

Arts Champions Summit Results

WHAT WE HEARD

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REGISTRANT PROFILE

Promotion of the Arts Champions Summit used a multi-faceted approach:

- Email to participants and invitees from previous consultations
- Invited community arts councils within CRD and asked them to forward invitations
- Ask Arts Committee/Steering Committee to share information in their circles
- Placespeak.com/CRDArtsFuture overview page and updates
- Facebook and Twitter organic posts
- Facebook paid boosted posts
- Media release issued on October 24 with media follow-up

RSVPs were received through the CRD’s own online infrastructure.

There was a high number of RSVPs across the CRD, including from non-contributing municipalities. Given the Victoria location for the Summit it was not surprising that there were fewer participants from outside the core. However, organizations from those areas participated in the Summit.

Municipality	Registrants	Municipality	Registrants
Central Saanich	3	Saanich	22
Colwood	1	Sidney	2
Esquimalt	5	Sooke	5
Highlands	0	Victoria	52
Langford	1	View Royal	8
Metchosin	1	Juan de Fuca	0
North Saanich	6	Salt Spring	1
Oak Bay	5	Southern Gulf	2
		Other (works in CRD)	1
Total registrants	115		

Registrants participate or are interested in a wide range of arts disciplines, with a focus on performing arts including music. Some also identified their interest in arts and health, arts education and community arts.

Participate or Interested in	%
Visual arts	47%
Performing arts	66%
Literary arts	27%
Film, video, media arts	29%
Multi-disciplinary arts	31%
	115

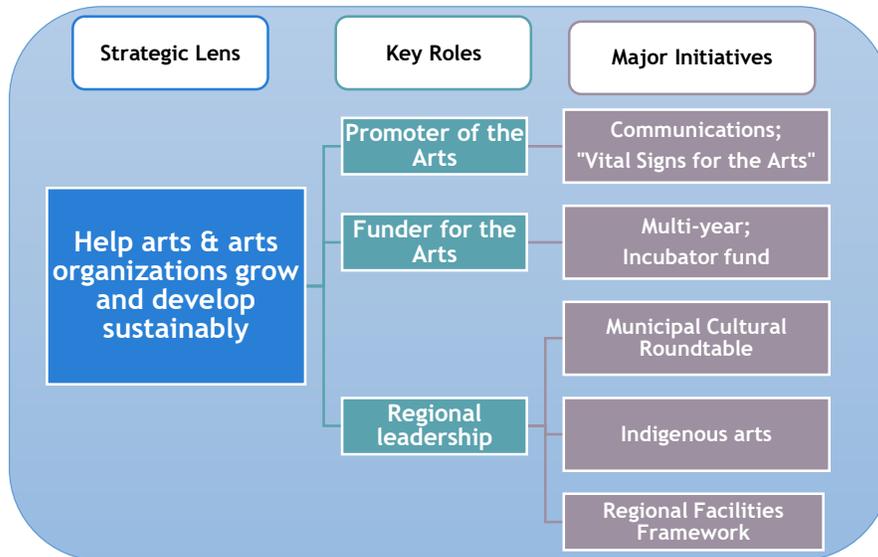
Many registrants identified multiple roles in the arts. Several people represented local business as well as not-for-profit organizations with an interest in the arts. Young people, Indigenous people and visible minorities participated as well.

Roles in the arts	%
Artist	42%
Arts administrator	41%
Volunteer for organization in arts, culture, heritage, festivals	37%
Member of Board of Directors	33%
Supporter, Donor, Sponsor	19%
Public funder, policy maker / Politician	11%
Business and tourism community	4%
Not-for-profit organization (non-arts)	8%
	115

Of the 115 RSVPs received 100 were for the 1:30 pm workshop session and 81 for the 5 pm review and reflection session, with 66 people RSVPing for both parts of the Summit. Final attendance was 110 people from about 70 different organizations including 17 people who did not indicate an organizational affiliation.

REVIEW: PROPOSED IMPLEMENTATION FRAMEWORK

The starting point for deliberations was the *Proposed Implementation Framework and Priorities 2017-2019*, an 11-page document published on October 27 online at www.placespeak.com/CRDArtsFuture. This is a high level view of that plan.



The seven goals of the Arts Plan were arranged as follows in this proposal:

Strategic Lens, to provide a strong focus for decision-making:

1. Enable sustainable growth of the arts and arts organizations in the region.

Key Roles:

2. Promoter of the Arts - Increase community awareness and stakeholder knowledge of the role of the arts and to determine additional ways to support the arts in the region.
3. Funder - Ensure that the CRD Arts Service grant programs are responsive to community needs and use effective and accountable processes.

The other 4 goals were ways to deliver on the overarching strategic orientation:

4. Through changes in funding the framework increases access specifically for diverse artists and audiences from various minority groups, as well as Indigenous groups.
5. Understanding the role of key arts facilities, including publicly-owned regional arts facilities, with a view to identifying future needs was another aspect of access.
6. Through sharing information about the value and impact of the arts and arts funding, the plan seeks to encourage municipalities to fully participate in the CRD Arts Service with the goal of increasing funding.
7. Through the Municipal Cultural Roundtable focussed conversations would be held about how to increase arts-related tourism for greater economic impact.

The review also reminded participants of the evolution of arts funding regionally:



The consultant outlined the changes and new roles this framework proposed:

Significant changes to funding programs

- Move to multi-year core funding
- Create a new Incubator fund for arts not fundable elsewhere yet (new organizations often need two years of operations before qualifying for funding streams)
- Set aside a percentage of budget for Indigenous arts (with the understanding that Indigenous artistic practices are defined by Indigenous practitioners) and arts by artists from diverse communities (diverse ethnic backgrounds, people with disabilities)

Adopt a new role as promoter of the arts

- Clearly articulate benefit, value and impact of the arts and public arts funding
 - *Vital Signs for the Arts* annual report for public (akin to Community Foundations' *Vital Signs*)
- Activate arts community to share information with their audiences and stakeholders

Adopt a second new role as a leader in region

- Re-establish a Municipal Cultural Roundtable
- Foster strong Indigenous relations
- Convene conversations, e.g. on Indigenous arts; or on the arts and tourism
- Promote organizational capacity building through existing training and development

Adopt an arts facilities framework where the CRD supports feasibility studies on a regional basis for new facilities/major renovations, including proposed theatres, arts hubs and arts districts. Further, it was proposed that the CRD treat arts infrastructure with the same level of financial support it provides to other infrastructure for which it is responsible.

To achieve this plan in a timely fashion given substantive new demands, it was also proposed to increase staff by one FTE (full time equivalent) Community Outreach Coordinator to lead community outreach, relationship building and collaboration.

It was also affirmed that the CRD Arts Service's governance with the Arts Committee and Arts Advisory Council would be unchanged and operational and program funding would continue to be a core activity of the CRD Arts Service.

SUMMIT RESULTS: WHAT WE HEARD

This document is a summary of the input, questions and comments received during the Summit. By and large, participants agreed with the proposed Implementation Framework with specific recommendations to refine language and clarify intentions.

Affirmed Directions

1. Strategic Lens affirmed

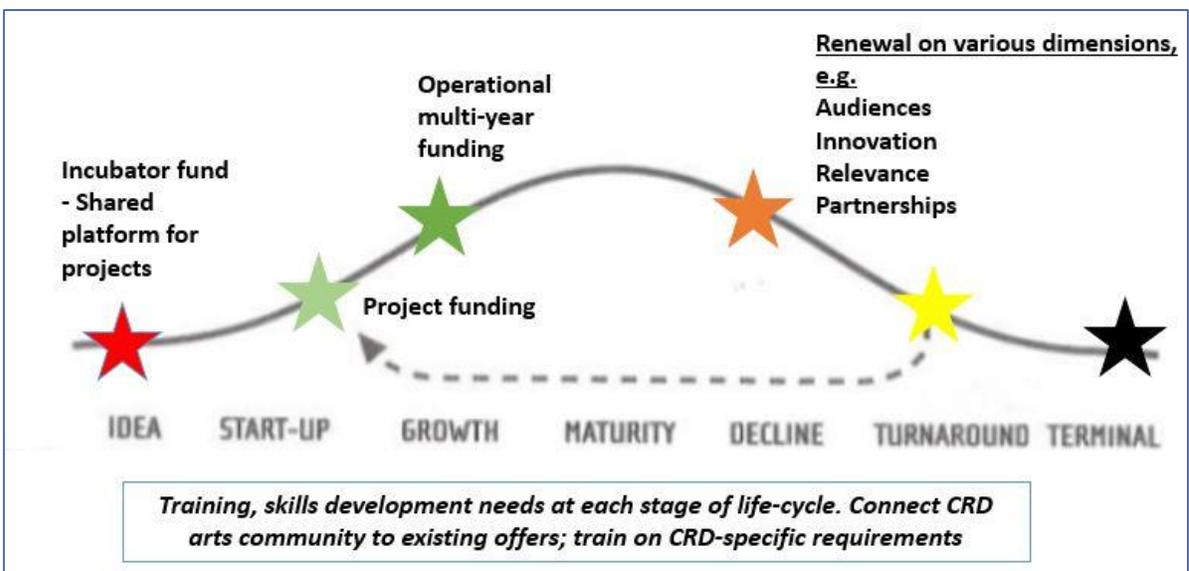
The strategic lens to **Help arts & arts organizations grow and develop sustainably** was strongly supported. Importantly, participants felt that sustainability was not going to be meaningful if it merely cemented a status quo. Rather sustainability and sustainable growth needed to be seen from the broader arts and arts-ecosystem perspective

2. Move to a life-cycle funding framework

The funding role is critical to the arts community.

A move to multi-year operational funding was strongly supported as it creates greater stability and lengthens planning horizons. It raised concerns about whether new organizations could apply to this funding stream and how to create space for new ideas and practices to access that stream.

The concept of establishing an incubator fund was met with strong interest. This fund could be a method to support new projects or new organizations before they are eligible for other kinds of funding.



Specifically supporting Indigenous arts and diverse arts practices (multi-cultural, visible minorities, people with disabilities) was very strongly supported.

Questions revolved around how to increase funding more significantly than the past decade's cost-of-living raises and create these new kinds of funds; and how a wider range of arts organizations could access them. The move toward a life-cycle funding approach became a central discussion along with facilitating training and skills development needed to succeed at each stage of organizational development. It became clear that for this framework to take effect new arts funding would have to be allocated at higher rates to new programs rather than to existing clients, operations or projects.

3. Supporting Indigenous arts

There was strong interest among participants to create a funding mechanism as well as convening new kinds of conversations between Indigenous and non-Indigenous artists and arts organizations as part of a stronger eco-system.

Concerns about culturally appropriate approaches were voiced. It was recommended that when implementing funding for Indigenous arts in particular it needed to be done in a way that ensured that arts could be self-defined and that funding decision-making took account of relevant cultural considerations.

4. Diverse arts, equity groups

Similarly, support for and conversations about diversity in the arts was seen as very important to building a vital and contemporary arts eco-system. There was interest to maintain a mechanism, similar to the IDEA Grants, to fund arts activities in non-arts organizations as it is a way to increase access to the arts.

The proposed plan used a language of equity rather than referring to multi-cultural, visible minorities, people with disabilities and other marginalized communities. For clarity this language shifted toward diversity.

5. Move from a promoter toward champion of the arts

The proposed new role of *promoter of the arts* was already embedded in the CRD Arts Service's mission, but given staff limitations, had not been delivered. This role was strongly supported as a major opportunity to strengthen the local arts scene.

The word *promoter* was seen by some as primarily a marketing function. To alleviate this confusion, the language evolved toward being a champion of the arts focussed more plainly on what the CRD Arts Service does, its impact, aggregate arts facts from all municipalities and electoral areas and use these facts and figures to share them with the arts community and the public.

6. Move from leader in the region to regional convener

The activities proposed under the regional leadership category were well supported. There was some concern about claiming ‘leadership’ which some felt could mean a top down approach that could be disconnected from the arts community and municipal stakeholders. As such, the language moved toward a more specific aspect of leadership of acting as a regional ‘convener.’

7. Added staff position valued

Even though there is often concern about creating heavy bureaucracies or focussing on administration rather than on maximizing funding for the arts, the addition of one full time staff person in a community outreach role was well supported. Participants valued the new roles proposed for the CRD Arts Service and understood that this work could not be expected to be achieved effectively with the current staff at 1.8 full time equivalents.

Adding capacity to deliver on the significant new demands emanating from this implementation framework was accepted because outreach and long-term relationship building with various constituencies were considered an important contribution to strengthening the arts community that the CRD Arts Service can make.

The process to obtain approval and then hire this new staff person could easily take a year or more. As such, the implementation plan will contemplate an interim contract solution to deliver on specific key activities. The detailed plan will contemplate the impact of delays in approvals and their impact on the overall implementation timelines. For instance, a two-year plan based on 2.8 FTE staff might require four years with some considerable modifications at the current staffing level.

8. Municipal cultural roundtable

This concept was well supported. The value of the present consulting process has been a rare opportunity for the arts community to come together and consider its evolution.

As such, the value of fostering regular purposeful conversations amongst municipal staff active in arts and culture as well as convening the arts community to foster information sharing, collaboration and advance artistic practices was quickly embraced. Frequency, relevance and action-orientation were seen as a pre-requisite for a successful model.

9. Educate about CRD Arts Service and its funding

Comments and discussions showed a considerable need to effectively educate the arts community, stakeholders and the public about what the CRD Arts Service does and how it works. There were also a number of assumptions voiced about large arts organizations in the CRD about their funding mix.

In response, the consultant will prepare a concise information package about economic impact, value and benefits as well as the funding the CRD Arts Service allocates. This will include a concise analysis of the funding mix of recipients of operational funding. Finally, one-page information sheet will show the types of arts funding that are available at all levels of government and who can access them.

10. Facilities framework

There was great appreciation for the perspective advanced in this framework that arts facilities should be regarded at the same level as other essential infrastructure. There was also a clear gap identified in terms of difficulty to access funding for feasibility studies and region-wide consideration for new facility developments. Capital funding has been excluded from the CRD Arts Service to-date.

There was a sense that the current one page framework required greater detail and that it needed to address more specifically how to evaluate or prioritize support for arts hubs/shared arts spaces or entire arts districts.

Clarifications

1. All municipalities to contribute 100%, but ...

In the proposed plan the important goal of increasing regional funding through wider municipal participation was aligned with building awareness of the facts and figures of the impact, value and benefits of the arts in the community and of public arts funding.

Some participants believe that the full participation by all municipalities should be a top priority, ideally mandatory. These views often culminated in a call for amalgamation.

It is this consultant's view that this two-year arts strategy implementation plan cannot become contingent on an assumption of success in this area. In short, we did not want to create an inherent relationship for this very large change in municipal participation that has not been realized in the previous 15 years.

Instead, this implementation plan will focus on creating a compelling, clear narrative about value, impact and benefits; and create a forum for regular important conversations with all stakeholders. These have been identified as pre-requisites toward achieving the necessary buy-in.

2. Alternatives for increasing funding for the arts

There was some comment on finding alternative mechanisms to secure an increase in arts funding regionally. They echoed this element from the draft proposal:

- Advocate for new sources of stable arts funding, e.g. gas tax, hotel tax, retaining and increasing municipal participation in the CRD Arts Development Service

The draft proposal also suggested exploring a pilot project to:

- Implement the www.investYYC.com platform for any size project or Awesome Foundation process <http://www.awesomefoundation.org> approach for small grants as a way to offer matching funds for unfunded arts projects. Dedicate a percentage (TBD) of total grant budget annually in matching funds.

As new money for the arts is needed to fully implement the proposed plan's funding mechanisms, finding new sources of reliable funding will be crucial even if it is not possible to achieve that in the short- or mid-term by securing full municipal participation.

3. Training

There was much discussion about training and skills development. Training is a greater consideration in a life-cycle funding model as it makes clearer the needs of organizations at different stages of development.

These were similar to the discussions from the series of community workshops in September. Some felt board development should be a specific requirement of funding. (Of note, organizational capacity is a current criteria for operational funding.) Some encouraged the creation of a CRD roster of mentors or experts, akin to a 'flying squad' or 'capacity building programs' that local arts organizations could draw on.

As there are a range of existing training, skills and professional development opportunities, the CRD will begin to promote them to the local arts community. One such source is Arts BC. As a provincial arts service organization it works to cultivate community cultural development through knowledge-sharing and serving its network of 300 arts councils, arts, culture and heritage organizations, individual artists, creative entrepreneurs, community and partner groups. www.artsbc.org. Other sources of training and professional development can be found locally, provincially as well as nationally.

4. Community arts versus professional arts

A few people wondered about whether there is space in the CRD funding model for amateur artists and community arts.

In response: CRD operating funding provides support to arts organizations of regional significance whose primary mandate is public programming in the arts. The Community Arts Council of Greater Victoria currently receives operating funding. In 2016, The

Community Arts Council of Saanich Peninsula, West Shore Arts Council and Township Community Arts Council have received project funding.

5. Tourism and economic development

The proposed draft plan did not include a reference to arts and culture tourism as a strategic priority for the CRD Arts Service in the next two to three years.

Context

The broader area of cultural tourism is one of Canada's primary value propositions for visitors. In addition to fine and performing arts, cultural tourism includes local culinary experiences, craft beer, local wines, heritage, museums, galleries and architecture. These are areas in which Victoria already has considerable strength.

There were some small pockets such as the Gulf Islands where ferries were seen as a significant opportunity with the right partnerships with the ferry operator. It was felt that the CRD could try to play a role in brokering that type of partnership. There was also a broader conversation about the need for transportation infrastructure, along side new facilities, to encourage greater dispersion of arts across the CRD.

For performing arts and amateur or recreational artists in particular, creating product for the tourism market and being able to reach that market effectively was not a significant consideration. Major events and festivals that do have that reach, already are playing in that arena. Visual arts have a more direct line to tourists as a market and some infrastructure/programs already exist to facilitate that, such as on the water front which includes the presence of Indigenous artists.

Focus on economic impact more broadly

Therefore, it is recommended that the CRD Arts Service convene regional conversations with arts organizations and tourism to more fully explore what incremental opportunities could be developed further for arts tourism.

More holistically, the significant economic dimension of the contributions of arts and arts organizations to the region will be addressed within the implementation framework. That discussion will extend to the voluntary nature of the sector, which in some cases substitutes paid work with unpaid work, thus lowering its potential economic impact since wages are a very important driver of economic impact.

6. Encouraging partnerships

The idea of encouraging partnerships was embedded in the proposed funding program for diverse and indigenous arts in terms of perhaps allowing mainstream arts organizations to partner with them.

The Summit discussion showed some interest in outlining specific ways the CRD Arts Service can facilitate partnerships in a variety of areas, including arts and health, arts and education, as well as between arts organizations. This was an area that the new position of community outreach coordinator was felt to have relevance.

Out of Scope

1. Fund artists directly

Some participants felt that CRD Arts Funding should be available to creators/artists directly as opposed to only arts organizations.

In response: Of note, the CRD Arts Service is not legally empowered to provide direct funding to businesses or independent artists who operate as sole proprietors. Artists may have to find ways to collaborate toward some shared not-for-profit organizational platform to enable the available funding mechanism.

2. Arts Education

There are a number of advocates who believe the school system needs to be an integral part of the Arts Service's activities. However, schools are under provincial jurisdiction and so there is no particular authority the Arts Service has to affect changes for arts education in schools.

Further, arts education took up considerable space in the 2003 Regional Arts Strategic Plan and it was found to be not actionable for the CRD Arts Service. As such, this area will not be pursued for action by the regional government.

Finally, arts organizations that work with the school system like ArtStarts in Schools and OCTA Collective already exist to provide arts experiences in the school system.

3. Public Art

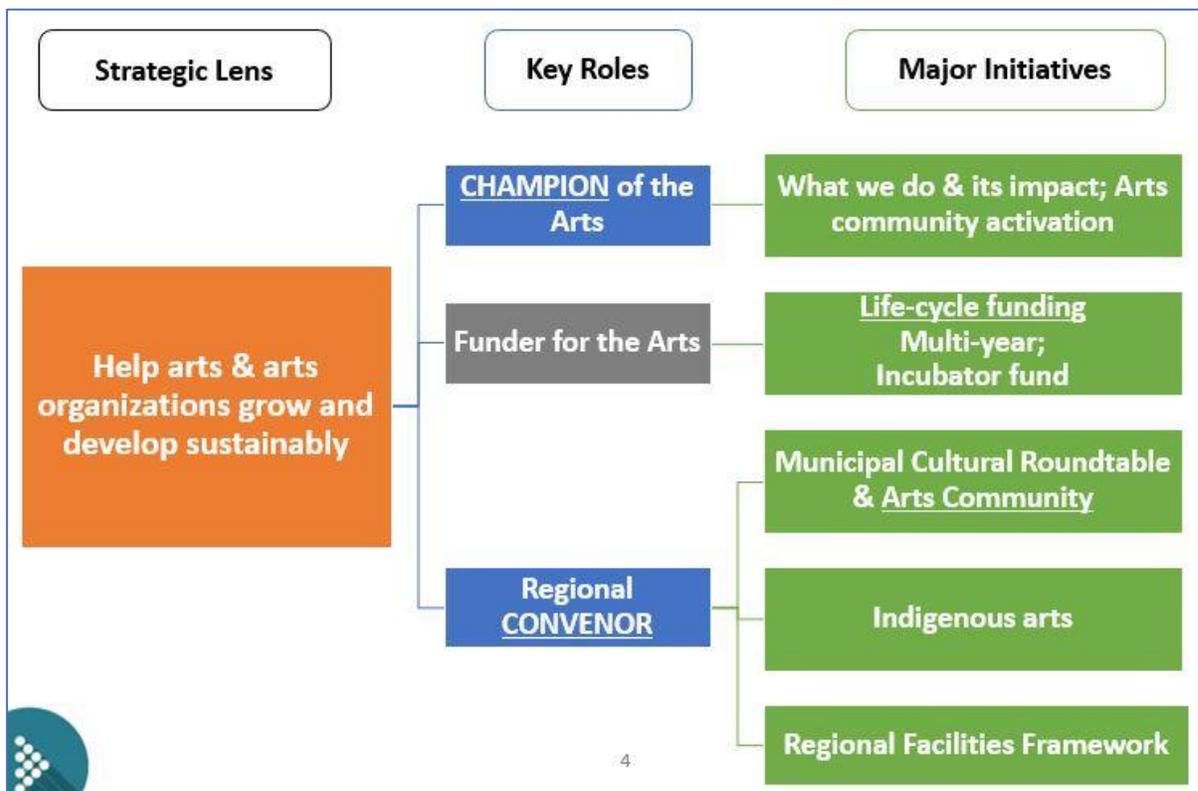
There were two questions about public art. In short, the CRD Arts Service does not fund public art and it was not part of the 2015-2018 Strategic Arts Plan. Therefore, public art was not considered within the scope of this implementation plan at this time.

The Arts Service’s involvement in public art to-date has been to maintain <http://www.landmarkspublicart.ca/> on behalf of participating municipalities.

Many public arts policies at the municipal level are tied to developers’ fees when building permits are issued. Others are supported through a percentage of overall budget on a project basis. Still others have established reserve funds that can be applied to identified sites. A public arts policy at the CRD level would require some examination of how far reaching and consistent it could be as well as appropriate methods of financing it.

UPDATED FRAMEWORK

This is the updated Framework that was developed during the Summit. It was well received at the evening session debrief.



NEXT STEPS

The consultant is expected to deliver a revised Implementation Framework and Priorities in the second half of November.

A full detailed implementation plan and any additional background information to inform decision-making is due on about December 12 for review by the CRD Arts Service with the final plan delivered by December 23.