festival, Barbican, National Theatre Connections, Fuel, Theatre Forum Dublin, Siobhan Davies Dance, Le Patin Libre. Recent projects include *A Season* in the Congo (Young Vic, 2013), *The Full Monty* (UK tour 2013-14), *Kes* (Sheffield Theatres, 2014), *Shell Shock* (La Monnaie/de Munt: Nicholas Lens, Nick Cave, Sidi Larbi Cherkaoui). International Guest Artist, Banff Arts Centre Playwrights' Lab 2014. Trustee, Cove Park. Winner of 2012 Kenneth Tynan Award for dramaturgy. Publications include *The Young Vic Book* (Methuen, 2004), *The Royal Court Theatre Inside Out* (Oberon, 2007), *The Slow Art of Contemporary Expedition: Islandings* (in Expedition, University of the Arts, 2012) and *Art, Place, Climate: Situated Ethics* (In Art and Ethics, Springer, 2014).

Shizuka Kai

Prop & Puppet Design and Puppet Coaching

Shizuka Kai is a Vancouver-based artist known for her work in puppets and set design, masks, costumes, and illustrations. Puppet/Puppeteer credits: *Crème-Glacée* (Théâtre la Seizième), *Sleeping Beauty Dreams* (Marionetas de la Esquina/Presentation House Theatre), *The Japanese Problem* (Universal Limited), *The Pipeline Project* (Itsazoo Productions), *Zoetrope* (Risky Nights Series - Studio 58), *Azano* (Boca Del Lupo), and *Medea - Rokujo* (Yayoi Theatre Movement). Select Design credits: *Topdog Underdog* (Arts Club), *King Arthur›s Night* (Neworld Theatre), *Jabber* (Green Thumb/Neworld), *The Out Vigil* (Theatre Newfoundland Labrador), *L'Élection* (Théâtre la Seizième), *Cock* (Rumble Theatre), *Troilus & Cressida*, *Kosmic Mambo*, and *Spring Awakening* (Studio 58), *Flee* (Electric Company/Studio 58), *The Lion, the Witch, and the Wardrobe, On My Walk*, and *Go, Dog. Go!* (Carousel Theatre for Young People), *Hamelin - A New Fable* and *Somebody Loves You Mr. Hatch* (Axis Theatre). Other credits: Carousel Theatre 2017/18 Season Illustrations, «Max» Puppet Creator for Sasktel, and Production Design for Hootsuite Promo Video. Shiz was hailed by Vancouver's theatre critic Colin Thomas as "an emerging star of theatrical design". She is a Jessie award winner and three-time nominee, Ovation award nominee, recipient of the Earl Klein Memorial Scholarship, and a graduate of Studio 58. www.shizuka.ca

April Viczko

Cosutme Designer

April Viczko is a set, costume, lighting and projection designer. Selected credits include: costumes for *Butcher* at Alberta Theatre Projects, *In the Heat of the Night* at Vertigo Theatre, set and costumes for *As You Like It* at Citadel Theatre, set design for *Home* at The Belfry and lighting design for *Victor and Victoria's Terrifying Tale of Terrible Things* for Kill Your Television. April has worked for companies such as Tarragon, Factory Theatre, Workshop West, Windrow Performance. She was nominated for a Dora Award for Outstanding Costume Design for the critically acclaimed *Last Days of Judas Iscariot* produced by Birdland Theatre. April is an Associate Professor in the School of Creative and Performing Arts - Drama at the University of Calgary. She holds an MFA Theatre Design from the University of Alberta. In 2012, she was honoured with a Distinguished Researcher Award from the Faculty of Arts.

She is President of the Board of Directors for the Associated Designers of Canada (ADC). ADC is a national, professional non-profit arts service organization dedicated to promoting, pursuing and protecting the interests of set, costume, lighting, projection and sound designers working within the performing arts in Canada.

In 2006, she shared the Siminovitch Protege Prize. In 2000 she received a Tyrone Guthrie Award at the Stratford Festival of Canada where she spent four seasons as an assistant designer. She was also Associate Designer at the Canadian Opera Company for productions of *Rodelinda* and *Macbeth*.

William Hales

Lighting Designer

William Hales has been a lighting designer, stage manager, technical director, stage carpenter, set designer, box pusher, dresser, follow spot operator and just about every other technical theatre position since he graduated from the University of Regina in 1978. In 1999 he earned his Master of Fine Arts from the University of Calgary and that lead him back to the University of Regina to replace his retired mentor, Gabe Prendergast. Currently, William is the Department Head and teaches the technical theatre and lighting design program at the University of Regina.

With The Only Animal, Bill solved one of Colin's problems with the suggestion of using a geodesic dome, which lead to Bill joining The Only Animal team. He has won a Betty Mitchell award in Calgary for Lighting Design for *NiX* and shared a Jessie Richardson Award in Vancouver with the Design team of *Nothing But Sky*. Bill's recent lighting designs in Regina include *Dresswriter*, *End of Winter* and *The House of Chow Mein* for New Dance Horizons and *Mary's Wedding*, *Never Swim Alone* and *Last Five Years* for Golden Apple Theatre.

Bill's true passion is scuba diving. He has over 600 dives and has seen some amazingly beautiful things but has also surfaced with his BC pockets filled with plastic and other garbage that had been tossed into the ocean. With his retirement from the theatre industry coming closer, his goal is to help clean the oceans of the world and join his friends in their efforts of growing coral.

James Coomber

Sound Designer

James Coomber is a queer composer, sound designer and musician and based in Vancouver. Recently he has collaborated with The Arts Club Theatre Company, Frank Theatre, Itsazoo Productions, Savage Society, Vision Impure, The Belfry Theatre, Alley Theatre, Neworld Theatre, Sugarworks Theatre, Caravan Stage Company, Hardline Productions, Move: The Company, Rice and Beans Theatre and Theatre Terrific. He has presented design work at the 2015 Prague Quadrennial and the 2017 World Stage Design festival in Taipei. James is a 4 time Jessie Award nominee, a recipient of the B.C. Arts Council Early Career Development Program mentorship grant and a recipient of the CITT/ICTS Award of Technical Merit as a member of the Flip the Switch Collective. He is a member of the Associated Designers of Canada and graduate of the School of Contemporary Arts at SFU. More info at jamescoomber.com

Colin Cooper

Production Manager

Colin Cooper began solving huge technical design problems for The Only Animal in its inaugural production of *Other Freds*, including designing a 25' long underwater steel bridge that satisfyingly and safely 'defied the law of basic physics' while allowing seven actors to hover in the waters of False Creek, Vancouver. He has production managed every one of The Only Animal's works since then including their recent off-grid show, *Tinkers*. As Operations Manager, Colin oversees the greater well-being of a company that likes doing impossible things. Colin was Production Manager for Granville Island Cultural Society from 1999-2011. He has overseen productions and solved technical and logistical problems for the Vancouver Fringe Festival, Theatre Calgary, Theatre Replacement, PI Theatre, Carousel Theatre, and See Seven, among others. Colin received his training from Banff Centre and U.B.C's Fine Arts program in Design/Technical Theatre.

Anthony Liam Kearns

Stage Manager

Anthony Liam Kerns is honoured to be part of The Only Animal's *SLIME* production in the role of Stage Manager. Previous endeavours include futzing with gizmos in *tinkers* (The Only Animal), playing tricks in *Raven Meets the Monkey King* (Axis), getting married in the *Bollywood Wedding* (South Asian Arts), riding *The Number 14* (Axis), avoiding death in *Killer Joe* (ITSAZOO), and morphing into a human train for *Munscha Mia* (Carousel).

Outside the theatre realm, Anthony (or Liam, as he is also called) particularly likes baking vegan delicacies, getting lost in second-hand bookstores, spending the entire day outdoors geocaching, and tending to his little patch of a garden with his partner.

Pedro Chamale

Frezzle

Pedro Chamale is a first-generation Latinx-Canadian theatre artist who was born and raised in Northern British Columbia, Canada.

He received his BFA in Theatre Performance from SFU's School for the Contemporary Arts. He then went on to form rice & beans theatre with Derek Chan. Pedro is a performer, director, playwright and theatre jack-of-all-trades. Selected Credits: *Broken Tailbone* (Nightswimming), *Small Town Hoser Spic & Mis Papás* (rice & beans), *Are We There Yet?* (Neworld Theatre), *BullI* (Rumble Theatre) and *The Show Must Go On* (Push Festival). Pedro was the Artistic Resident at Neworld Theatre in 2014 and currently rice & beans theatre is working on a company collaboration with Playwrights Theatre Centre where they are developing two new pieces that will be in residency at the Annex Theatre in the 2018/19 and 2019/10 seasons. Pedro has also worked behind the scenes with local Vancouver theatre companies such as: Full Circle First Nations Performance, Leaky Heaven, Boca del Lupo, Neworld Theatre. The next project for Pedro is directing Christine Quintana's *Selfie* for Rumble Theatre's Tremors Festival this August.

Anais West

Coco

Anais West is a queer actor, playwright and theatre producer. She is the Associate Artistic Producer at Pi Theatre and a co-producer for the Virago Play Series, an initiative that develops and produces new work by female and trans/non-binary playwrights. Her work as a playwright includes *Kill Your Lovers*, which was presented at Buddies In Bad Times Theatre's Rhubarb Festival in Toronto and the Fresh Fruit Festival in New York City, and *Poly Queer Love Ballad*, a new slam poetry musical she is developing with Sara Vickruck. *Poly Queer Love Ballad* is the winner of PTC's Fringe New Play Prize and will be presented at the upcoming Vancouver Fringe. It will also be mounted by Pride in Art (producers of the Queer Arts Festival) in their SUM Gallery in 2019. As an actor, Anais has worked with Rumble Theatre's Tremors Festival, Carousel Theatre for Young People, PuSh Festival and the Arts Club. Anais is a graduate of Studio 58.

Sophia Wolfe

Dumbo

Sophia Wolfe is a Vancouver based contemporary dance artist who also works in visual media including photography, film, and video art. Sophia completed her post-secondary dance training in Vancouver through Modus Operandi under the direction of David Raymond and Tiffany Tregarthen. Sophia's dancing has led her to tour nationally and internationally with Company 605, Co-Erasga and has more recently worked with with choreographer Chick Snipper and theatre company *The Only Animal*. Outside of dance performance, Sophia has created and presented video installations through Vancouver's Contemporary Art Gallery mentorship program, and has since shot and edited many short films involving the body in motion. Her deep interest in dance on screen has led her to organize and curate the first ever International Youth Festival Of Recorded Movement that includes international screenings, community engagement, workshops and commissioning youth artists to create new short films. www.f-o-r-m.ca

Teo Saefkow

God

Teo Saefkow is an actor, dancer, musician, and songwriter around Vancouver, B.C. He is very excited to be part of this beautiful play by Bryony Lavery. Slime touches on something very pressing about the nature of our society, and hopefully after seeing it, you will empathize with the impending threat that we are all facing, and choose to embrace love and acceptance over fear and ignorance. Recent theatre: Evan in *The Aliens* (Sticks and Stones), Fred/ Young Ebenezer in *A Christmas Carol* (Gateway), Touchstone in *As You Like It,* Joselito in *The Refugee Hotel*, and Troilus in *Troilus and Cressida* (Studio 58). Teo is originally from Smithers, British Columbia, and is a graduate of Studio 58.

Mason Temple

Ev

Mason Temple is thrilled to be working with The Only Animal, and the wonderful cast and crew of *SLIME*! Mason is a recent graduate of Studio 58 (Class of 2017, what up). He was last seen as Connor in Green Thumb Theatre's *The Code*. Other notable credits include Li in Solo Collective's *Satellite(s)*, Manuel in Studio 58's *Refugee Hotel*, part of the chorus in *East Van Panto: Little Red Riding Hood*, and Joe Pitt in Studio 58's *Angels In America: Part One*. Mason would also like to thank his family for always being his number one fans, his friends for keeping him humble, and his girlfriend for putting up with him daily.

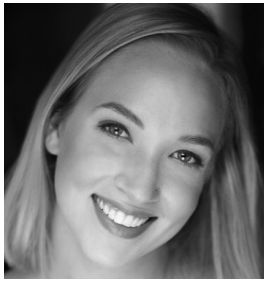
Edwardine van Wyk

Barb

Edwardine van Wyk (Eddy) hails from Namibia. She has studied clown under guidance of Steven Hill, David MacMurray Smith and Gina Bastone. She has also studied Grotowski as facilitated by Raïna von Waldenburg and continues to do so when the opportunity arises. Recent credits include *12 Minute Madness* at the Vancouver Fringe Festival (2017) and *Romeo and Juliet* at SFU (2017). Eddy graduated with a BFA in Theatre Performance from SFU School for the Contemporary Arts in 2017.

Lisa Baran

Ola



Lisa Baran is an artist and performer currently based in Vancouver. Originally from Winnipeg, Lisa moved to B.C. to study acting at Studio 58 from where she graduated April 2018. Lisa is thrilled to join The Only Animal in this important and imaginative show. Select theatre credits include: *Angels in America* (Studio 58), *The Strange Case of Dr. Jekyll and Mr. Hyde* (Theatre Crossing), and *HAiR* (Renegade Arts Co.) Film/ TV: *The Man in the High Castle*. Thanks to Kendra, Bryony, Colin, her cast, her family and the rest of the crew for helping bring *SLIME* to life. Another big thanks to her new friend Physarum Polysephalum, for without it, there'd be no show!

Banff Centre Arts Programming

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Kristin Jones, *Wigs & Make-up**

Rebecca Klassen, *Wigs & Make-up**

* denotes Practicum Participant

Banff Centre Thank You

Slime has been generous supported by Maclab Enterprises Endowment Fund and the Mackie Family Creation Fund Endowment.

The Only Animal Thank You

The Only Animal would like to thank the following:

All the artists that contributed to SLIME in its development, especially Dan Jones, Conor Wylie, Carlen Escarraga, Douglas Ennenberg, Nancy Tam.

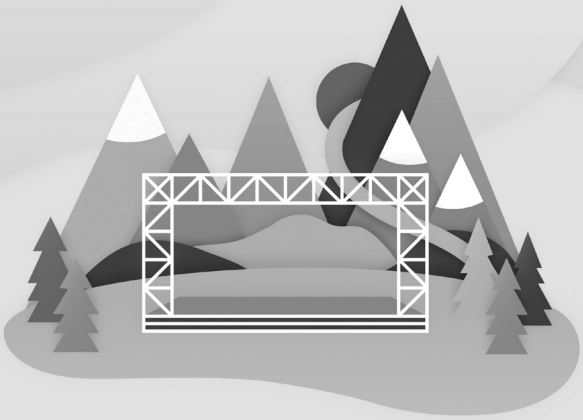
The Peter Wall Institute for Advanced Studies at University of British Columbia

The acting company of the 2013, 2014, 2015 and 2016 Banff Playwright's Lab.

Georgia Strait Alliance, The Only Animal's advocacy partner on SLIME who work fiercely to protect and restore the marine environment and promote the sustainability of **Georgia Strait**, its adjoining waters, and communities. Join them: **georgiastrait.org**

Cape Farewell, and their project Sea Change.

Julian Sleath and Heather Kitchen for their unabiding belief in SLIME, and Ian Portman, who gave us our first small colony of Physarum Polycephalum and taught us how to make art with it.



BANFF CENTRE PRESENTS

MOUNTAINSIDE LIVE

CONCERTS AT SHAW AMPHITHEATRE

XAVIER RUDD
Saturday, June 16, 6:30 p.m.
$45

CANADIAN ROOTS MUSIC CELEBRATION
Saturday, June 30, 4 p.m.
$40 | $36 | Free for Kids!

BLUE RODEO
Friday, July 6, 6:30 p.m.
$55

JENS LINDEMANN
Sunday, July 22, 1 p.m.
$25 | $15 | $10

A TRIBE CALLED RED
Sunday, July 29, 6:30 p.m.
$32.50 | $22.50

THE SHEEPDOGS
Saturday, August 4, 6:30 p.m.
$52.50

DEAR ROUGE & THE BOOM BOOMS
Saturday, August 11, 6:30 p.m.
$35 | $25

JESSE COOK
Saturday, August 18, 6:30 p.m.
$50

Tickets onsale
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BANFF
CENTRE FOR ARTS AND CREATIVITY

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About Banff Centre for Arts and Creativity

Banff Centre exists to inspire artists and leaders to make their unique contribution to society. We aspire to be the global leader in arts, culture, and creativity.

Human potential is realized at Banff Centre. As a unique creative and learning experience, we curate innovative programs that develop artists and leaders, inspiring them to conceive and create powerful works and ideas that are shared with the world. Banff Centre is a catalyst for knowledge and creativity through the power of our unique environment and facilities in the Canadian Rocky Mountains, our rich learning opportunities, cross-disciplinary and cross-sectoral interactions, outreach activities, and performances for the public.

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.

BANFF CENTRE FOR ARTS AND CREATIVITY

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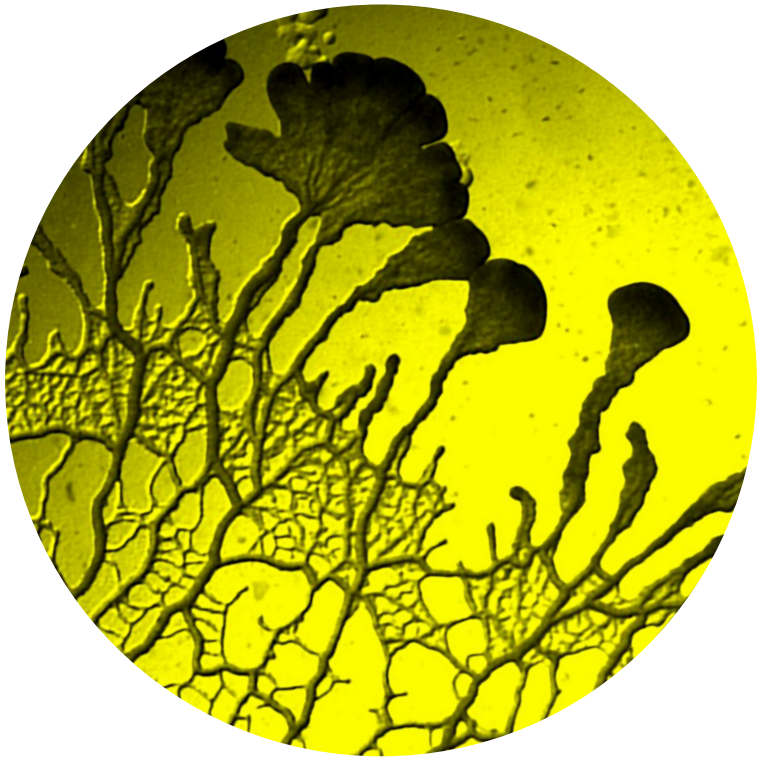

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