

Arts and Culture Support Service

Public Engagement for 2024-2027 Strategic Plan

What We Heard Report

Capital Regional District July 2023



Territorial Acknowledgment

The CRD conducts its business within the traditional territories of many First Nations, including but not limited to BOKÉĆEN (Pauquachin), MÁLEXEŁ (Malahat), P'a:chi:da?ah̓t (Pacheedaht), Pune'laxutth' (Penelekut), Sc'ianew (Beecher Bay), Songhees, STÁUTW̓ (Tsawout), T'Sou-ke, WJOLEŁP (Tsartlip), WSIKEM (Tseycum), and x^wsepsəm (Esquimalt), all of whom have a long-standing relationship with the land and waters from time immemorial that continues to this day.

We are committed to respectfully and appropriately engaging in regional arts and culture strategies, decision-making and shared interests, recognizing that the attitudes, policies and institutions of colonization have changed Indigenous peoples' longstanding relationships with their artistic and cultural practices. We thank Songhees Nation and Brianna Bear for providing a Traditional Welcome for the Arts Champions Summit. We acknowledge and are grateful for all Indigenous artists, cultural carriers, and engagement participants for sharing their experience for the benefit of the region and arts community.



The Capital Regional District, Arts & Culture

July 2023

Cover photo by Dan Russek, Artwork throughout report by Leya Tess

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1. Executive Summary

The 2024–2027 Strategic Plan will set out a roadmap for the Arts and Culture Support Service for the next four years. From February to May 2023, the Capital Regional District (CRD) gathered feedback and facilitated discussions about community needs and aspirations to ensure that this new strategic plan will be informed by community knowledge from artists, arts organizations, and arts audiences, all of whom brought forward valuable perspectives contributing to a more holistic understanding of the arts sector and its impact on the capital region.

The engagement process consulted with the Arts Advisory Council, local artists, representatives of non-profit organizations, rural arts leaders, and staff from other government agencies. The multi-pronged consultation approach included focus groups, events, and online surveys. This allowed staff to employ the methods most suitable to engaging the interest holder group in question. A dedicated project webpage was created at getinvolved.crd.bc.ca to ensure the process was open, transparent, and the public could follow its progress.

Two of the main consultation methods were the online survey and the Arts Champions Summit. 303 responses were received through the online survey, which asked 30 questions about the arts sector in the capital region and CRD arts funding. The keystone event of the consultation was the Arts Champions Summit held at the Baumann Centre on May 17, 2023, which was attended by over 100 artists, arts administrators, elected officials, and other supporters of the arts. Summit attendees received presentations on innovative arts projects in the region and background on the CRD Arts and Culture Support Service. They participated in two collaborative engagement exercises where they worked together with other attendees to facilitate discussions on key issues and provided feedback on how to build a better arts sector over the next four years.

The key themes emerging from the consultation were consistent with a mature service:

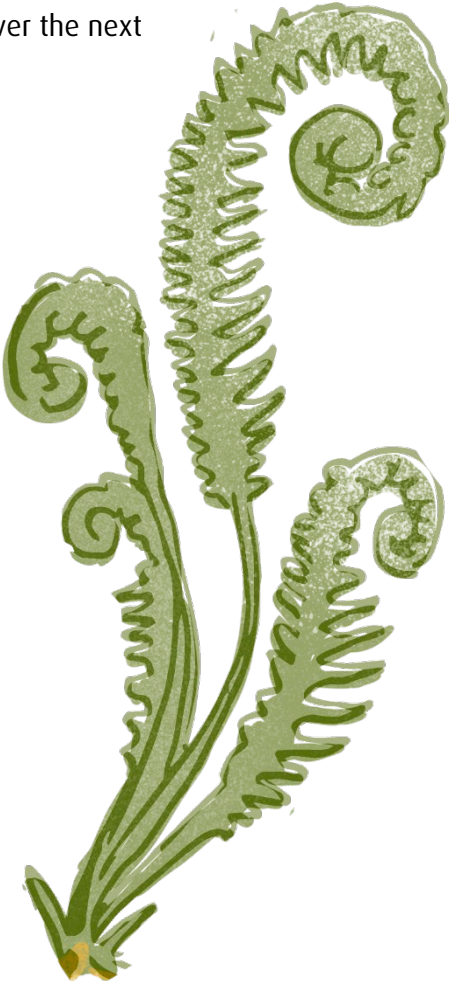
- A regional approach to funding of the arts received widespread approval.
- Most respondents were aware of CRD arts funding, but some people did not know whether their municipality or electoral area contributed to the sub-regional service.
- The key role of the service was clearly identified as a funder of the arts, with secondary priorities of developing arts communities, and convening municipalities.

In identifying key strategic actions for CRD Arts and Culture, responses focused on increasing funding for arts programming, addressing affordability issues (both for individual artists and arts spaces),

lowering barriers to access funding, and enhancing opportunities for capacity-building (e.g. mentoring, organizational development, and partnerships).

This community feedback indicates that the Arts and Culture Support Service is making a positive impact on the region and benefits from widespread support. Continuity with the previous strategic plan would be appropriate in certain priority areas. The Operating and Project programs are relied upon as key supports by the arts sector and the level of design in the granting program structure is consistent with a mature and effective service. Incremental change focused on identified gaps for support (such as capacity-building) would match the tenor and scale of the community feedback received.

In terms of next steps, this report will be presented to the CRD Arts Commission for review, along with draft priorities informed by community knowledge, staff subject matter expertise, and goals contained in the 2023–2026 CRD Corporate Plan. The goals and initiatives in the new strategic plan will guide the policy development and outreach over the next four years (2024–2027) for the Arts and Culture Support Service.



2. Introduction

The CRD Arts and Culture Support Service (originally named the “Arts Development Service”) was founded in 2001 to support arts and culture for the purpose of benefiting the capital region. The service now distributes more than \$2.5 million to over 90 non-profit arts organizations each year through five grant programs. This funding supports arts programming contributing to the creativity and vibrancy of the region.

This sub-regional service is funded by Saanich, Victoria, Oak Bay, Esquimalt, View Royal, Highlands, Metchosin, Sooke and Southern Gulf Islands. Each jurisdiction appoints a representative to the CRD Arts Commission, which approves expenses, oversees policy development and outreach, and makes budget recommendations to the CRD Board. The CRD Arts Advisory Council is a group of up to twelve volunteer community members, reporting to the CRD Arts Commission; they adjudicate grant applications and provide policy advice. Staff support both the Arts Commission and Arts Advisory Council, as well as administering grant application intakes and conducting community outreach.

The current strategic plan for the Arts and Culture Support Service covers 2020–2023 and has been successfully implemented. Moving forward, a new strategic plan is required that responds to current trends, opportunities, and challenges.

On February 22, 2023, the Arts Commission approved a strategic planning process to generate a new strategic plan for 2024–2027. Consultation with the arts sector and arts audiences is necessary to ensure that the strategic planning process is informed by community knowledge. The consultation process commenced in February 2023 and concluded at the end of May 2023. In June 2023, the Arts Commission considered updates to the Mission and Vision based on feedback from several sources. This report provides a comprehensive summary of the consultation process and results.

3. Purpose of the Report

CRD Arts & Culture is developing a strategic plan that will guide goals and initiatives of the service from 2024 to 2027. To ensure that this plan reflects current community needs and aspirations, the CRD is consulting the arts sector and the public.

The report also provides CRD Arts and Culture a relationship-building opportunity to communicate with the arts sector and other interest holders, to reflect their concerns, and to facilitate a shared understanding of the challenges and opportunities for arts in the capital region.

4. Engagement Period

This report contains a summary of engagement activities completed and responses received between February and May 2023 from interest holder groups, government partners, and the public. Responses were received through multiple outreach methods designed to engage with the broadest variety of people who are interested in or impacted by arts activities in the capital region.

The engagement process for the CRD Arts and Culture Support Service 2024–2027 Strategic Plan commenced in February 2023 with approval of the strategic planning process by the Arts Commission and a visioning session workshop. In March 2023, a joint session of the Arts Advisory Council and Arts Commission was held to review a situational analysis, jurisdictional scan of arts funders, and determine the scope of the engagement process.

On April 24, 2023, the public engagement process commenced with a media release and the launch of a project site on the “get involved” webpage: www.getinvolved.crd.bc.ca (hereafter “project webpage”). Focus groups were held in April and May 2023. An online survey was available from April 24 to May 31, 2023. The 4th biennale Arts Champions Summit was held on May 17, 2023 at the Baumann Centre, as the keystone consultation event, gathering together arts leaders, funders, and elected officials from across the capital region to participate in engagement activities. The Arts Champions Summit was shaped by a community-led Advisory Planning Committee and included a pre-summit survey to determine community interest and accessibility needs, as well as a post-summit survey to follow up on participant experience and how to improve future events. Communications materials were published through the engagement process on the project webpage, displayed at the Arts Champions Summit, with links in dedicated social media channels and e-newsletter.



5. Focus of Engagement

CRD is committed to involving the public and interest holders in the development of a strategic plan for the Arts and Culture Support Service. The focus of this report is to synthesize all the feedback and community knowledge gathered during the engagement process to inform the next strategic plan by the CRD Arts Commission.

The focus of the engagement processes contained in this report were to:

- Inform and Educate: the project page on GetInvolved.crd.bc.ca featured several backgrounders explaining the history, purpose, and evolution of the Arts and Culture Support Service.
- Gather Information: through an online survey, and an in-person event (Arts Champions Summit), feedback on possible new initiatives and priority needs will be better understood.
- Discuss and Engage: through focus groups, and an in-person event (Arts Champions Summit), discussions will be facilitated with interest holders about their concerns and aspirations.

Ultimately, the focus of the engagement was to listen to the perspectives of the public and the arts sector and to gather feedback that could inform the next strategic plan.

6. Who Was Engaged

6.1. Arts Advisory Council

The Arts Advisory Council is a group of up to 12 appointed volunteers who are responsible for adjudicating applications submitted through the Arts and Culture Support Service granting programs and for providing policy advice to the Arts Commission on matters related to granting, operations, and outreach. They have a wide variety of lived experiences and expertise in aspects of arts and culture.

6.2. Artists

Artists based in the CRD are the main content creators of arts experiences. For many local artists, fees from non-profit organizations funded by the Arts and Culture Support Service are a significant part of their annual revenue. Artists are indirectly impacted by arts grants, and they are, at the same time, essential to the core activities of most grant proposals. Artists from equity-seeking communities or rural areas may face systemic barriers to participation in arts and these issues were considered in the design of the engagement process.

6.3. Non-profit Organizations

This includes board members, donors, staff, and volunteers who make up and support local non-profit organizations. Dedicated questions for each of these roles in non-profit organizations were included in the online survey. The Arts and Culture Support Service focuses on non-profit organizations with an arts mandate, but also funds arts activities from other non-profit organizations that may have a primary social, educational, or environmental mandate through the IDEA Grants program. Non-profit organizations with a primary arts mandate, and especially their staff, are most likely to interact directly with Arts and Culture Support Service granting programs and the application process. Non-profit organizations who received a grant from the CRD in the past two years received an invitation to send up to two representatives to the Arts Champions Summit.

6.4. Rural Arts Leaders

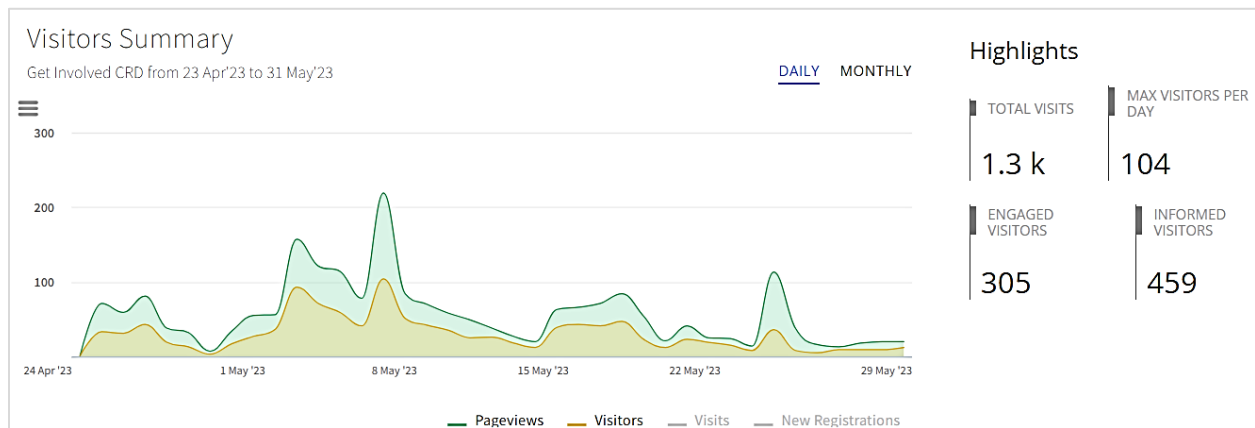
On May 1, 2023, an online focus group was convened with rural arts leaders by Zoom. Invitations were sent to arts organizations located in Highlands, Metchosin, Sooke, and Southern Gulf Islands. Additionally, a pre-summit online meeting was held to ask how the CRD could support rural arts leaders to participate in the Arts Champions Summit. Arts organizations in rural areas of the CRD face

significant obstacles in creating and presenting arts events, including higher transportation expenses for artists and other personnel, and barriers to accessing necessary equipment. Supporting arts experiences for people in rural areas continues to be a key priority for the Arts and Culture Support Service and requires special consideration, which is why a dedicated meeting with rural arts leaders was held to better understand their community needs.

6.5. General public / Arts audiences

A project webpage was made available to the general public beginning on April 24, 2023. There were 1,100 unique visitors to the project webpage, including 426 informed visitors (who clicked through multiple pages/resources) and 305 engaged visitors who provided feedback using one of the webpage tools (Figure 1). Updates continue to be posted to the project webpage.

Figure 1. Summary of Visitors to Project Webpage



The online survey included 30 questions with both quantitative and qualitative responses. A total of 303 surveys were completed and 5 comments on the project webpage were submitted. Survey responses are summarized in the Responses section and provided in detail in Appendix B.

6.6. Government Agencies

The CRD Arts and Culture division is an active participant in several networks of government arts funders. During the engagement process, Arts and Culture staff took the opportunity to speak to other arts funders who interact with the arts sector in the capital region about their current and future approaches to providing support. This information assists the strategic planning process in identifying potential future gaps of funding support or areas of duplication. Agencies that were active in these cross-governmental meetings and consulted in this process included the Canada Council for

the Arts, Department of Canadian Heritage, British Columbia Arts Council, as well as staff from many cultural and recreation services teams based in CRD municipalities.

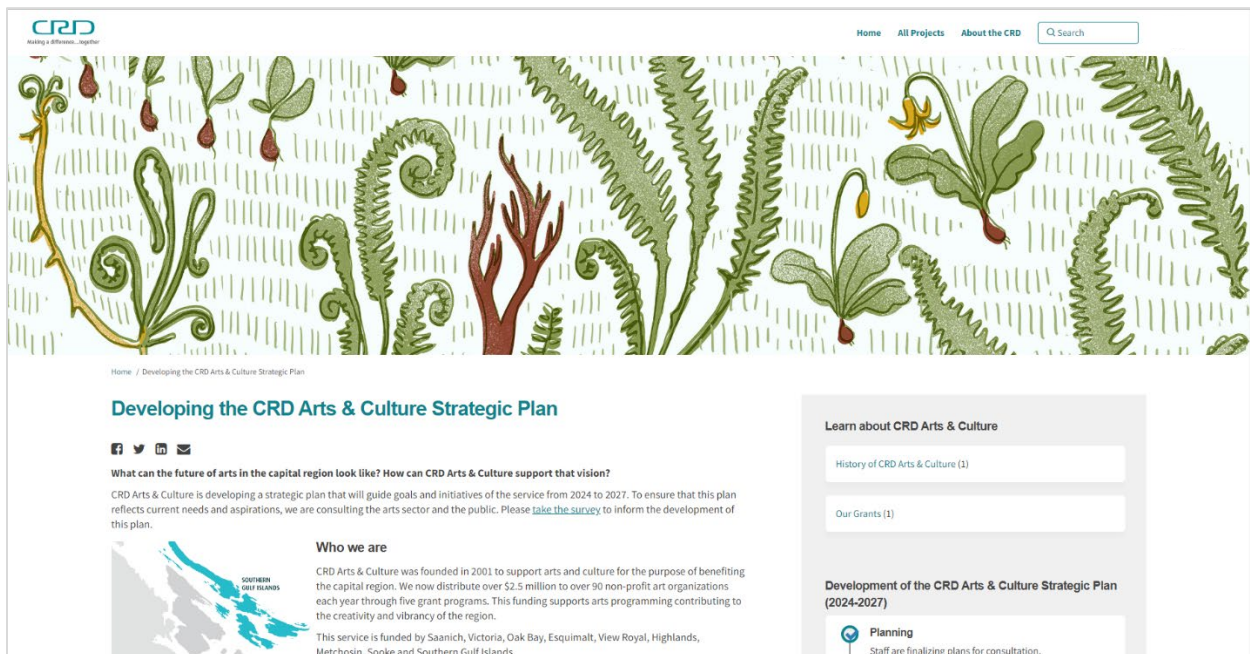
7. Engagement Methods

Several tools were used to provide opportunities for engagement on the strategic planning process and to make people aware of those opportunities. The following engagement approaches were used to inform the public about the project, to gather information, views, and opinions, and to have discussions with interest holders.

7.1. Project Webpage

A project webpage was established on CRD's Get Involved online platform in April 2023 and was updated throughout the engagement process (<https://getinvolved.crd.bc.ca/arts-strategic-plan>). The project webpage includes an overview of the strategic planning process, the previous strategic plan, links to prior Progress Reports, an embedded video summarizing the 2021 Progress Report, a timeline of significant events in the history of the Arts and Culture Support Service, frequently asked questions, lists of grant recipients, and CRD staff contact information. This report will be posted on the project webpage, once reviewed by the Arts Commission, in order to report back to the community on the engagement process.

Figure 2. Project Webpage



7.2. Online survey

An online survey was made available on the project webpage from April 24 to May 31, 2023. The survey included 30 questions. Close-ended questions were measured through a five-point rating scale by pre-determined categories. Close-ended questions were used to reduce the response burden for participants and encourage a higher response rate. Questions about the participants' characteristics, including their residence and their involvement in the arts sector were included in the questionnaire (see Figures 3 and 4). Categories of participants were directed toward questions that matched their involvement (e.g. if 'yes' to artists, then shown questions about artist needs). Over 300 responses were received to the survey in April and May 2023.

Figure 3. Online Survey Q1 – Roles in Region's Arts Sector

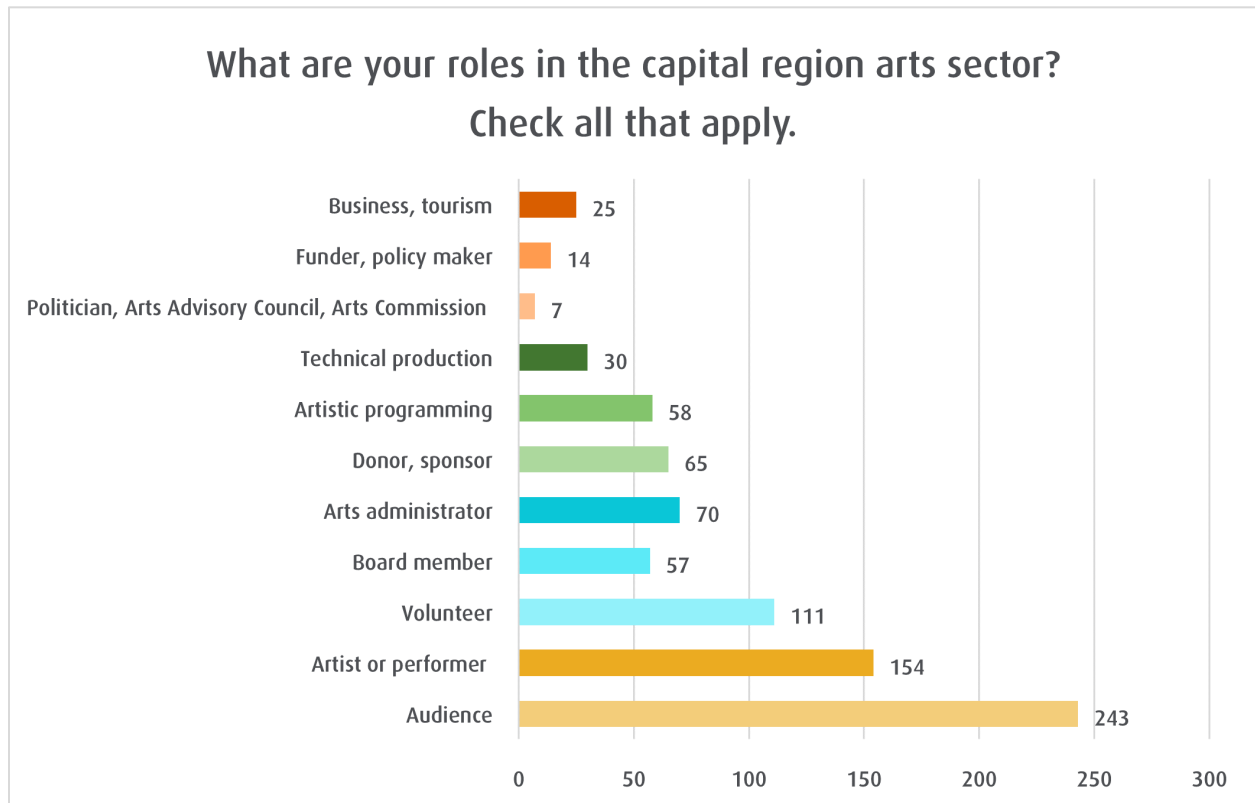


Figure 4. Online Survey Q2 – Artistic Disciplines Distribution

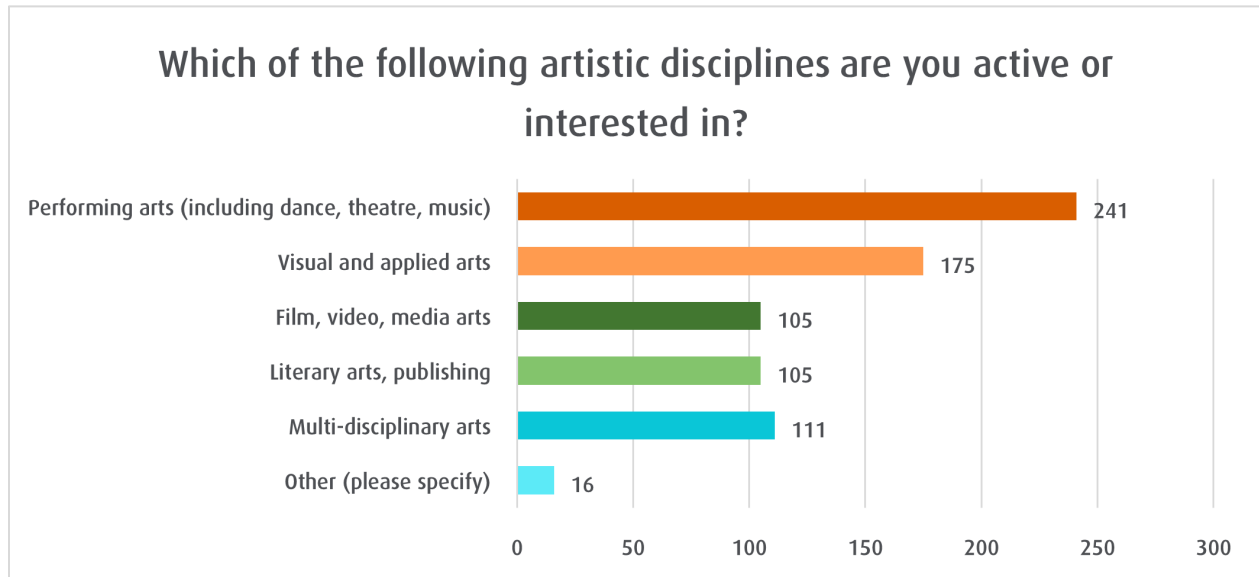


Figure 5. Arts in the Region Survey – Promotion in e-newsletter

CRD Arts & Culture

artwork: Leya Tess

We want to hear from you!

Arts in the Region Survey

We are in the process of developing our next strategic plan, and we need your input. The next CRD Arts & Culture Strategic Plan will guide our goals and actions from 2024 to 2027. This survey will help us ensure that this plan is reflective of the needs and aspirations of the arts sector and of the region as a whole. Take the survey and spread the word! *Survey closes: May 24, 2023 at 11:55pm.*

[Learn more and take the survey.](#)

Analysis

The Engagement HQ's analytics framework provided by the Get Involved platform was used to compile and compare responses. Responses from different categories of participants (i.e. urban/rural, artist/audience) were compared to analyze possible differences in perspective on key questions.

Rationale

The aim of the survey was to offer an easy-to-access venue for the public to provide input about the CRD Arts and Culture Support Service and its strategic planning process. The information obtained through this participation tool is not intended to be representative of the whole population of the capital region. Hence, the data reported in this document will not be generalized to the broader population.

The survey was used to ensure that insights, concerns, and experiences of participants interest in the CRD Arts and Culture Support Service Strategic Plan are documented and considered. The information collected through this participatory tool complement the insights provided by other engagement approaches reported in this document. The data in this report should be interpreted in conjunction with the overall engagement process outcomes.

Freedom of Information and Protection of Privacy Act and Privacy Impact Assessment

All responses in the survey were voluntary. Participants had the choice to skip any question they did not wish to answer. All information was collected in compliance with the Freedom of Information and Protection of Privacy Act (see <https://www.crd.bc.ca/freedom-of-information>). A Privacy Impact Assessment (CRD PIA #23-011) was developed for this project to ensure research was conducted in compliance with ethical standards and local legislation.

7.3. Arts Champions Summit

The Arts Champions Summit, held on May 17, 2023, was the main event in the engagement process with a focus on consulting with key interest holders. The objectives of this event were to provide an opportunity to celebrate accomplishments of the regional arts community, create new connections within the arts sector and with arts champions (funders, elected officials), and convene to discuss issues of relevance.

Figure 6. Agenda of Arts Champions Summit sent by email to all registrants

CRD Arts Champions Summit Schedule: May 17, 2023

10:30 am Event Begins

Welcome from **MC Marianne Alto**, Chair of the Arts Commission and Mayor of Victoria
Territorial Welcome from **Brianna Bear**

11:00 am Community Presentations: Game Changers

 **Caitlin Pencarrick Hertzman** Active/Passive
Making your Mandate Mandatory
Eli Hirtle Open Space
How Getting Outside and Learning from the Land Informs Artistic Practice
Britt Small and Amanda Butler Atomic Vaudeville
Animating Public Spirit Leadership that Amplifies an Artist Led Culture, Actualizing Creators as the Voices of a Vibrant Community
Isaac Thomas and Michael Shamata Belfry Theatre
Giving Space

ENGAGEMENT ACTIVITY: *Discover, Dream, Design*

12:20 pm Lunch

Presentation: **Chris Gilpin** Manager, CRD Art & Culture
Where We've Been, Where We're At, Where to Next?

ENGAGEMENT ACTIVITY: *Learning from Collective Knowledge*

2:00 pm Departure



Planning Considerations

On April 27, 2022, the Arts Commission directed staff to form an Advisory Planning Committee to work together with the arts sector in the planning of the Arts Champions Summit for 2023. The Advisory Planning Committee met in-person twice (September 22, 2022 and February 21, 2023). The Committee was composed of arts leaders from a variety of areas of practice and a representative from the Greater Victoria Pro-Art Alliance. The direction was to focus on creating a strong online component to enhance accessibility and suggestions for presenters were provided. There was also a recommendation to raise the base level of knowledge about the Arts and Culture Support Service for all participants, both before and during the event, so that they could provide informed input through the engagement activities.

On October 4, 2022, a pre-summit consultation meeting was held with arts leaders from the Southern Gulf Islands. As the Arts Champions Summit was to be held in Victoria, CRD event organizers recognized there could be a substantial barrier to access for these interest holders. While the first line

of inquiry was how to make the online component work with their needs, it was quickly understood that these arts leaders much preferred to attend in-person with some financial help to cover ferry costs. To respond to this feedback, CRD staff organized a \$50 subsidy that could be applied for in the online registration form to offset some travel expenses for participants travelling from the Southern Gulf Islands. This accommodation worked well, and four arts leaders made the trip to attend the event.

The registration form gauged the need for ASL interpretation. No registrants indicated this was needed and so ASL interpretation was not engaged for the event; this process and practice was conducted with advice from the Island Deaf and Hard of Hearing Centre. If any registrants had indicated that ASL was needed, then ASL interpretation would have been added to the event.

Additionally, to shape the engagement activities, event registration included questions asking about the topics that registrants would like to discuss, as well as topics they would rather not discuss (see Appendix A for results).

Registration for the online component of the event indicated that some participants who were blind intended to attend. Event organizers worked with these participants to accommodate their needs, including providing materials in advance for review with screen readers. Event organizers also asked all presenters to provide a visual description in their self-introduction as part of the accessibility considerations for the blind participants. During the online engagement activities in the Miro breakout room, a dedicated online facilitator explained the format of the activity and transcribed the feedback from the participants onto virtual forms that matched the in-person ones. This allowed the blind participants online to engage in all the same activities as the other participants.

Registrants and attendance

In-person registration and attendance were similar to prior in-person Arts Champions Summits with 97 registrants and 88 total participants at the Baumann Centre. Additionally, the online attendance included 15 participants who took part in some or all activities and viewed the presentations. The hybrid approach, including both online and in-person options for participation, was a new feature of the Arts Champions Summit. From the registration form, participants indicated a breadth of roles throughout the arts sector and a wide variety of areas of practice.

Presentations

Community Presentations - Game Changers

At the recommendation of the Advisory Planning Committee, local arts groups were selected and asked: what is an experiment your organization tried that has changed how you work now?" This could be a single innovation, big or small, that has meaningfully contributed to a significant shift. At the event, they provided brief presentations about these experiences.

- **Caitlin Pencarrick Hertzman**, Curator and Producer, Active/Passive - Making your Mandate Mandatory
- **Eli Hirtle**, Curator, Indigenous and Contemporary Art, Open Space - "Online/On land" how getting outside and learning from the land informs our artistic practice
- **Britt Small**, Co-Director and **Amanda Butler**, Atomic Vaudeville- Animating Public Spirit: Leadership that Amplifies an Artist Led Culture, Actualizing Creators as the Voices of a Vibrant Community

CRD Presentation

- **Chris Gilpin**, Manager, CRD Arts & Culture - Where we've been, Where we're at, Where to next?

Engagement Activities

Part A: Discover, Dream, Design

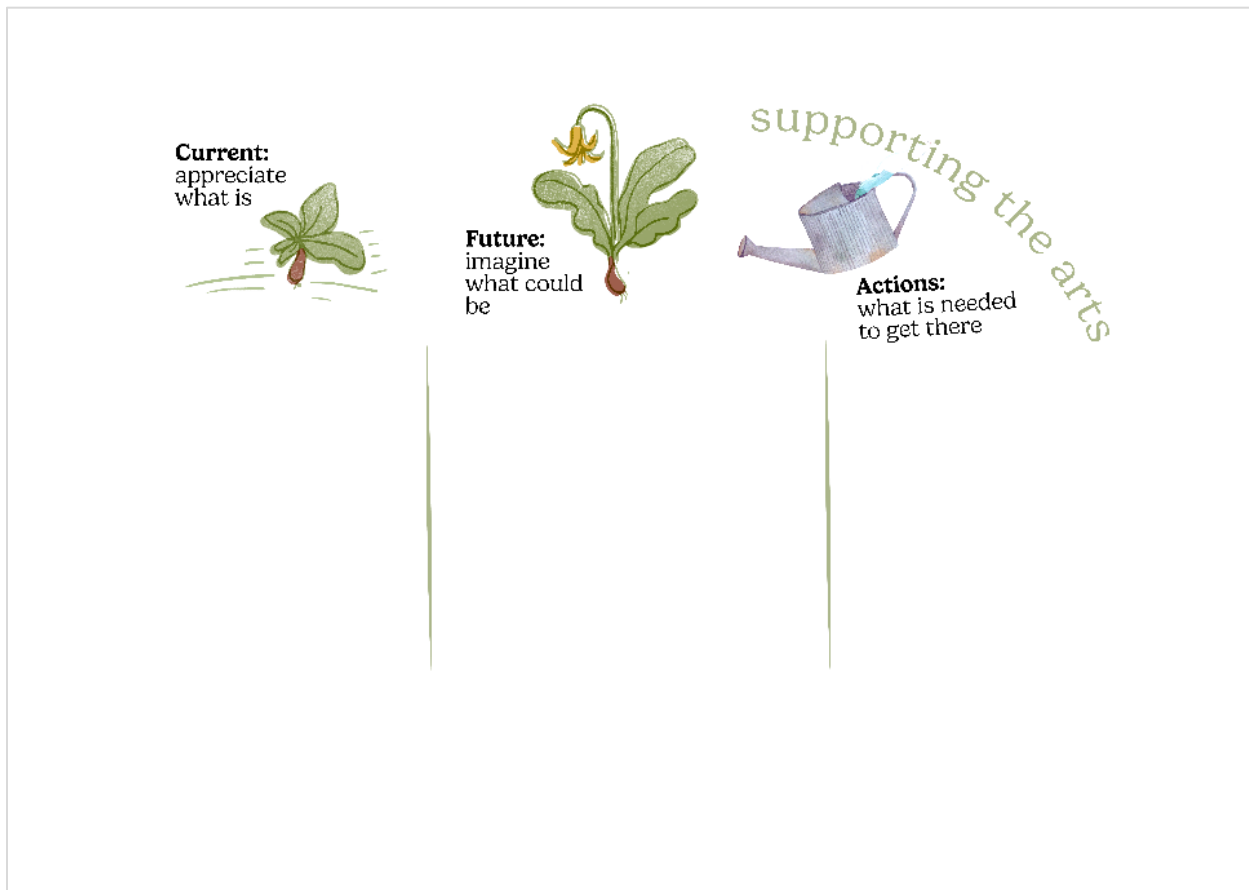
Working with a garden-themed appreciative inquiry map, each table moved through three sections: Discover, Dream, and Design; from noticing what is, to imagining what could be, and what is needed to get there (see Figure 7). This consultation involved each participant starting by listing their own thoughts on post-it notes, and then collaborating with the other participants at their table.

1. **Discovery: What supports for the arts are working well?** What is beautiful about what we have now? What has improved over the past few years?
2. **Dreaming: What would a fully supported arts sector look like?** What would that feel like? In the right conditions, what could flourish? What isn't here that used to be (e.g. past programs)?

3. **Design: What is needed to get to a fully supported arts sector?** What do we want to cultivate? What do we need more / less of?

A total of twelve maps were completed: eleven by groups at the event, and one by an online group.. Over the lunch period, the appreciative inquiry maps were hung on the wall where all attendees could view them. In-person participants were each given five green dots that they could use to upvote ideas that resonated with them. Feedback, including the number of upvotes on key ideas, was entered into a spreadsheet and the results were analyzed for key themes and trends (see Section 9.7 for summary of results).

Figure 7. Exercise #1 - Discover, Dream, Design Appreciative Inquiry Map



Part B: Empathy Mapping

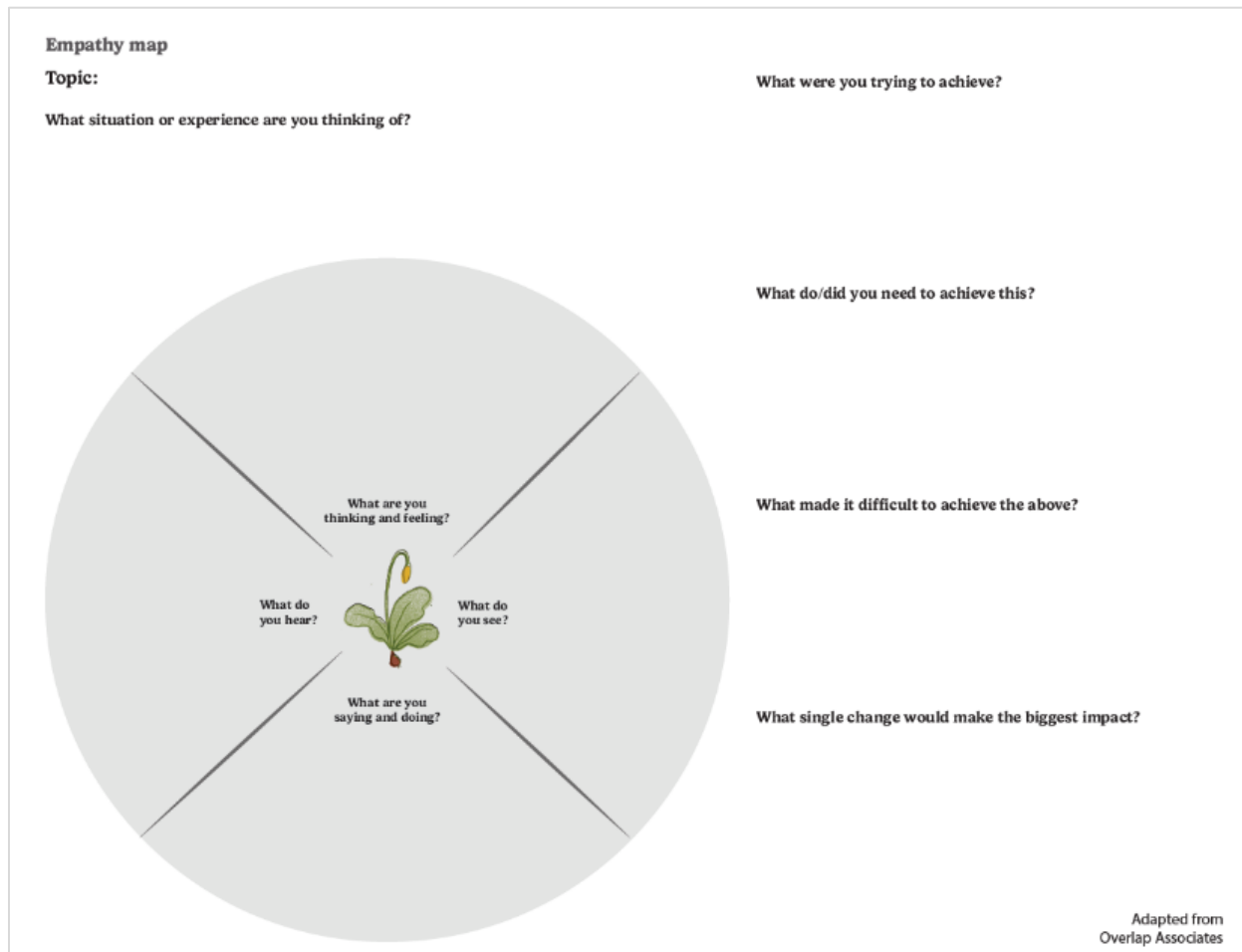
The second engagement activity had participants, both in-person and online, pair up and interview each other on a topic of their interest and one where they could share lived experiences (see Figure 8). Participants could complete multiple empathy maps if they had time.

Suggested topics were:

- Audiences (broaden, deepen, diversify)
- Board development
- New governance models
- Online or hybrid programming
- New technology
- Social justice and creating a culture of care
- Partnerships
- Public funding
- Indigenous self-determination
- Community engagement
- Spaces for creation, production & presentation
- Other:

63 empathy maps were completed (62 in-person and one online). All maps were reviewed by staff and topics of interest were entered into a spreadsheet to discover themes, trends and patterns.

Figure 8. Exercise #2 Empathy Map



Post-Summit Survey

An online survey was sent to all participants in the Arts Champions Summit (both online and in-person). The post-summit survey included both close-ended rating questions on a five-point scale and open-ended questions to allow for feedback on what worked and what could be improved for the next event. 15 responses were received. The feedback was strongly positive with 73% rating the event Excellent or Very Good, 17% rating it Good or Adequate, and 0% of respondents rating it Poor. The open-ended feedback showed that most people appreciated the opportunity to build new connections within the arts community. It also indicated that participants would have liked to have a more interactive question and answer discussion period between presenters and audience members. The Discover, Dream, Design activity received the most positive responses with 74% rating it Very or Extremely Useful. The presentations received the lowest number of positive responses with 47% rating them Very or Extremely Useful, 33% rating them Somewhat Useful, and 30% rating them Not So Useful. See Appendix A for full quantitative results from the post-summit survey.

7.4. Social Media and E-newsletter

CRD Arts and Culture has its own dedicated social media channels on Twitter, Facebook, and Instagram. Three posts were made on Facebook, three on Twitter and one on Instagram, focused on promoting the online survey as a way to provide feedback on the next strategic plan of the Arts and Culture Support Service (see Appendix C for examples). Additionally, paid advertising was used on Facebook and Instagram (jointly) to promote posts on those channels (see Table 1 for promotional reach of social media ads).

Table 1. Facebook and Instagram Ads

Facebook and Instagram Ads			
Dates	Reach	Post Engagements*	Link Clicks
May 2-22	6,808	96	293

**Post engagements refer to someone liking, sharing, commenting on or otherwise engaging with the post.*

CRD Arts and Culture also has its own dedicated e-newsletter that is sent out on an as-needed basis to inform the local arts community and its supporters about specific initiatives of interest, including the launch of grant intakes, information sessions, and special events. On May 2, 2023, an e-newsletter was sent to promote the online survey (see Figure 13 in Appendix C). This targeted promotion was sent to 812 subscribers, opened by 414 subscribers, and clicked through to the project webpage by 61 unique visitors.

7.5. Focus Groups

Focus groups are a participation methodology to involve stakeholders in providing feedback on a defined topic through facilitated discussion. Participants are encouraged to engage on topics as well as to respond to and reflect on narratives conveyed by other participants in the group.

Invitations to participate in a focus group dedicated to the concerns of rural arts leaders were sent to project and operating grant recipients with contact addresses in Sooke, Highlands, Metchosin, and Southern Gulf Islands. On May 1, 2023, four arts leaders attended a one-hour Zoom meeting where they were given a short presentation on the history and development of the CRD Arts and Culture Support Service. They were then asked: “For rural areas, what are the key issues and opportunities?” and “In terms of CRD funding, what’s working well and what could be improved?”

Another focus group session was held with the Arts Advisory Council on May 9, 2023. Nine community members with local arts knowledge from the Arts Advisory Council participated. As with the Arts Champions Summit, an appreciative inquiry method started with looking at building on strengths in the application and adjudication processes as well as what could be improved.

8. Limitations

The engagement process was initiated in April 2023 and the delivery of this report was set for June 2023, which was later delayed to July 2023 due to the volume of responses and required capacity to compile and analyze the feedback. It is possible that such a timeline may have limited the engagement abilities of staff and participants.

Technological tools were relied on during this engagement process. Lack of access to, and knowledge of, technology can be a limiting factor to those wishing to participate.

Beyond the scope of this consultation is feedback on the state of arts facilities in the region. Specifically, this consultation did not cover the Royal Theatre, McPherson Playhouse, nor their operator, the Royal & McPherson Theatres Society. Collecting feedback on potential new arts facilities is also outside of the scope of this initiative. This was clarified in the backgrounder documents posted to the project webpage.



9. Responses

The following is a summary of the responses received through the engagement process related to the CRD Arts and Culture Support Service. For some groups, the responses have been grouped for clarity into feedback on a.) the current situation of the arts, and b.) the CRD Arts and Culture Support Service specifically.

For the online survey, the combined results of all respondents to the survey questions are provided in Appendix B. In section 9.8, a filter analysis provides disaggregated responses for certain interest groups (artists, non-profits, and audiences).

9.1. Arts Advisory Council

The Arts Advisory Council’s feedback focused on the program structure, potential funding gaps, and the application processes. The need to connect applicants to resources was highlighted as important so that applicants could form more informed responses to questions around principles of equity, diversity, and inclusion (EDI). It was also noted that organizations must take responsibility for investing time and resources in their own EDI journey. In terms of program structure, capacity-building resources are only available for funding through Incubator Grants, which have a limited appeal because they are focused on new organizations and organizations can only receive one grant each year. Applicants tend to select a project-based creation or production grant and miss out on

capacity-building funding. Recommender grants could be another way to fund individual artists through arts organizations. Youth arts seem to be lacking in the grant recipients and this could be a gap in funding. Mentorship could apply at the levels of artist, administrator, grant writing, or organizational development.

9.2. Artists

See section 9.8 for survey results from artists of the impact of arts in the region and on the priority of CRD Arts and Culture and its funding.

9.2.1. Situation Analysis by Community Members

The artists who participated in the online survey lived across the region including Victoria (33%), Saanich (24%), Esquimalt (7%), Southern Gulf Islands (7%), Langford (6%), Oak Bay (5%), Sooke (3%), and other jurisdictions at 1-2%. These artists identified their work as being concentrated in fewer areas with 48% in Victoria, 15% outside the CRD, and 14% in Saanich, 6% in Southern Gulf Islands and everywhere else less than 4%.

The most common financial sources of support for their artistic practice included earned revenue from sale of goods and services (50%), artist fees from non-profit organizations (46%), grants from funding agencies (45%).

Through the Arts Champions Summit engagement activities, there was an appreciation that there was a breadth of artistic talent in the CRD, a lot of cross-fertilization between artist groups and willingness to collaborate. In terms of challenges, themes concentrated on the difficulties facing artists in terms of affordability, basic income, living wages, tax burden, housing, pathways for emerging artists, and mentorship opportunities.

9.2.2. Comments on CRD Arts Service

Through the online survey, 86% of artists believe there is a clear, compelling case for public arts funding at the regional level.

78% of online survey respondents were aware of CRD arts funding, 14% were aware in some ways and only 8% were not aware.

Through the Arts Champions Summit engagement activities, the focus was on new funding areas that connected directly to artists and assisted with the issues of housing, living wage, or affordable spaces.

9.3. Non-Profit Organizations

See section 9.8 for survey results from non-profit representatives (staff, volunteers, and board members) regarding the impact of arts in the region and on the priority of CRD Arts and Culture and its funding.

9.3.1. Situation Analysis by Community Members

Representatives of non-profit organizations participated in the online survey from across the capital region, including Victoria (44%), Saanich (23%), Southern Gulf Islands (9%), Esquimalt (7%) and other areas less than 1-4%.

Through the Arts Champions Summit engagement activities, there was an appreciation for live streaming, described theatre performances for blind audience members, partnerships, and breadth of cultural offerings. In terms of challenges, themes concentrated on affordable spaces, including practice and rehearsal space as well as presentation venues, and the need for operational funding.

9.3.2. Comments on CRD Arts Service

Through the online survey, 84% of non-profit representatives believe there is a clear, compelling case for public arts funding at the regional level.

88% were aware of CRD arts funding and 9% were aware in some ways; only 3% were not aware.

In rating the aspects of the CRD arts granting programs, the top-rated aspects were “reliability of grant deadlines” (73% Very good or Good) and “staff support during application” (71% Very good or Good). The lowest rated aspect was “raising community awareness of the value of the arts” (39% Very good or Good).



Through the Arts Champions Summit engagement activities, there was an appreciation for support for experimentation, support for new organizations, access to CRD staff, stable funding, and openness from CRD to hear from leaders in the arts community. There was also a focus on having more municipalities contribute to the Arts and Culture Support Service, more funding for mid-level organizations, more youth-led and mentorship opportunities, and better funding to support accessibility and equity.

9.4. Rural Arts Leaders

9.4.1. Situation Analysis by Community Members

The needs of artists, audiences, and arts organizations in rural areas are distinct from other parts of the capital region. Community support for rural arts is remarkable and people are willing to volunteer time and energy to support arts groups. Travel expenses, including ferries, food and accommodation, are high and add additional costs to arts events. The reliability of travel options to the Southern Gulf Islands is also an obstacle for arts groups.

9.4.2. Comments on CRD Arts Service

Arts groups and artists need more funding for travel. Seniors have more COVID-19 hesitancy to return to events than other demographics. The changes to CRD grant applications around EDI are appreciated but rural groups are underserved in other ways. CRD grant applications are relatively user friendly and staff are approachable. In Operating Grants, the \$90,000 threshold in the eligibility criteria is too high and excludes many small and rural arts organizations from being able to apply, especially since they have less access to other local government funding.

9.5. General Public / Arts Audiences

See section 9.8 for survey results from arts audiences of the impact of arts in the region and on the priority of CRD Arts and Culture and its funding.

9.5.1. Situation Analysis by Community Members

The arts audience members who participated in the online survey lived across the region including Victoria (37%), Saanich (23%), Langford (6%), Esquimalt (6%), Oak Bay (5%), Southern Gulf Islands (5%) and other jurisdictions at 1-3%. These audience members identified their work as being concentrated in fewer areas with 48% in Victoria, 15% outside the CRD, and 14% in Saanich, 6% in Southern Gulf Islands and everywhere else less than 4%.

The top benefits of attending arts events for audience members were “intellectual stimulation / to learn something new” (51%) and “emotional or spiritual stimulation” (44%) – the intrinsic benefits associated with personal transformation. The lowest rated benefits were “escape from the everyday” (9%) and “to learn about or appreciate the past” (7%).

60% of audience members traveled within the CRD and outside of their home municipality/electoral area to attend at least 3 arts events in the last 12 months, more than they attended within their

home municipality/electoral area. Focusing in on audience members who live outside of the City of Victoria, 72% traveled within the CRD and outside of their home municipality/electoral area to attend at least 3 arts events in the past 12 months. This indicates that audiences travel throughout the capital region to attend arts events on a regular basis.

9.5.2. Comments on CRD Arts Service

Through the online survey, 82% of audience members believe there is a clear, compelling case for public arts funding at the regional level.

70% of audience members knew if their jurisdiction was one of the nine supporting areas, while 30% didn't know.

82% were aware of CRD arts funding and 14% were aware in some ways; only 2% were not aware.



9.6. Government Agencies

Through discussions with staff at intergovernmental networks, the main themes that emerged were the need to share resources for policy development, to assist the arts sector with understanding of approaches to equity, diversity, inclusion, and accessibility, and to engage in collaborative partnerships where appropriate and feasible.

9.7. Arts Champions Summit – Key themes and trends

In two collaborative sessions, participants of the Arts Champions Summit engaged in consultation exercises. Exercise #1 was based on an appreciative inquiry approach that asked participants to ‘discover’ the current strengths of the situation, then to ‘dream’ about the future outcomes they would like to see, and finally to ‘design’ actions or pathways to reach that ideal future.

By grouping the sticky notes and upvotes used in this exercise, clear trends and themes emerge about the current situation and the areas that, according to the arts sector and its supporters, require improvement and policy action (see Figure 9 below). Current strengths were most concentrated on local culture and talent and accessibility (including new improvements and experiments by the arts sector). The current state of arts funding also received significant appreciation. Areas for future improvement were concentrated in partnerships/collaboration, support for artists, arts spaces, and the desire for more public funding.

Figure 9. Arts Champions Summit Exercise #1 – Areas of Inquiry

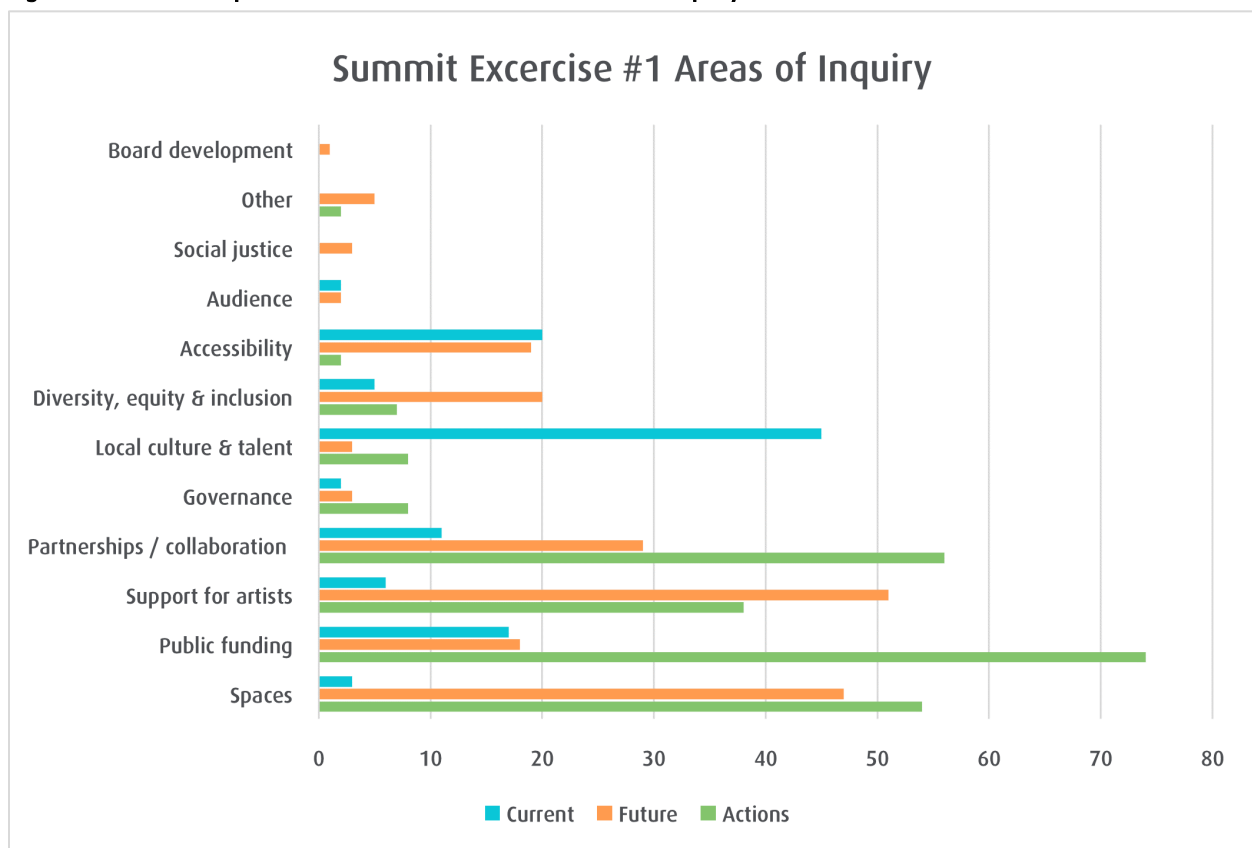
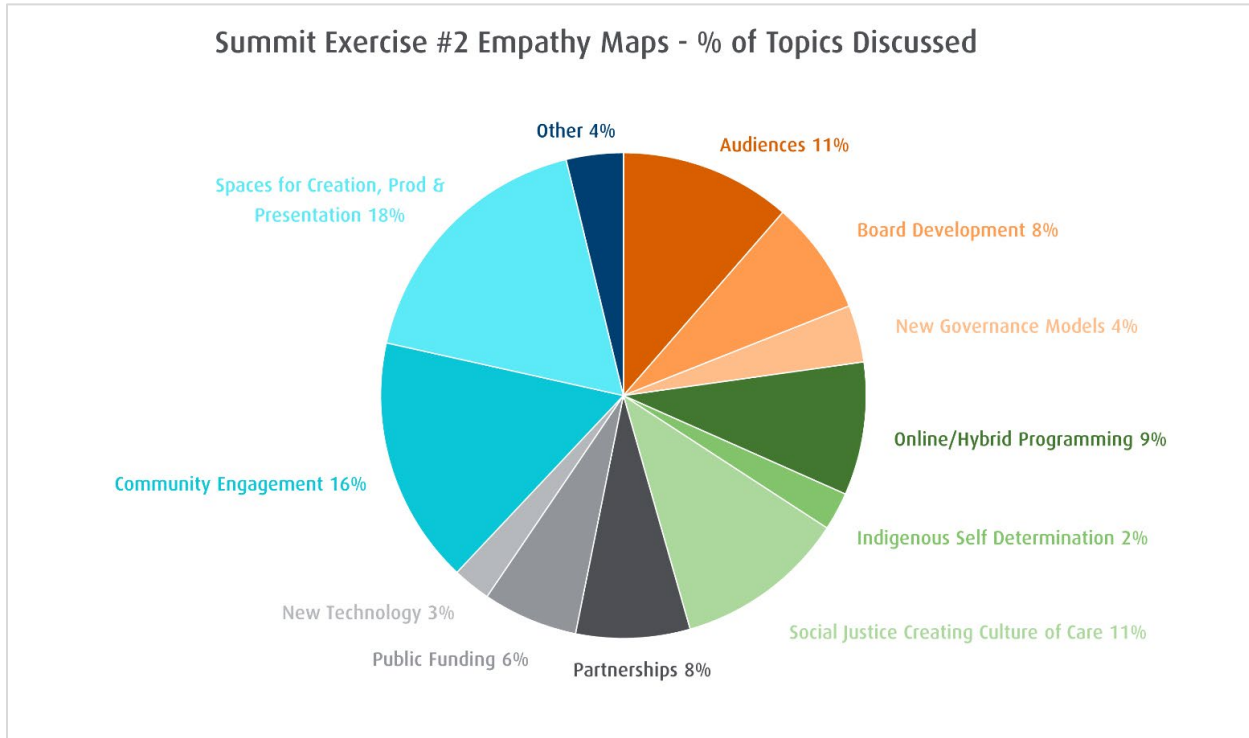


Figure 10: Arts Champions Summit Exercise #2 – Topics Discussed



In Exercise #2, participants paired up to examine specific issues. By grouping the categories that participants chose to investigate, the level of interest in each topic can be gauged (see Figure 10 above). There are a wide range of topics of interest in these results with arts spaces and community engagement as the top two, and a strong interest in audiences and social justice as well.

9.8. Online Survey – Comparison of Disaggregated Results

The three major respondent groups to the online survey were artists, non-profit representatives (staff, volunteers, and board members), and arts audiences. There are distinct needs and perspectives in various areas of the region, most notably between the urban core (Esquimalt, Oak Bay, Saanich, Victoria) and outside of the core. Through filter analysis, we can separate out the responses of these groups and compare the disaggregated results to the combined average and to each other to see if any major differences in perspective emerge on key issues.

When comparing perceptions on the impact of the arts for all three major roles, overall, the results are similar with the clear top two impacts being “building a vibrant community” and “quality of life, health and well-being” (Table 2). The only substantial difference is that audiences rank “building a vibrant community” as the top impact, while artists and non-profit representatives rank “quality of

life, health and well-being” as the top impact. There was no substantial difference between respondents who reside in the core or outside of the core.

Table 2. Ranking the Impact of the Arts (smaller numbers indicate higher priority)

Respondents	Building a vibrant community	Quality of life, health, & well-being	Social impact equity & understanding	Economic impact, employment	Building the reputation of the region
All roles	2.10	2.11	2.94	3.56	4.11
Artists	2.24	1.97	2.93	3.67	3.98
Non-profits	2.20	2.06	2.94	3.52	4.07
Audiences	2.04	2.11	2.92	3.63	4.15
All areas	2.10	2.11	2.94	3.56	4.11
Core	2.07	2.12	2.97	3.53	4.11
Outside of Core	2.10	2.16	2.87	3.64	4.13

When comparing perceptions on the focus of CRD Arts and Culture, there are no substantive differences between roles or areas. Overall, funding of arts programming is the top-ranked priority and “funding for more affordable arts spaces” and “encourage more service participation and funding” as the secondary priorities (Table 3). The only minor difference is that outside of core the second-highest priority is to “encourage more service participation and funding”, while the third-highest priority is “funding for more affordable arts spaces”, while respondents in core areas had affordable arts spaces as the higher priority.

Table 3. Ranking the Focus of CRD Arts & Culture (smaller numbers indicate higher priority)

Respondents	Funding for Creation, Production & Presentation	Funding for more affordable arts spaces	Encourage more service participation and funding	Helping new and emerging organizations	Support for groups facing barriers to funding	Funding for workshops and artist talks
All roles	2.61	2.91	2.99	3.84	3.89	4.45
Artists	2.62	2.67	3.08	3.88	3.93	4.44
Non-profits	2.42	2.90	2.96	3.93	3.96	4.53
Audiences	2.54	2.89	3.05	3.84	3.89	4.47
All areas	2.61	2.91	2.99	3.84	3.89	4.45
Core	2.52	2.93	3.06	3.81	3.87	4.50
Outside of Core	2.81	2.86	2.84	3.91	3.94	4.32

See Appendix B for a full summary of all the responses to the online survey.

10. Next Steps

This report will be posted on the project webpage at getinvolved.crd.bc.ca to report back to the arts community and general public on the process and the findings from the community consultation.

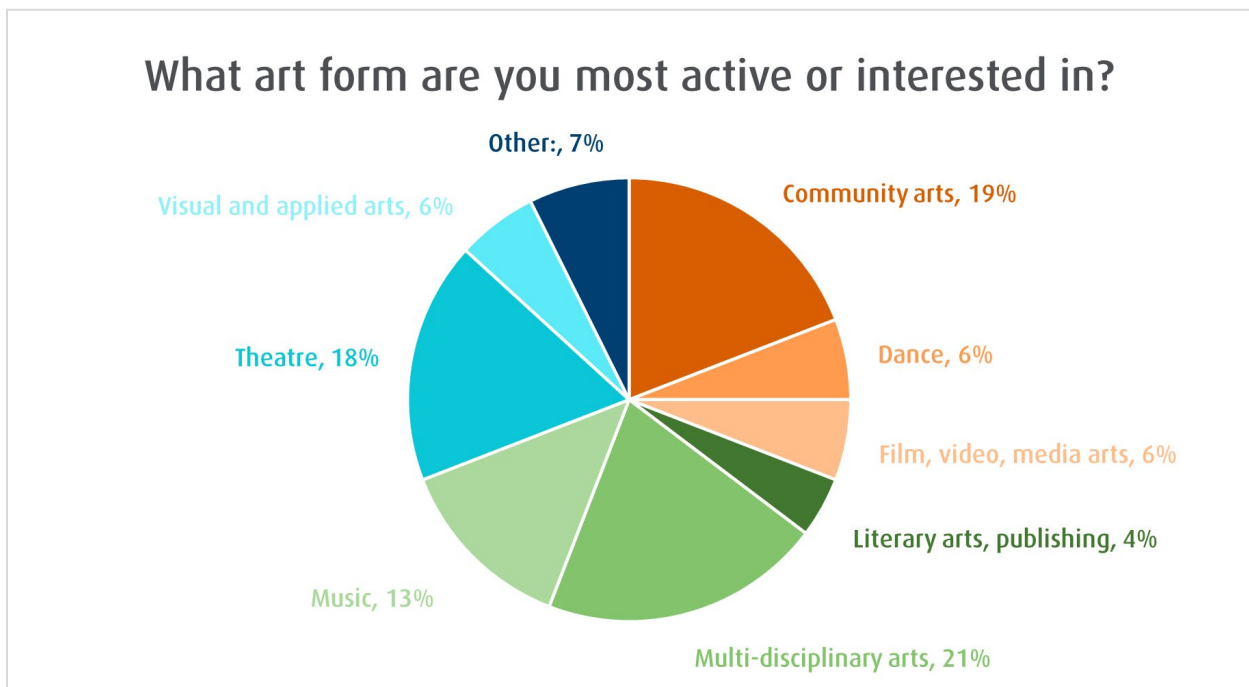
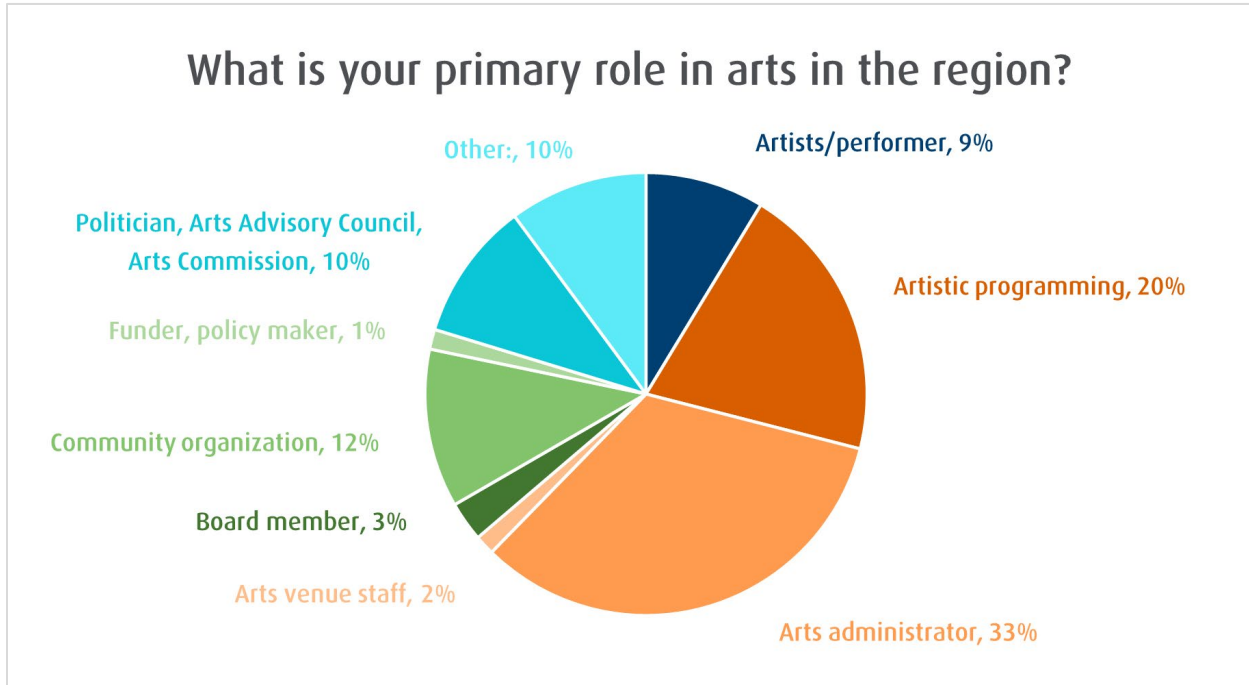
In addition to the input received through the engagement process, staff will also incorporate priorities and actions from related CRD strategies, including the 2023–2026 CRD Corporate Plan, into the next strategic plan for the Arts and Culture Support Service. These related strategies underwent separate engagement processes and have been approved by the CRD Board. Staff subject matter expertise will also be considered when evaluating the administrative feasibility of the goals, and initiatives of the next strategic plan, as well as alignment with other CRD divisions.

This report will be presented to the CRD Arts Commission for review, along with a goals and initiatives matrix. Draft strategic priorities will be informed by the community knowledge contained in this report. These priorities will also be contextualized in terms of their relation to existing initiatives (new or continuation), alignment to the revised Mission and Vision of the Arts and Culture Support Service, financial implications, and jurisdictional suitability. The detailed goals and initiatives in the new strategic plan will guide the policy development and outreach over the next four years (2024–2027) for the Arts and Culture Support Service.

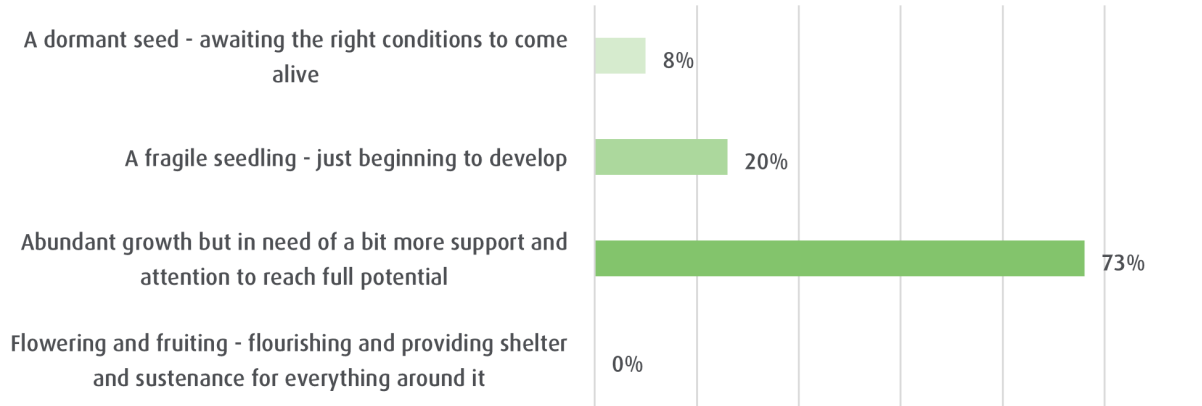


Appendix A – Pre-Summit and Post-Summit Surveys

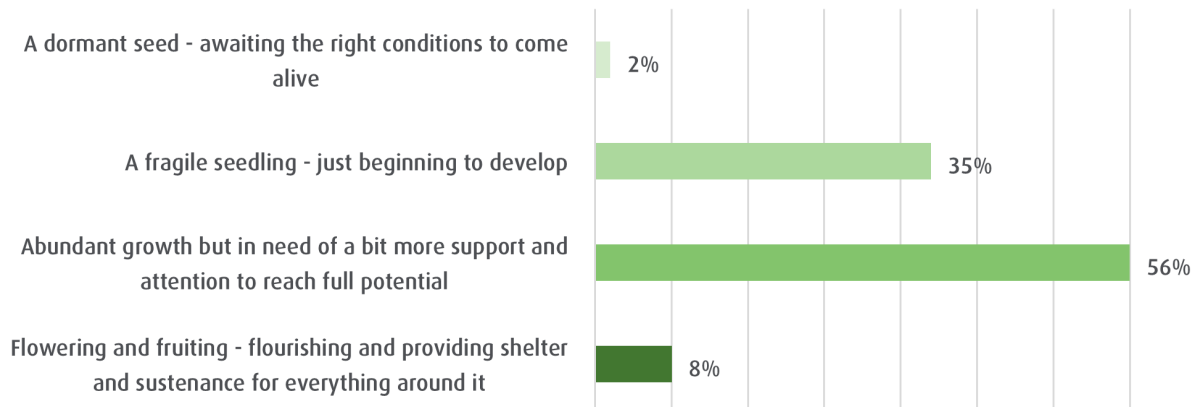
Pre-Summit Survey



What stage in development would you say the capital region arts sector is at?



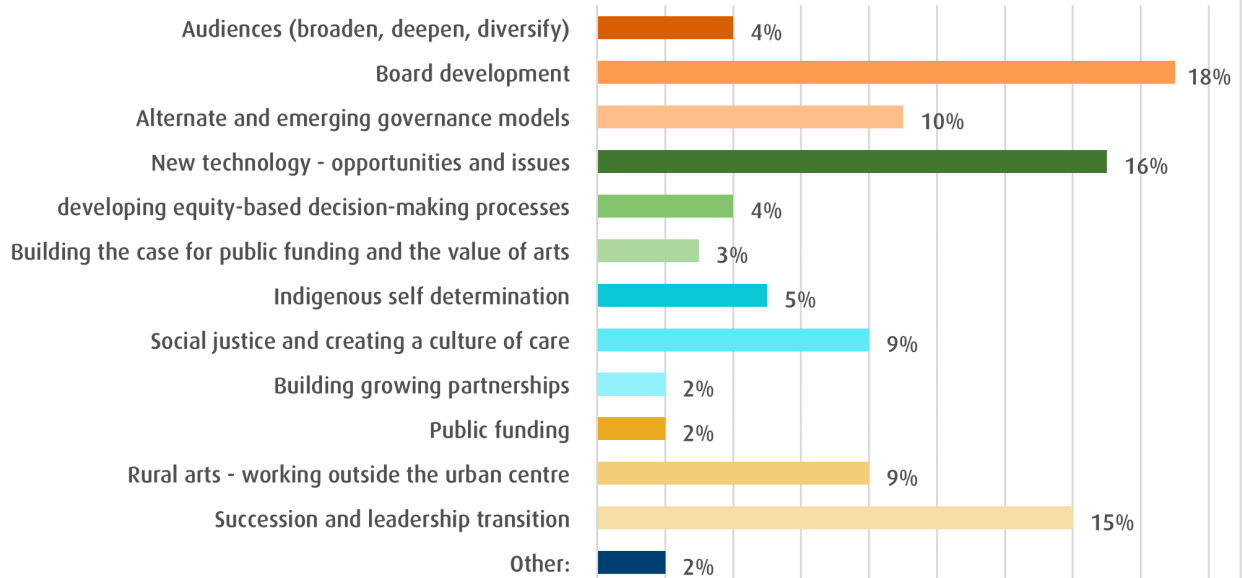
If applicable, what stage of development would you say your arts organization or your work in this sector is at?



Please select the topics that you would be most interested in discussing

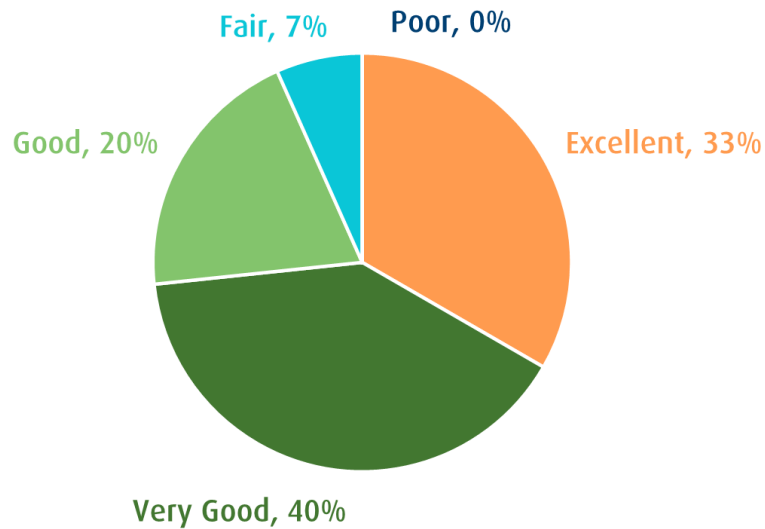


Please select the topics that you'd rather not discuss this time

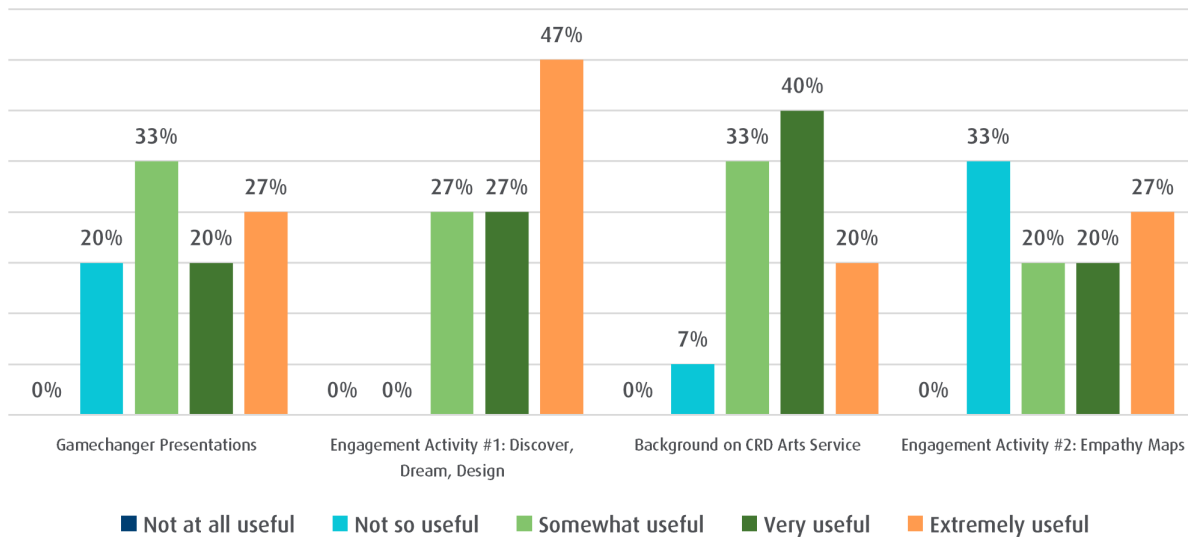


Post-Summit Survey

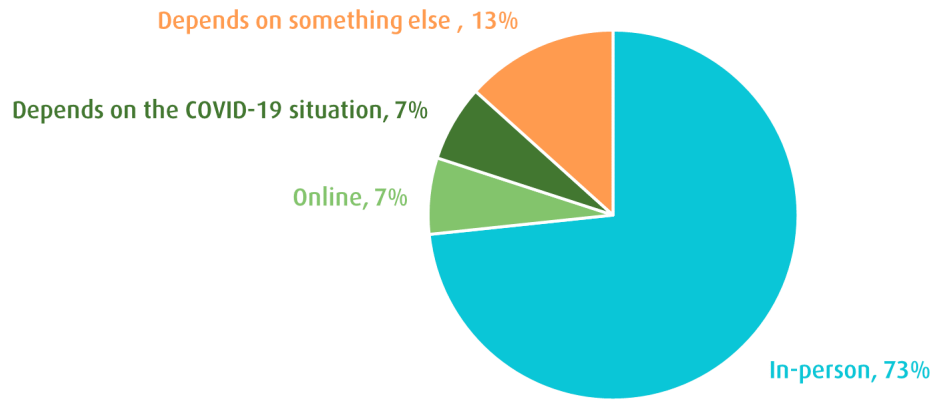
Overall, how would you rate the 2023 Arts Champion Summit?



Please rate how useful you found the events you attended



In the future, are you more likely to attend CRD Arts & Culture events like this one in-person or online?



Arts in the Region Survey

SURVEY RESPONSE REPORT

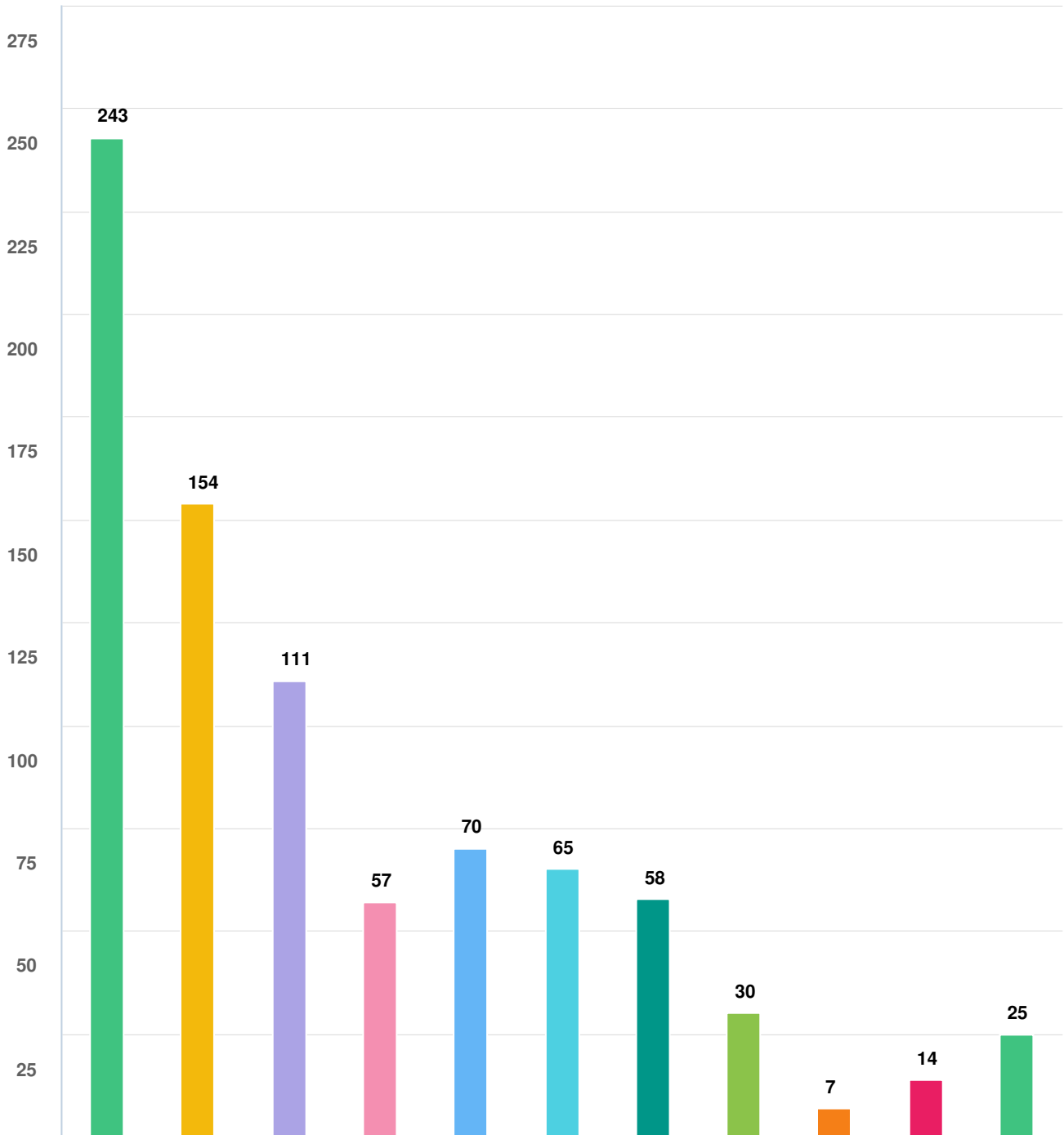
23 April 2023 - 31 May 2023

PROJECT NAME:

Developing the CRD Arts & Culture Strategic Plan



Q1 What are your roles in the capital region arts sector? Check all that apply.

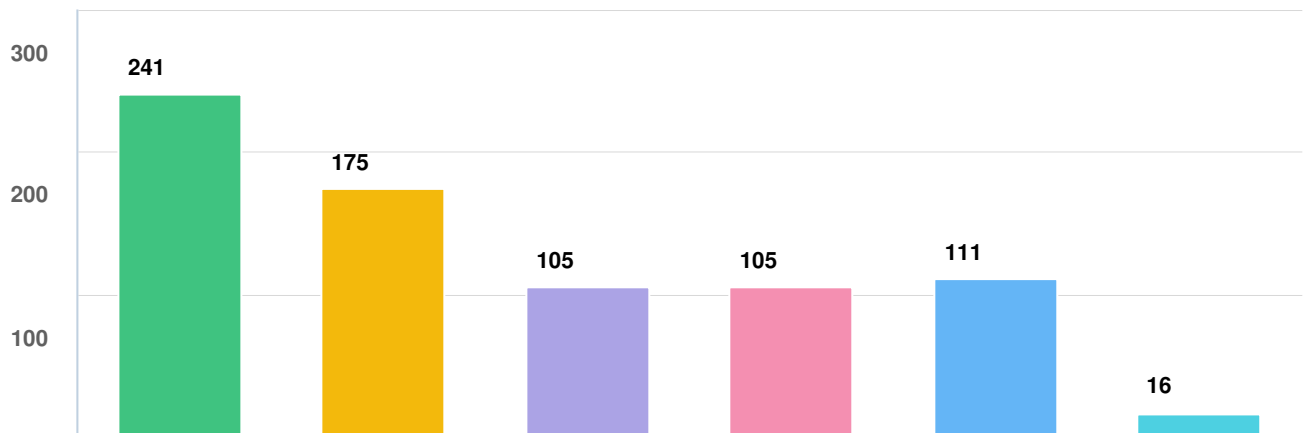


Question options

- audience ● artist or performer ● volunteer ● board member ● arts administrator ● donor, sponsor
- artistic programming ● technical production ● politician, Arts Advisory Council, Arts Commission
- funder, policy maker ● business, tourism

Optional question (303 response(s), 0 skipped)
 Question type: Checkbox Question

Q2 Which of the following artistic disciplines you are active or interested in?

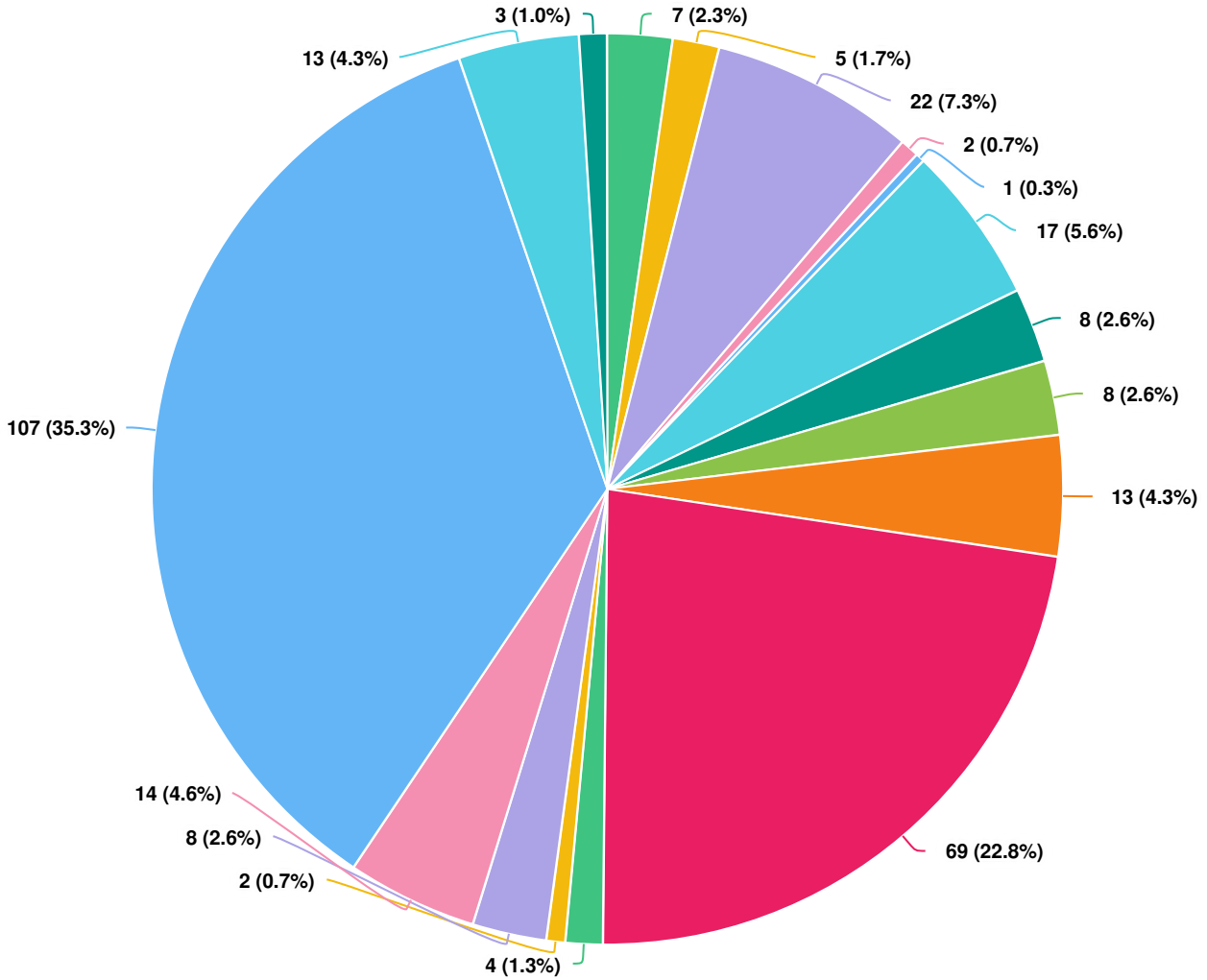


Question options

- Performing arts (including dance, theatre, music)
- Visual and applied arts
- Film, video, media arts
- Literary arts, publishing
- Multi-disciplinary arts
- Other (please specify)

Optional question (300 response(s), 3 skipped)
Question type: Checkbox Question

Q3 Where in the capital region do you live?

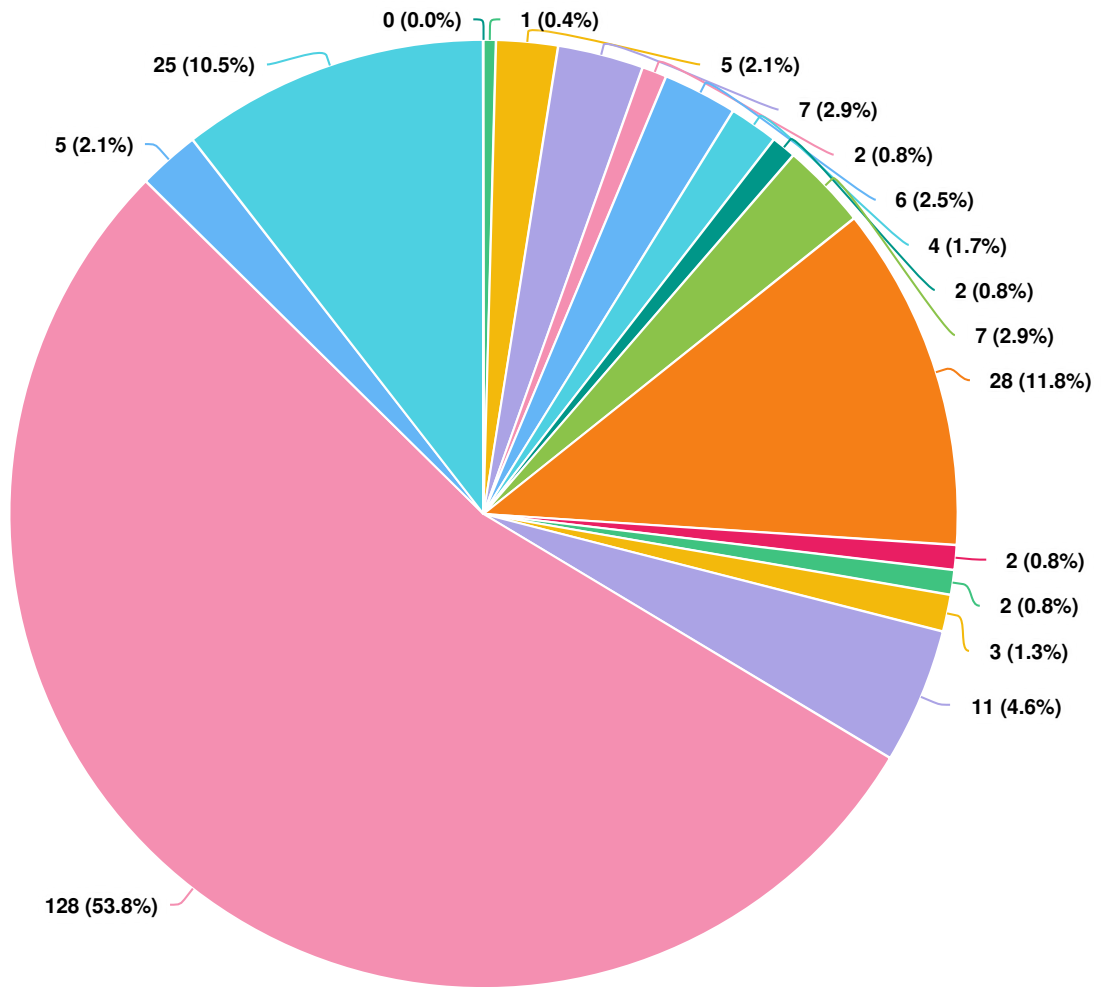


Question options

- Central Saanich
 Colwood
 Esquimalt
 Highlands
 Juan de Fuca
 Langford
 Metchosin
- North Saanich
 Oak Bay
 Saanich
 Salt Spring Island
 Sidney
 Sooke
- Southern Gulf Islands (but not Salt Spring Island)
 Victoria
 View Royal
 Other (please specify)

Optional question (303 response(s), 0 skipped)
 Question type: Radio Button Question

Q4 | If applicable, where do you work?

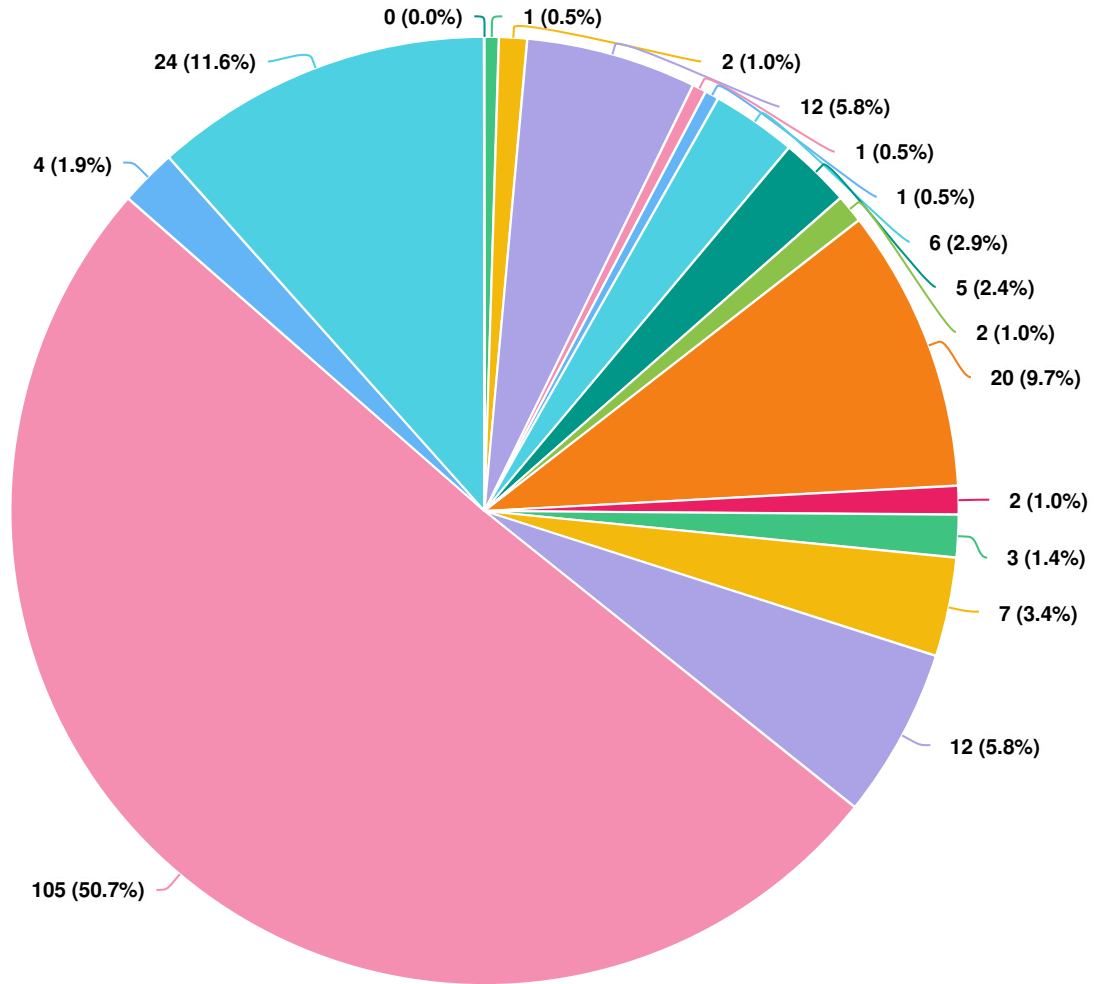


Question options

- Central Saanich
 Colwood
 Esquimalt
 Highlands
 Langford
 Metchosin
 North Saanich
- Oak Bay
 Saanich
 Salt Spring Island
 Sidney
 Sooke
- Southern Gulf Islands (but not Salt Spring Island)
 Victoria
 View Royal
 Other (please specify)
- Juan de Fuca

Optional question (238 response(s), 65 skipped)
 Question type: Radio Button Question

Q5 If applicable, where do you volunteer?

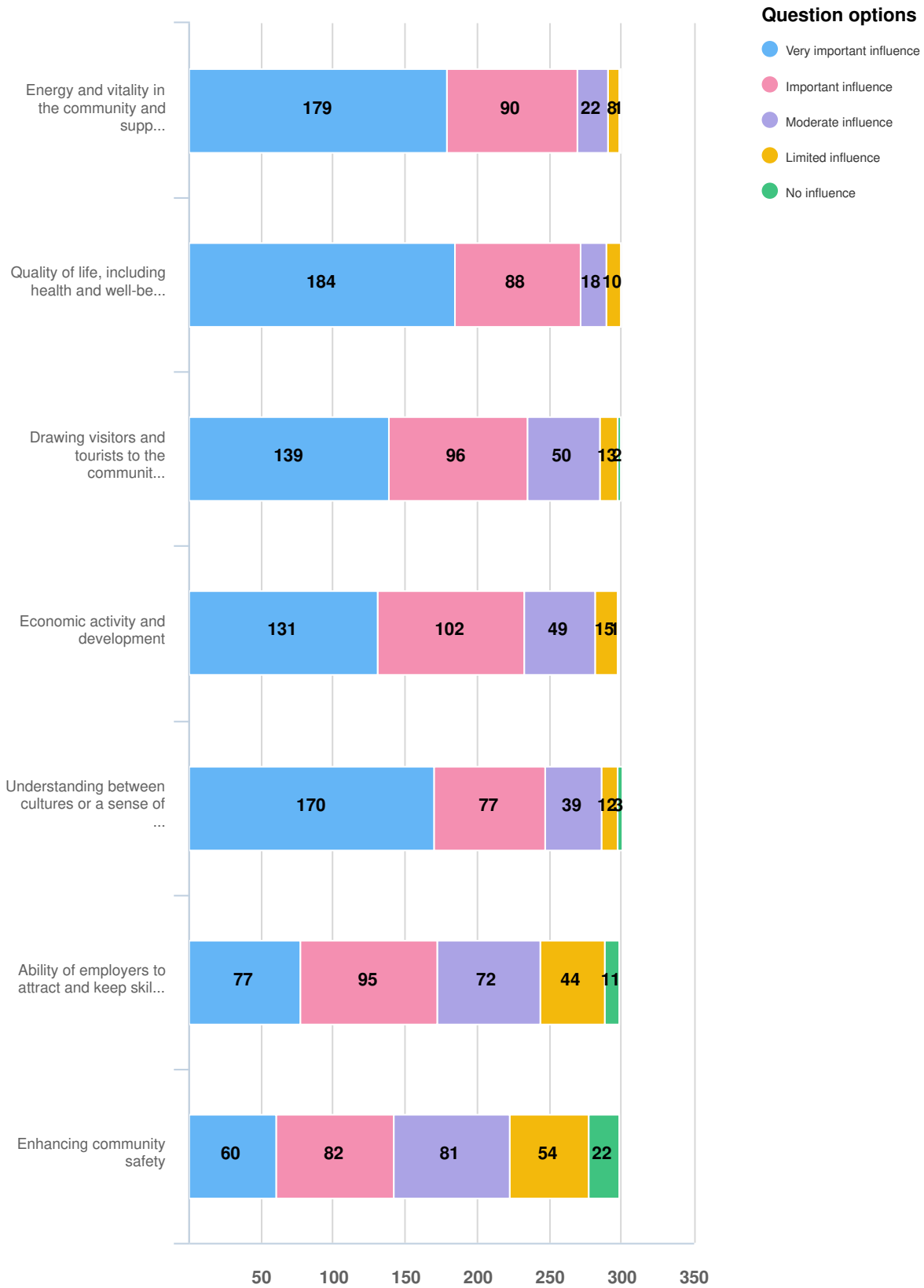


Question options

- Central Saanich
 Colwood
 Esquimalt
 Highlands
 Juan de Fuca
 Langford
 Metchosin
- Oak Bay
 Saanich
 Salt Spring Island
 Sidney
 Sooke
- Southern Gulf Islands (but not Salt Spring Island)
 Victoria
 View Royal
 Other (please specify)
- North Saanich

Optional question (207 response(s), 96 skipped)
 Question type: Radio Button Question

Q6 How much of a positive influence do arts in the capital region have on:



Optional question (301 response(s), 2 skipped)
Question type: Likert Question

Q6 | How much of a positive influence do arts in the capital region have on:

Energy and vitality in the community and supporting resident pride

Very important influence : 179



Important influence : 90



Moderate influence : 22



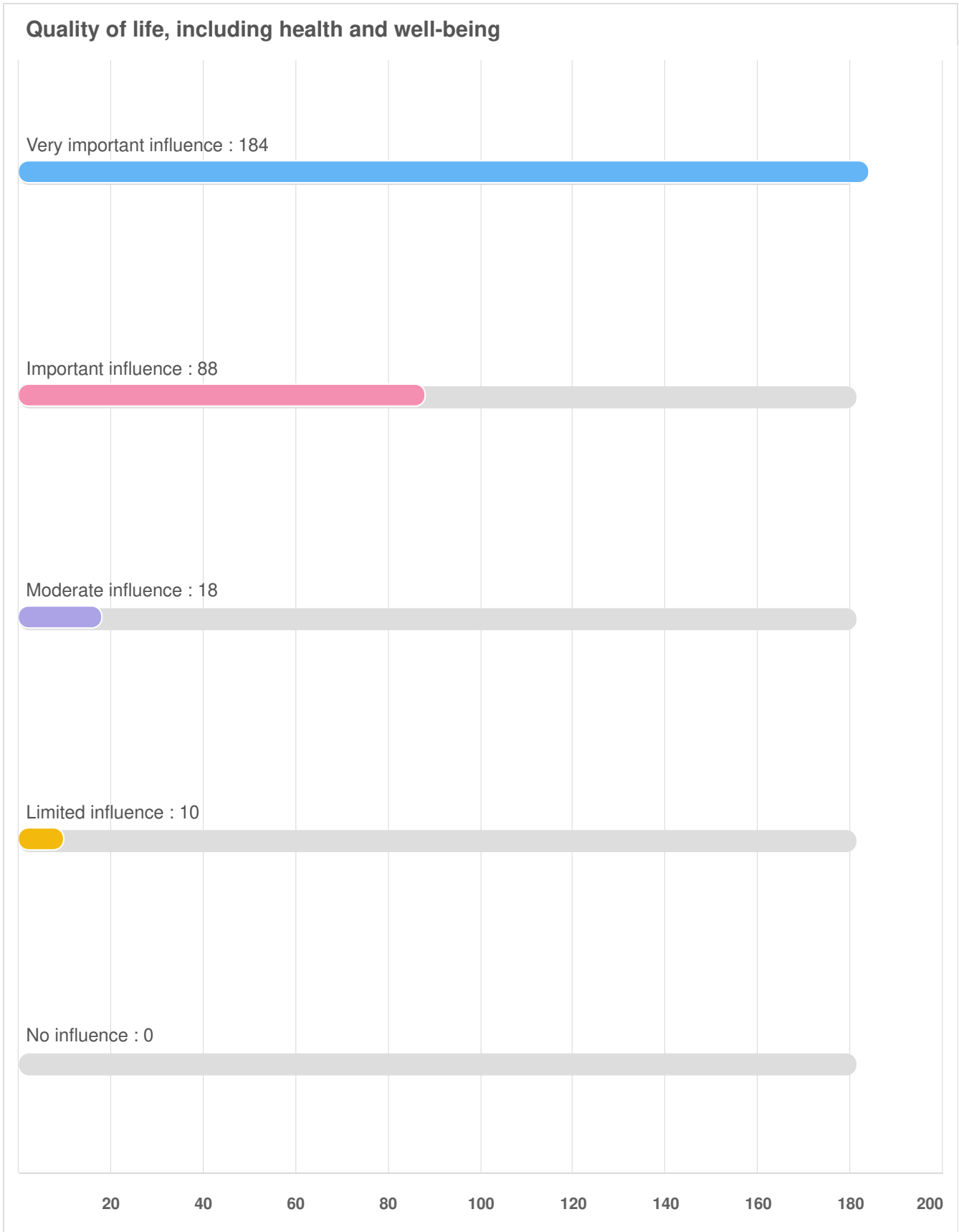
Limited influence : 8

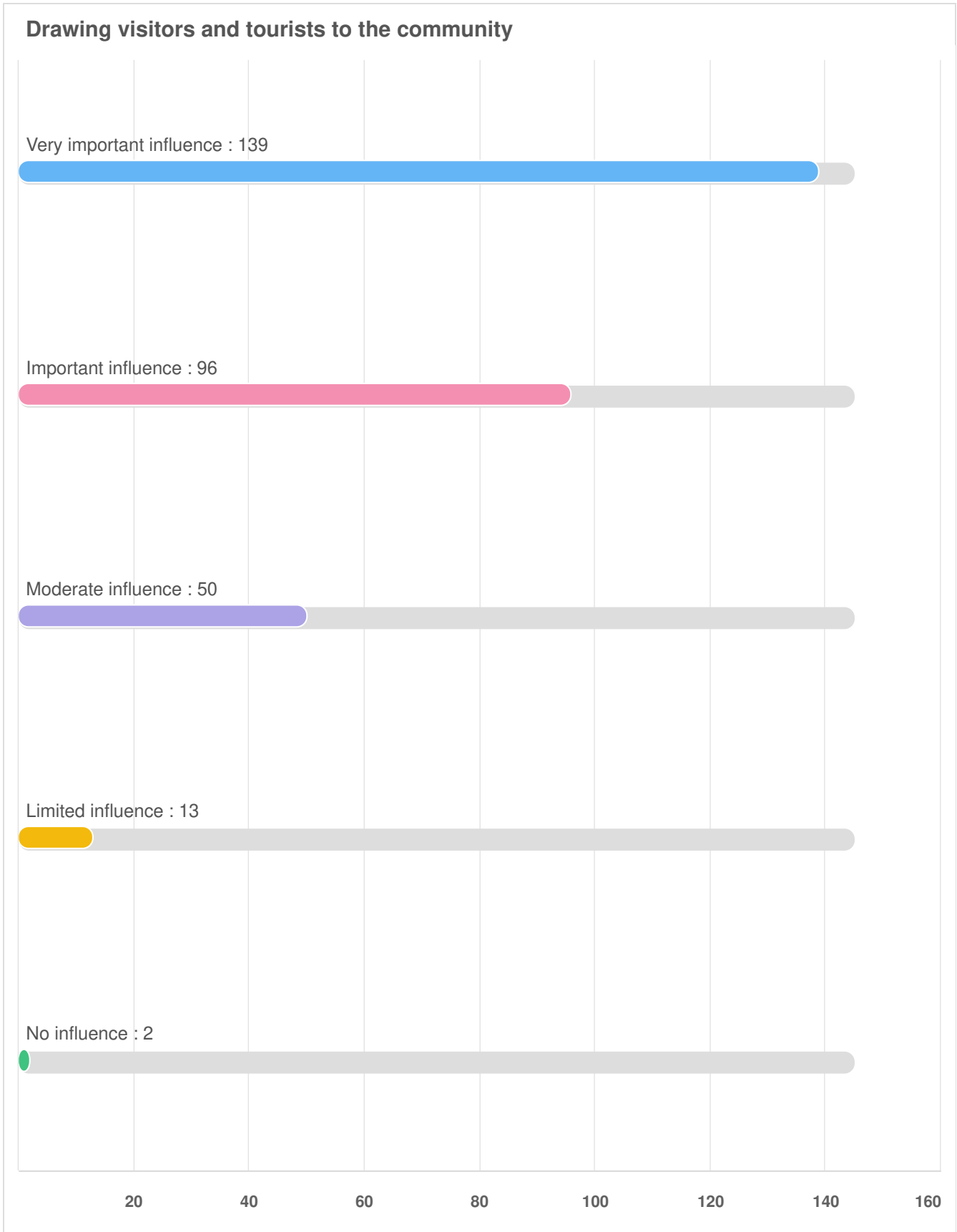


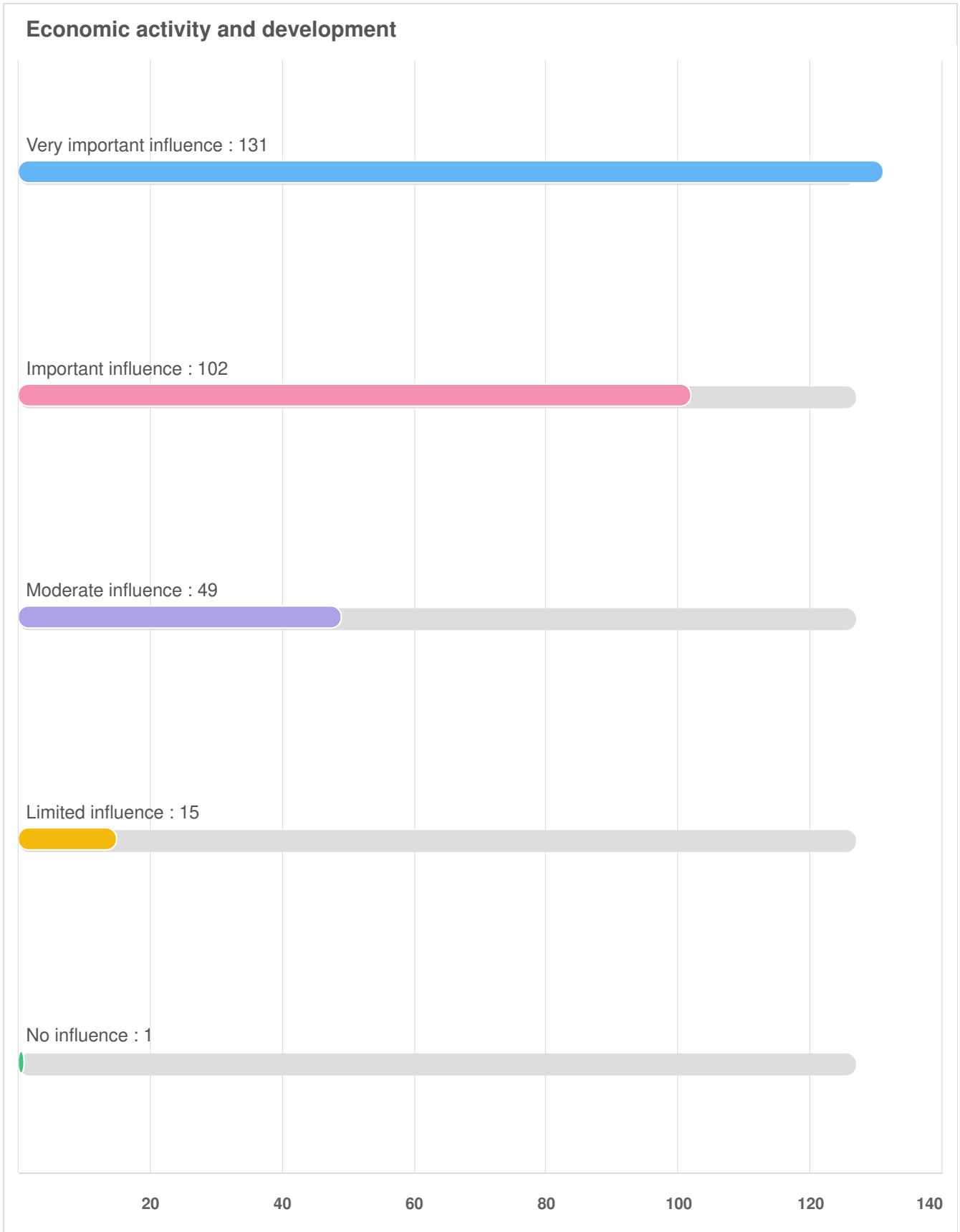
No influence : 1

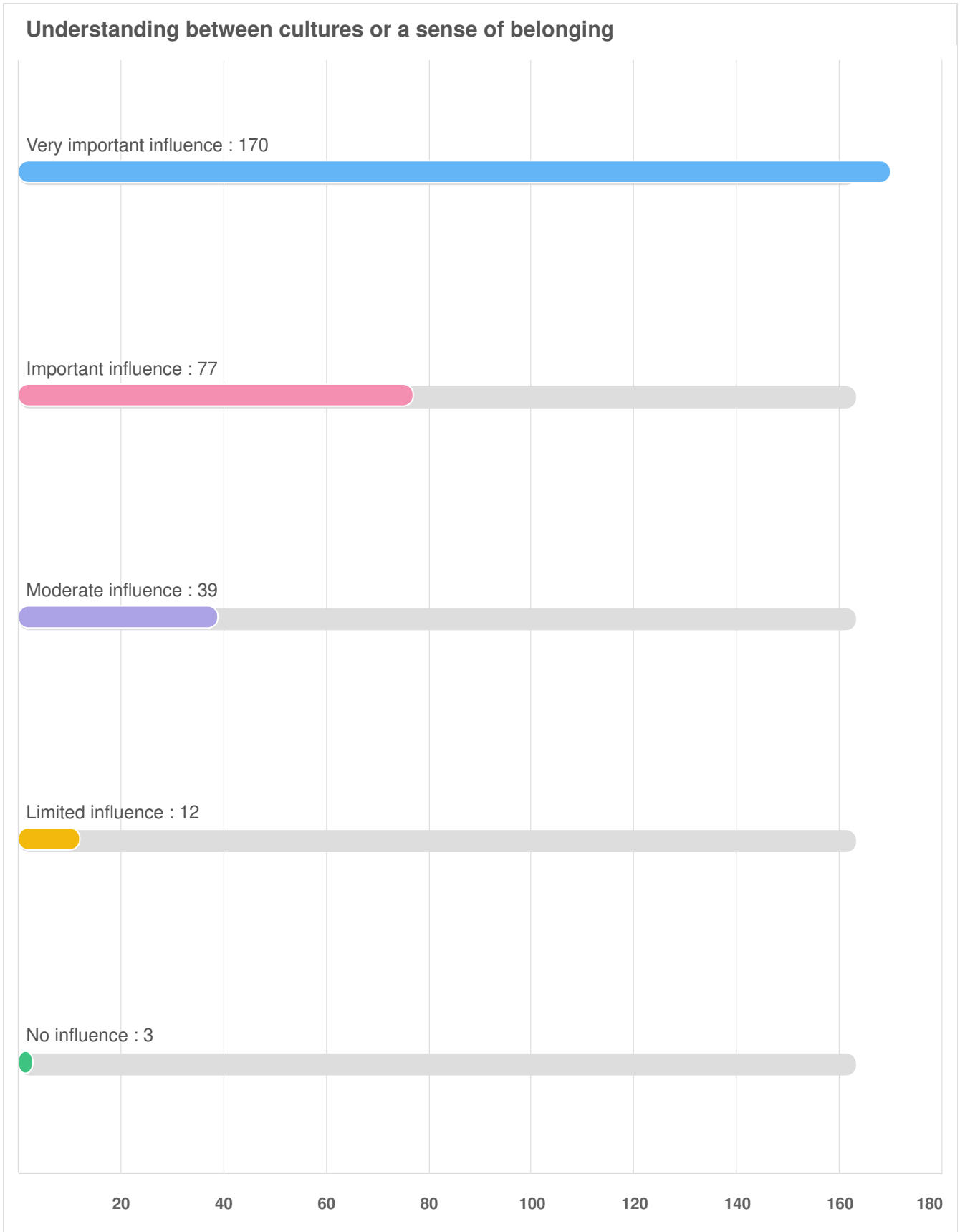


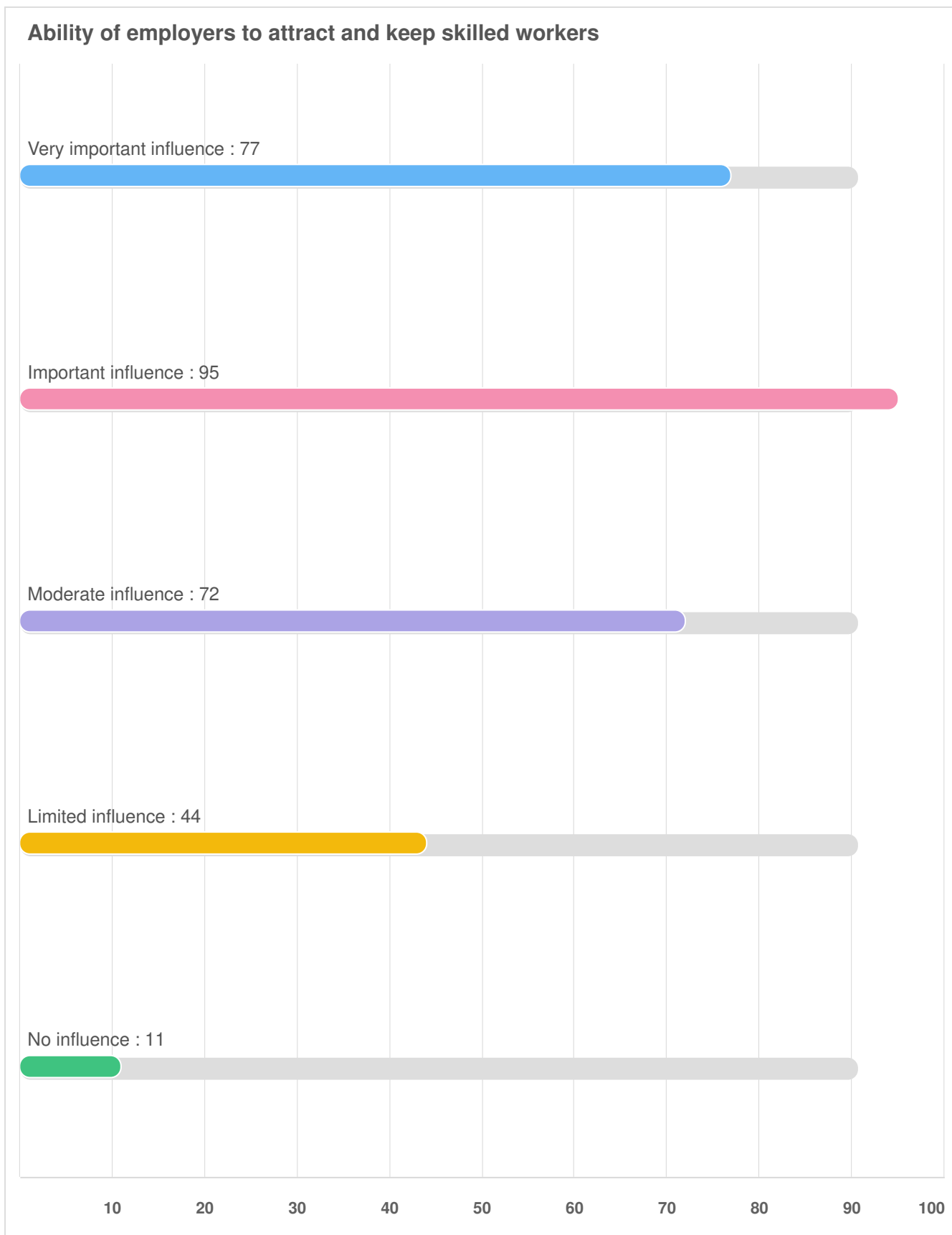
20 40 60 80 100 120 140 160 180 200

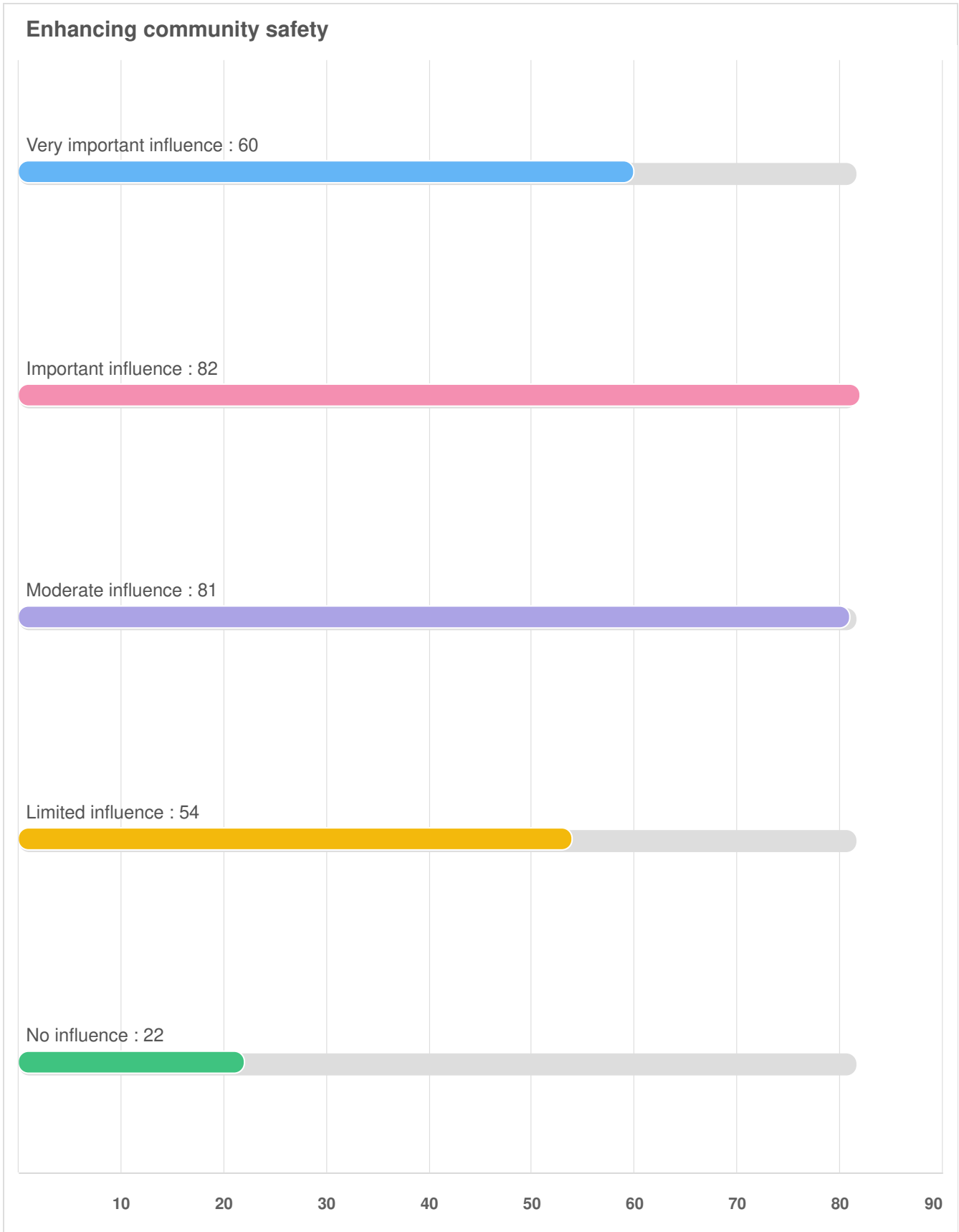




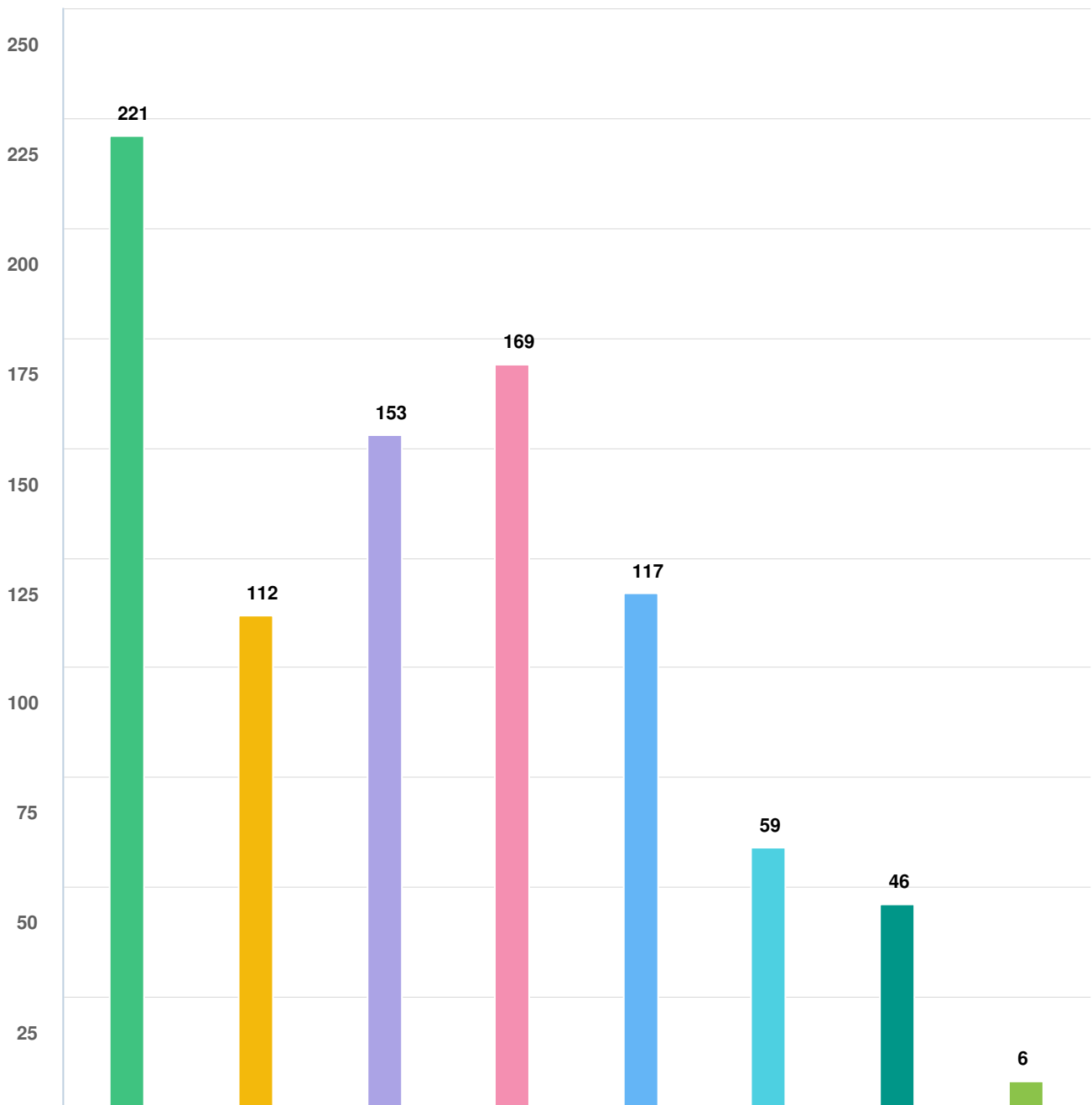








Q7 What impacts of the arts are most important to you? Pick up to three.



Question options

- Other (please specify) ● Building reputation of the capital region through the arts
- Economic impact including employment, attracting visitors
- Social impact including supporting equity and understanding across communities ● Quality of life, health and well-being
- Development of artists' careers or sustainability of arts organizations ● Having interesting and varied things to do
- Building a vibrant community

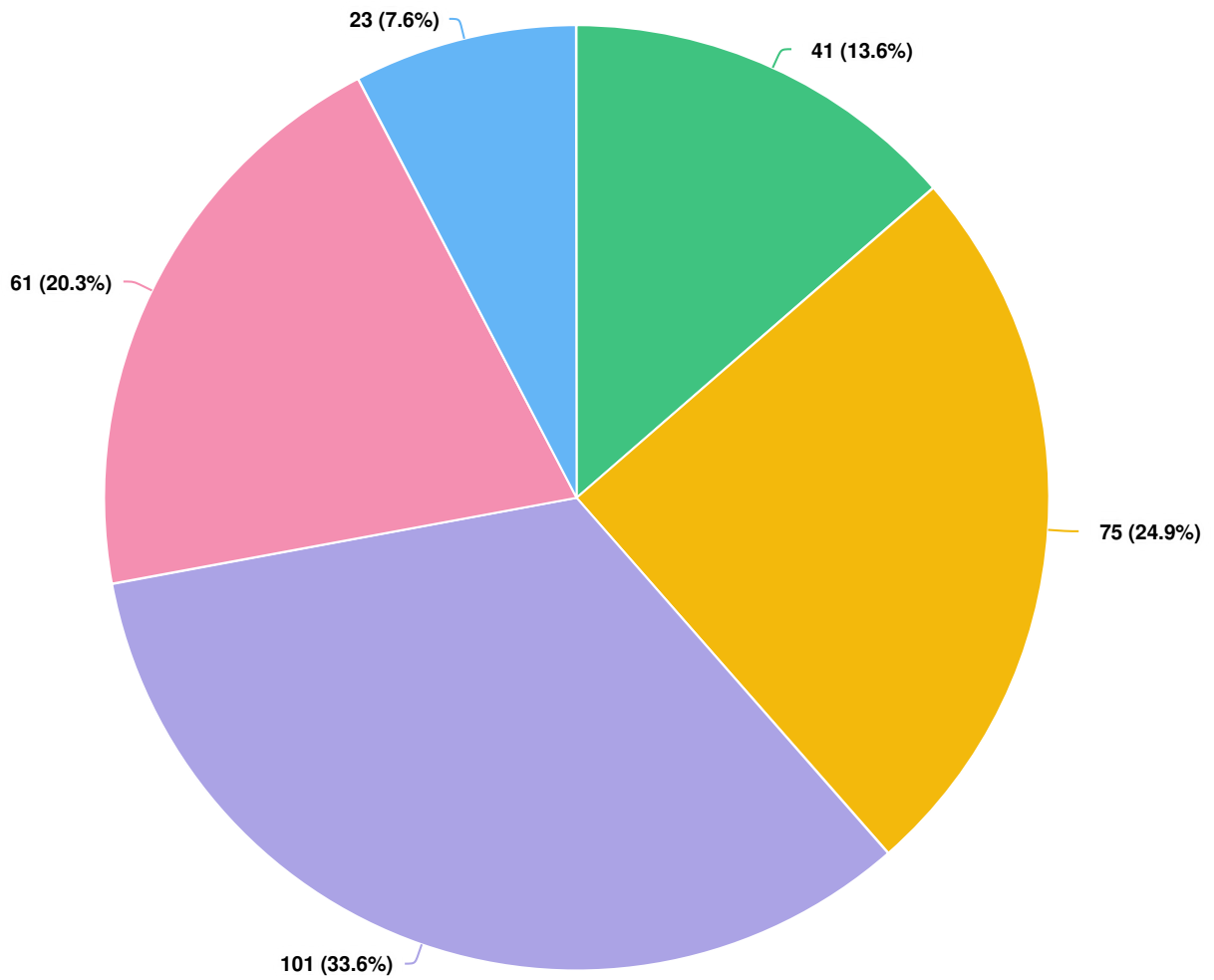
Optional question (302 response(s), 1 skipped)
Question type: Checkbox Question

Q8 Rank the following impacts of arts in order of priority for you, 1 being the highest priority.

OPTIONS	AVG. RANK
Building a vibrant community and having interesting and varied things to do	2.10
Impact on quality of life, health and well-being	2.11
Social impact, including supporting equity and understanding across communities	2.94
Economic impact, including employment, attracting visitors	3.56
Building the reputation of the capital region through the arts	4.11

Optional question (299 response(s), 4 skipped)
Question type: Ranking Question

Q9 How familiar are you with the role of CRD and local municipalities in funding the arts?



Question options

- Completely familiar
- Very familiar
- Moderately familiar
- Slightly familiar
- Not at all familiar

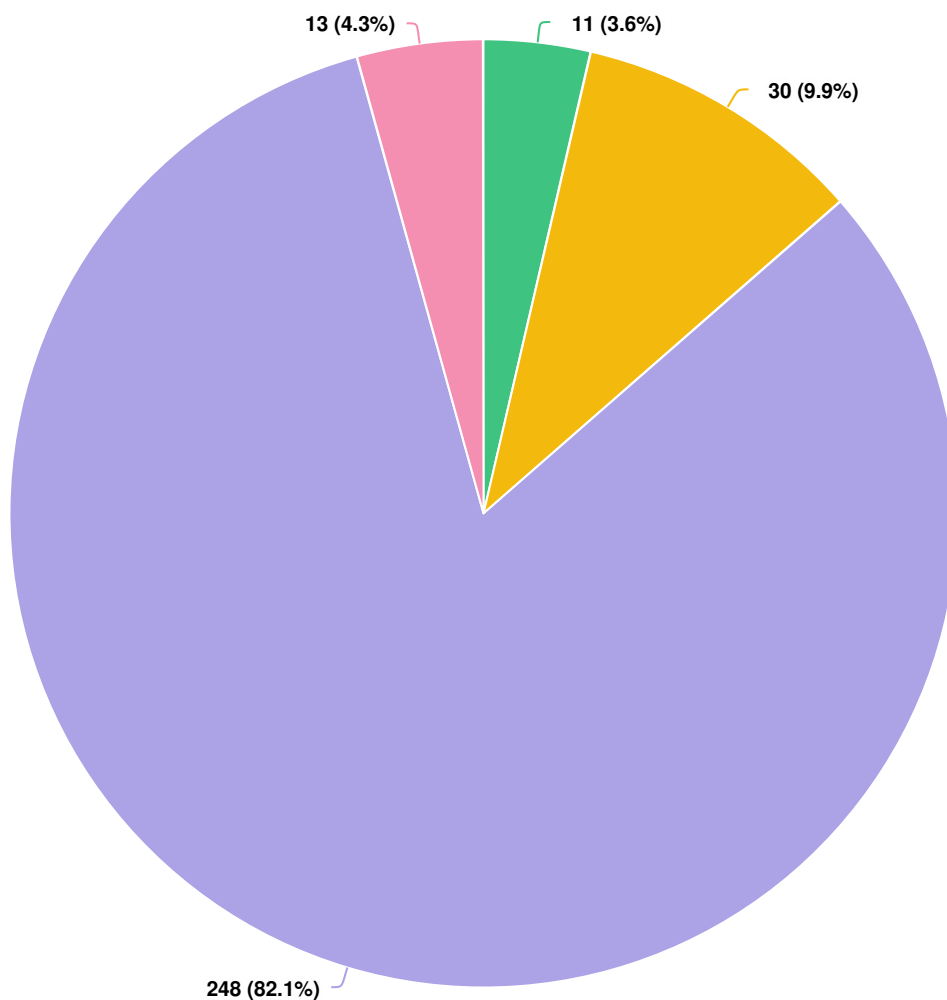
Optional question (301 response(s), 2 skipped)
Question type: Radio Button Question

Q10 Rank the following functions of CRD Arts and Culture in order of priority, with 1 being the highest priority.

OPTIONS	AVG. RANK
A funder of the arts in the region	1.91
A facilitator and catalyst to help build and strengthen arts communities	2.67
A convener of municipalities to collaborate on regional concerns around the arts	3.13
A promoter of arts in the region	3.31
An organizer of celebrations of the arts	3.84

*Optional question (298 response(s), 5 skipped)
Question type: Ranking Question*

Q11 | Do you believe there is a clear, compelling case for public arts funding at the regional level?



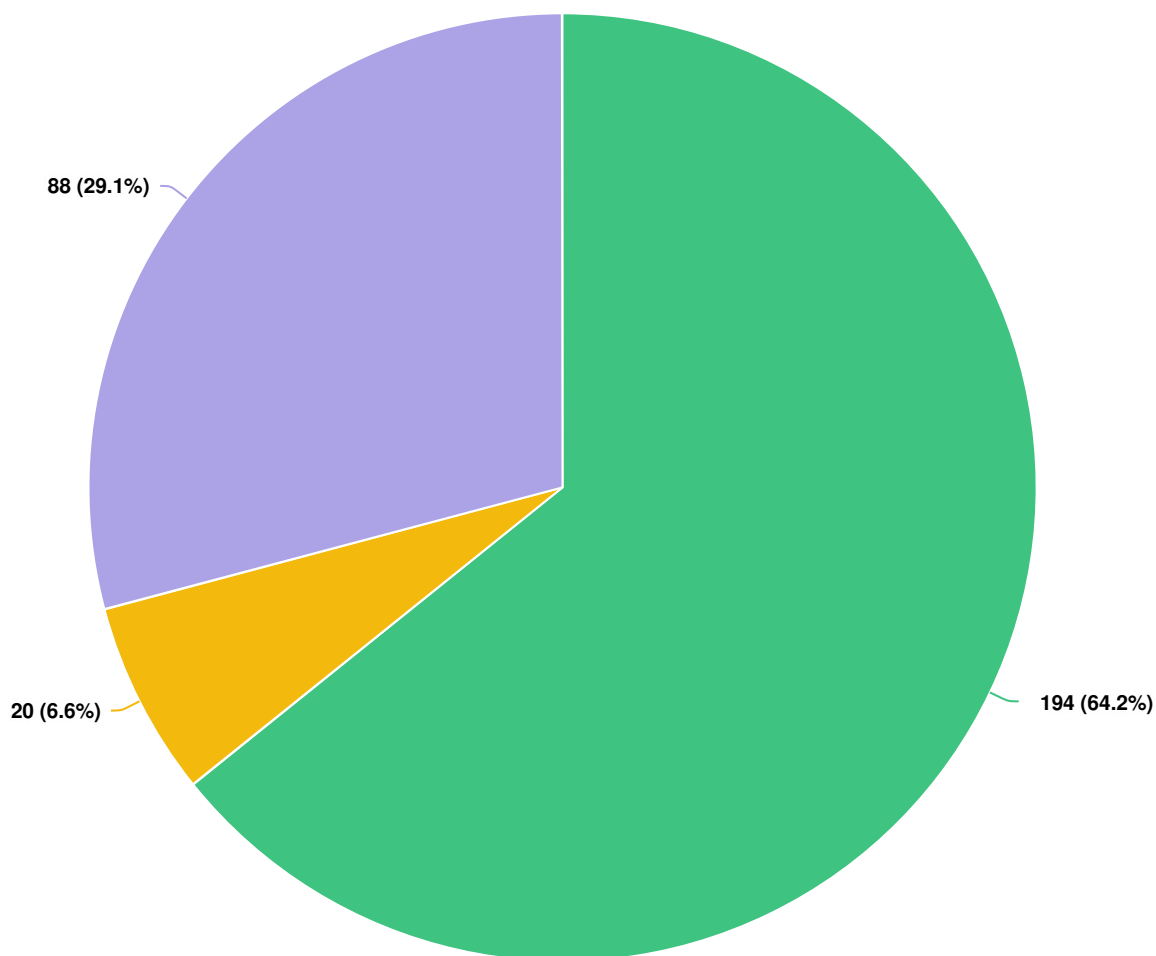
Question options

- Don't know or unsure
- Yes
- In some ways
- No

Optional question (302 response(s), 1 skipped)

Question type: Radio Button Question

Q12 Without looking it up, is the municipality or electoral area where you live one of the nine contributing financially to CRD Arts and Culture Support Service?

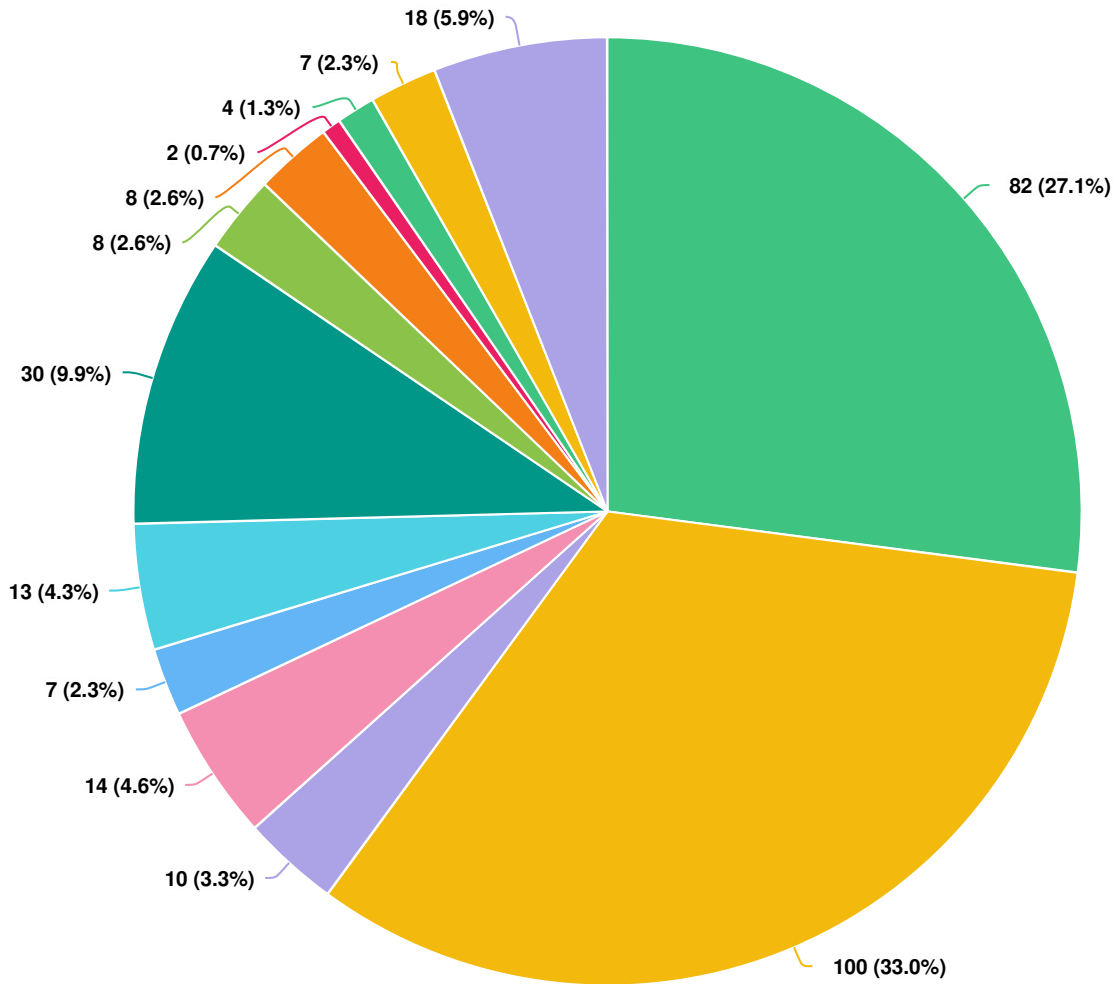


Question options

- Don't know
- No
- Yes

*Optional question (302 response(s), 1 skipped)
Question type: Radio Button Question*

Q13 | What is your main role in the capital region arts sector?

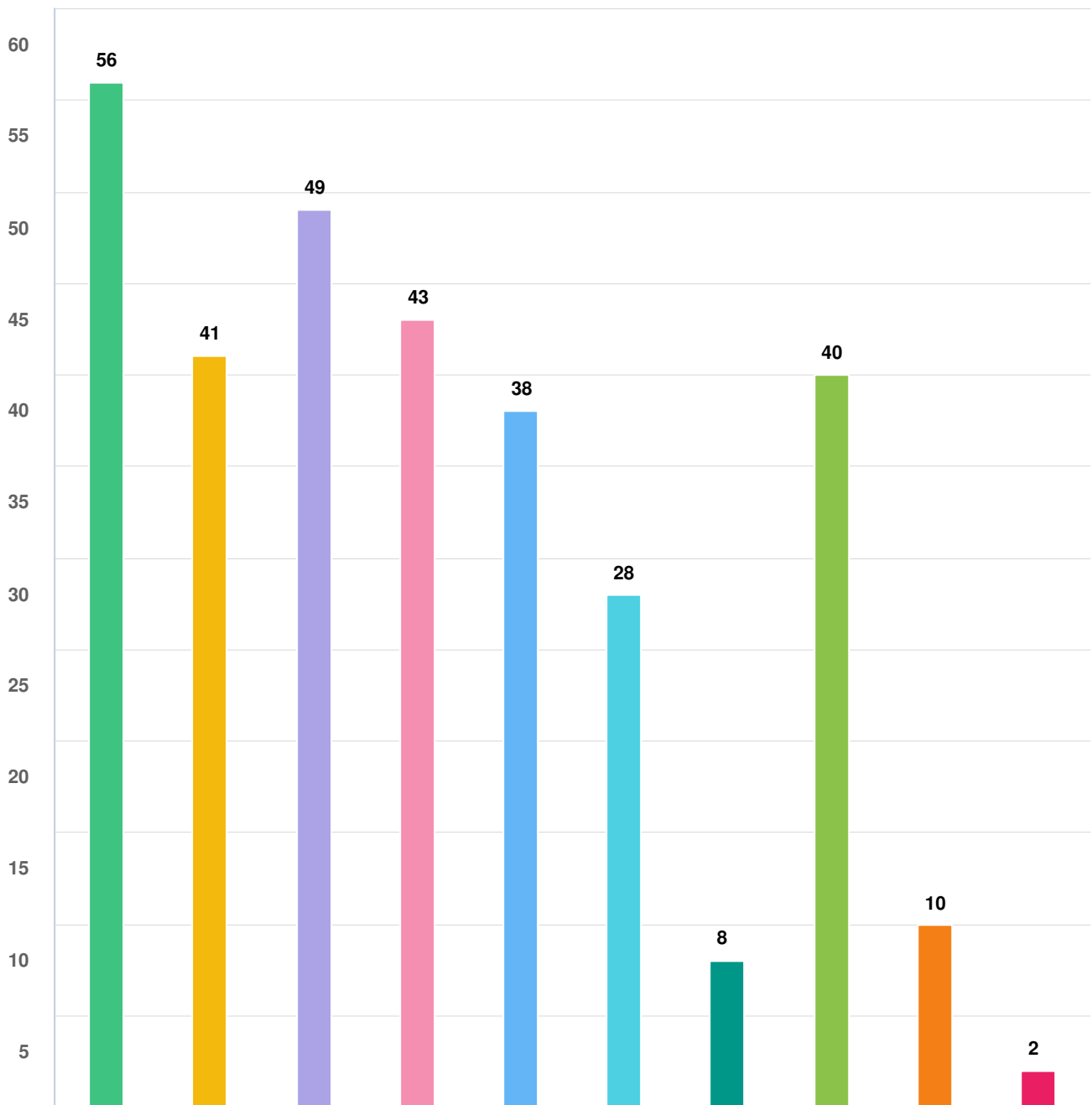


Question options

- Community organization Funder, policy maker Politician, Arts Advisory Council, Arts Commission
- Business/tourism Arts venue staff Technical production Arts administration Artistic programming
- Donor, sponsor Board member volunteer audience artist or performer

Mandatory Question (303 response(s))
 Question type: Radio Button Question

Q14 What are the main benefits of attending arts events for you? Check up to three.

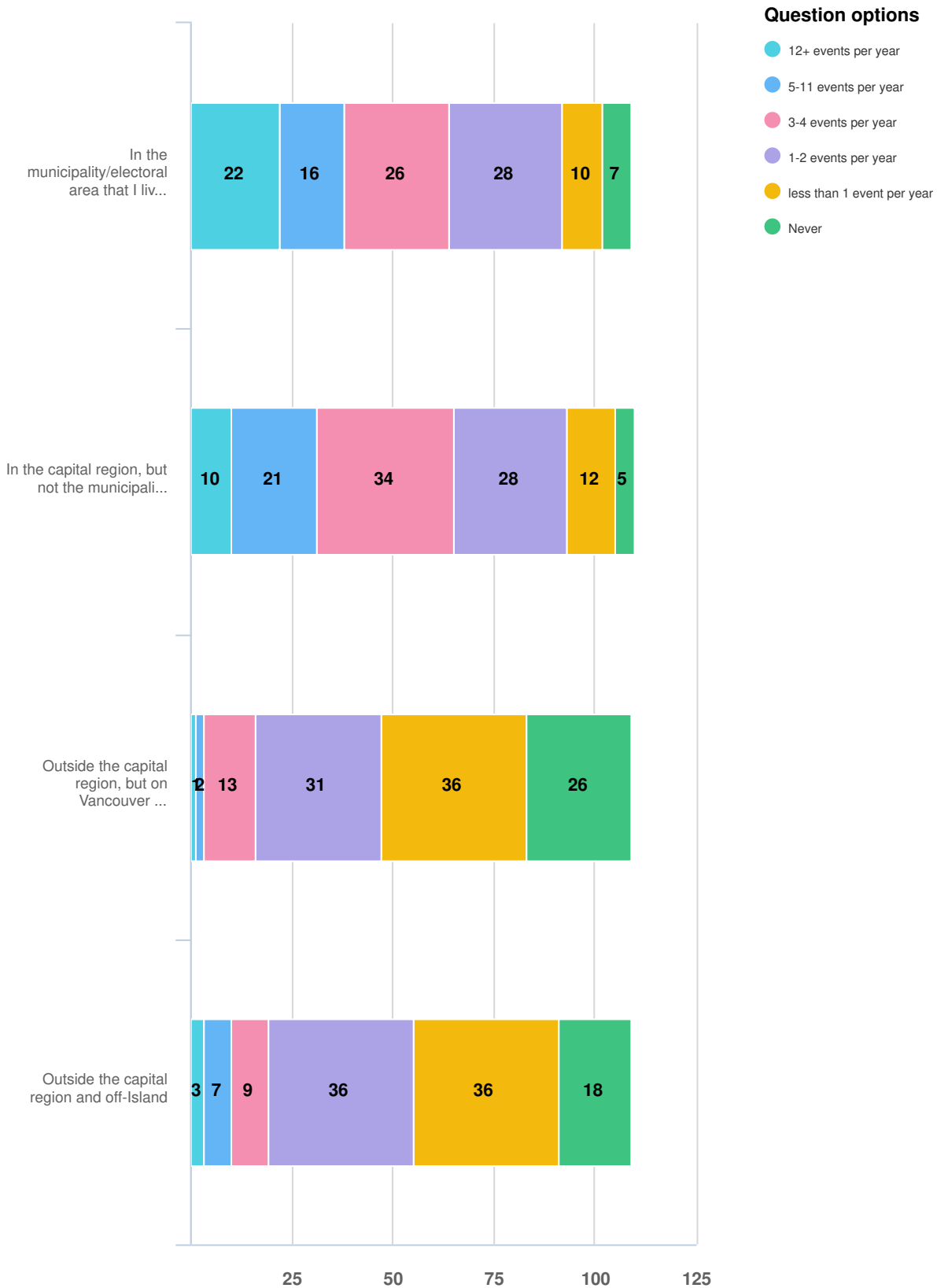


Question options

- Other (please specify) ● Escape from the everyday
- To better understand the world or consider alternate ways of living or being ● To learn about or appreciate the past
- Opportunity to socialize and meet people ● Exposure to different cultures ● To have fun
- Emotional or spiritual stimulation ● To improve mental health or well-being
- Intellectual stimulation / to learn something new

*Optional question (110 response(s), 193 skipped)
Question type: Checkbox Question*

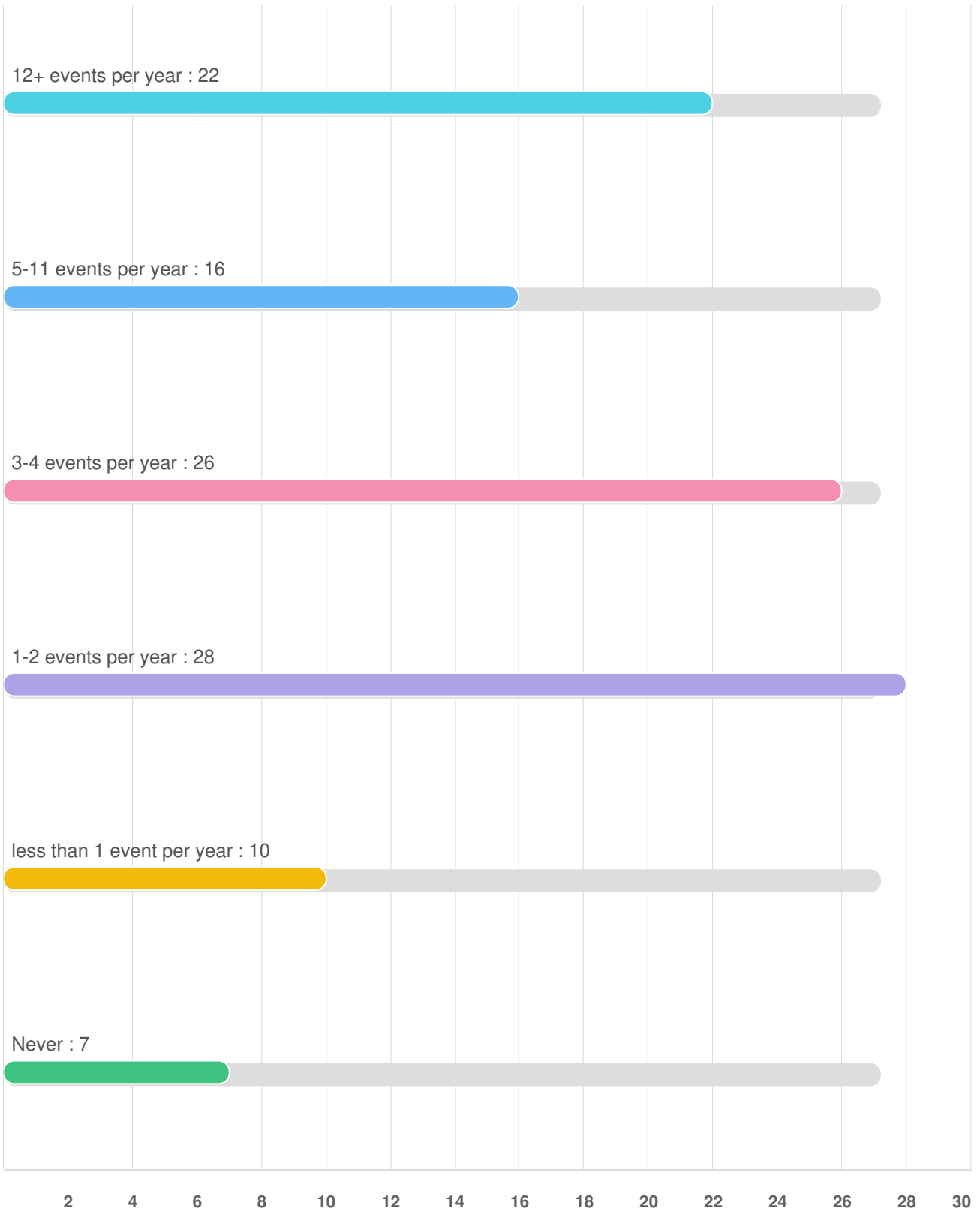
Q15 | Where and about how often have you attended arts events in the last 12 months?

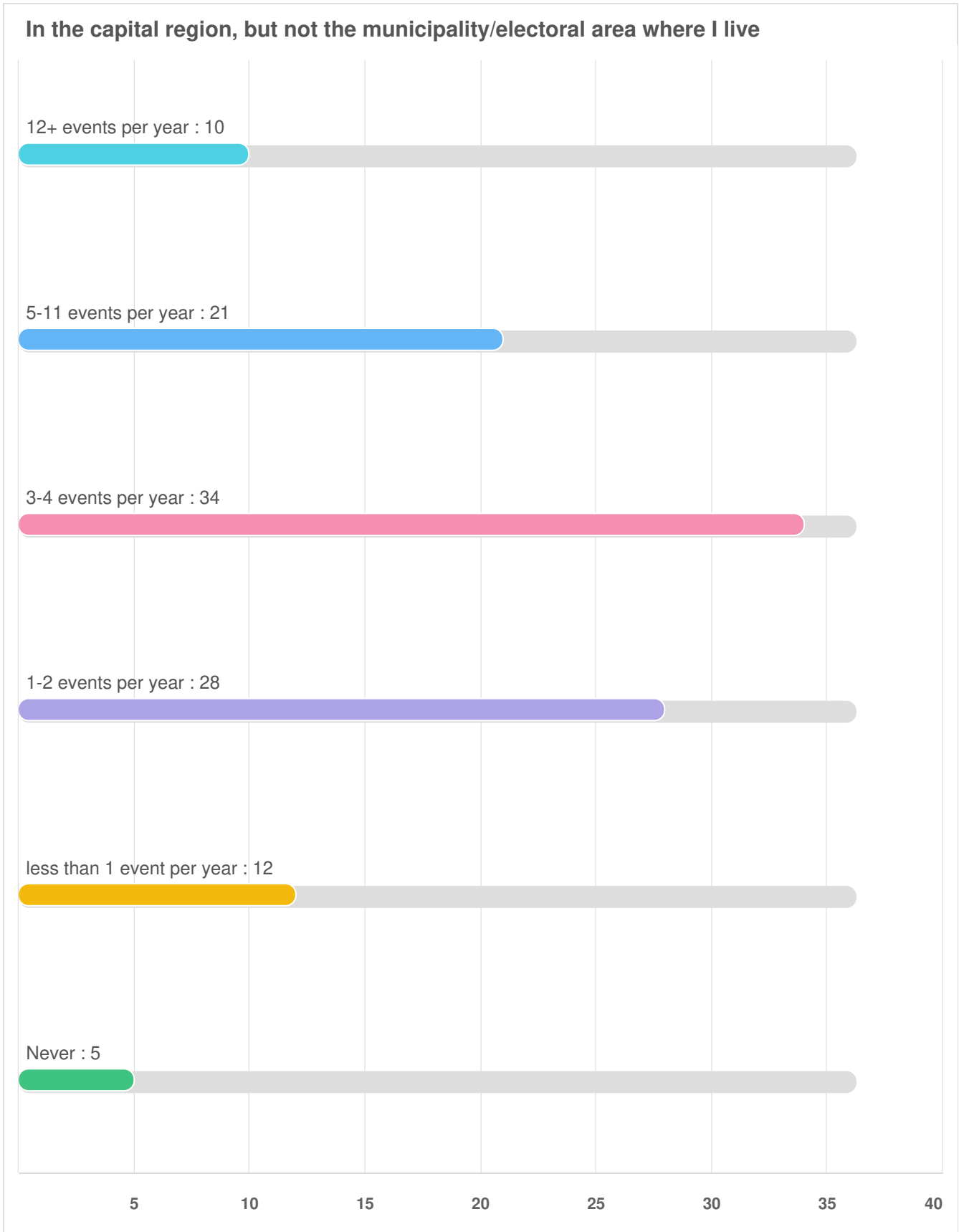


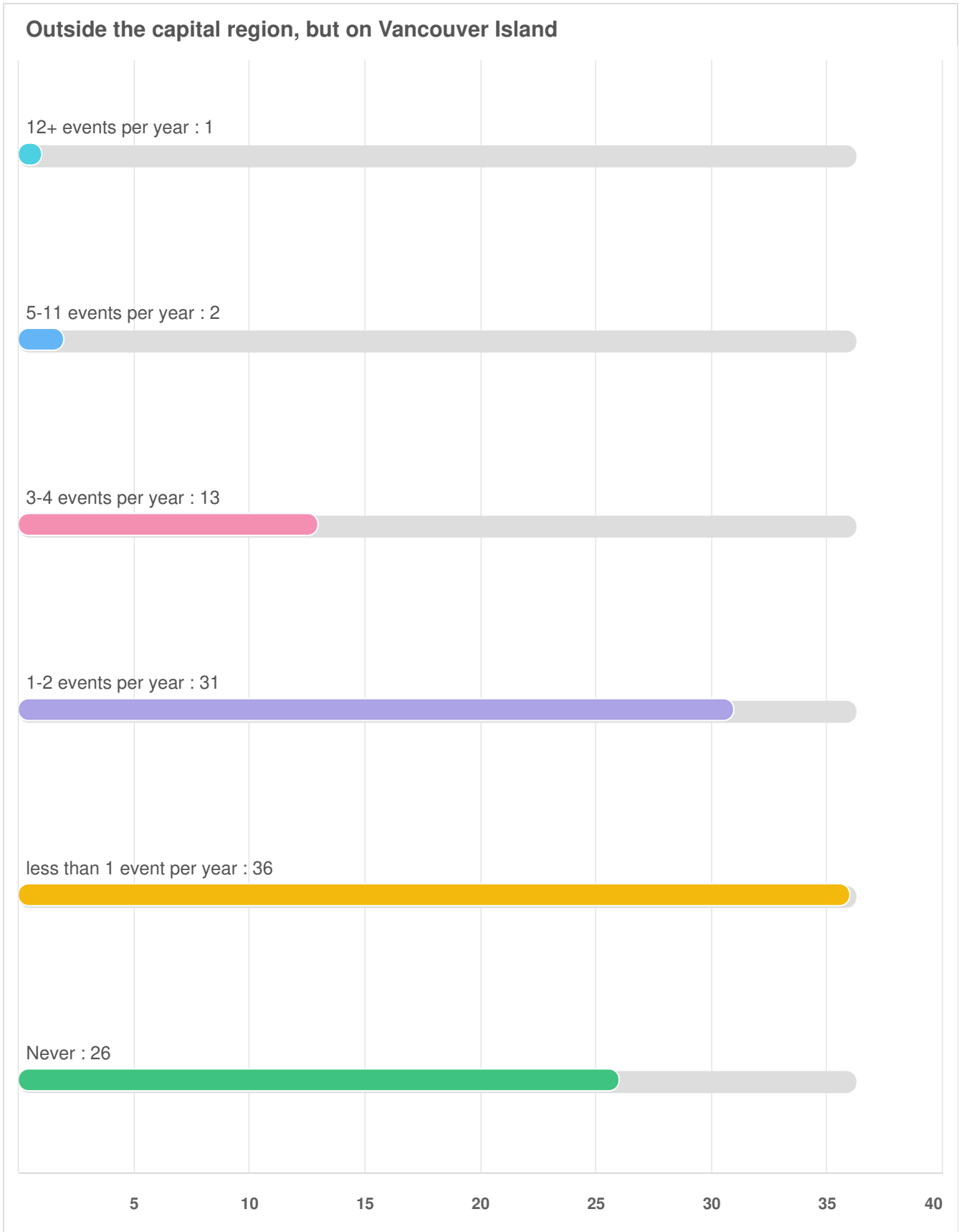
Optional question (110 response(s), 193 skipped)
Question type: Likert Question

Q15 | Where and about how often have you attended arts events in the last 12 months?

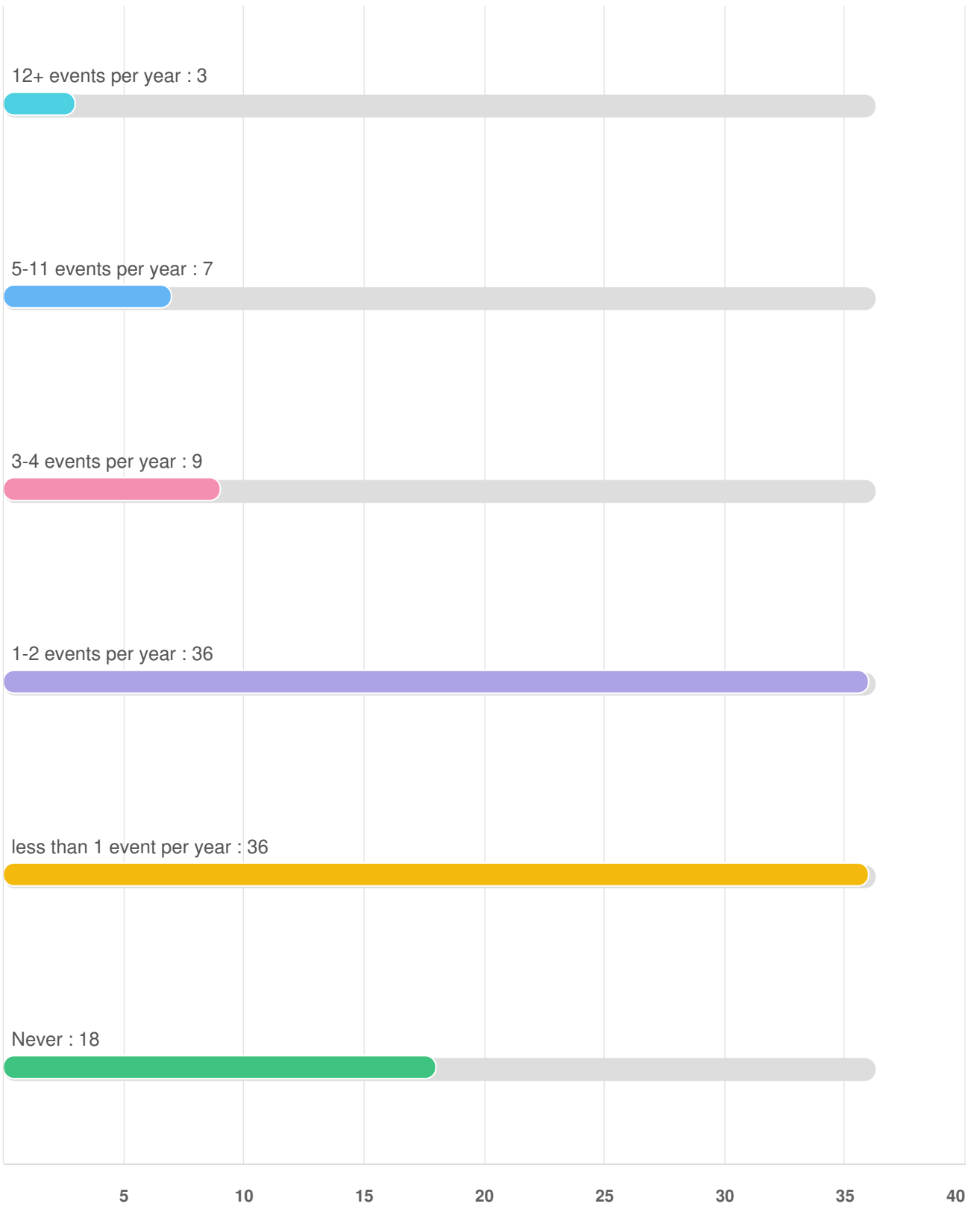
In the municipality/electoral area that I live



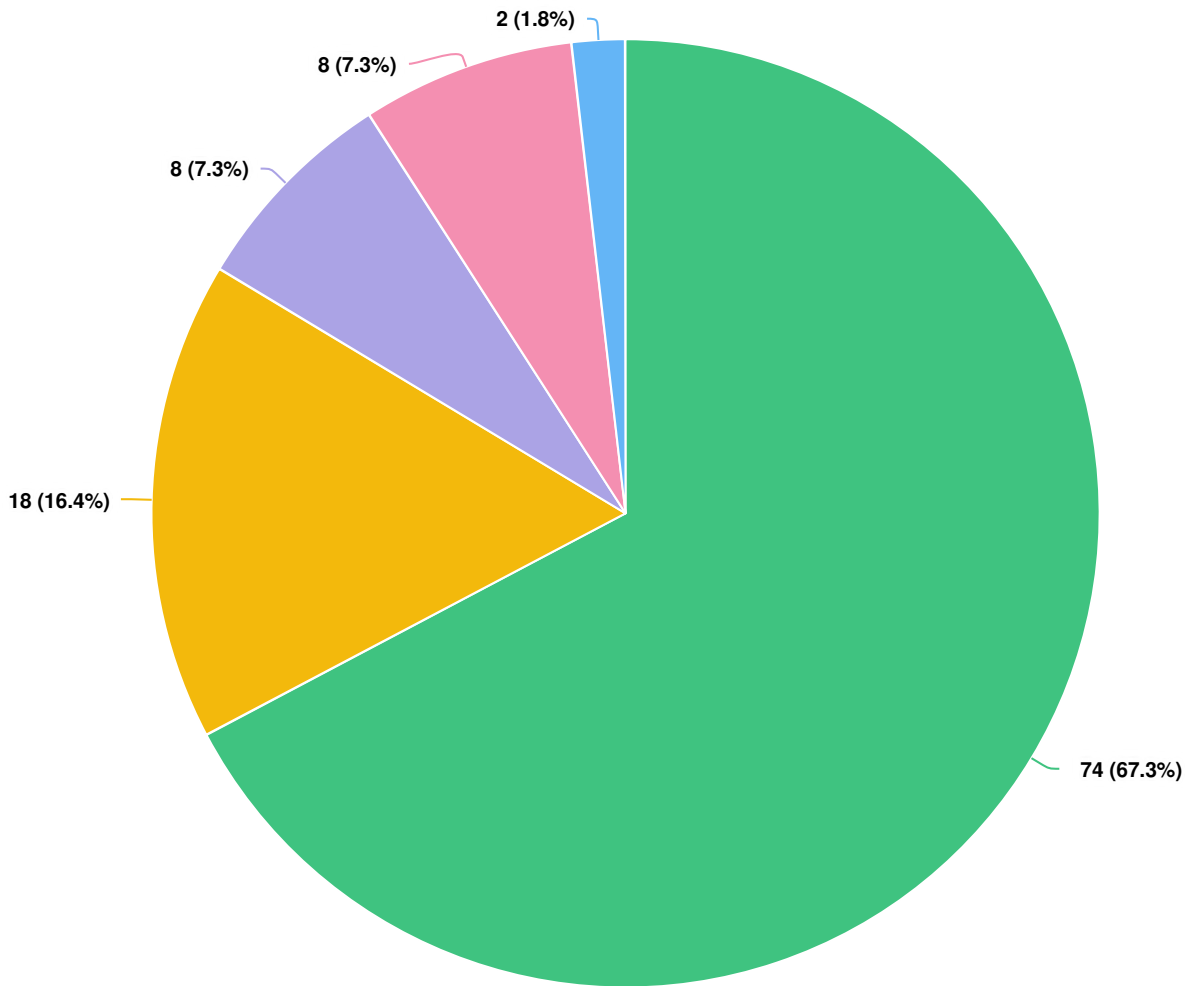




Outside the capital region and off-Island



Q16 How do you usually get to arts events in the capital region?

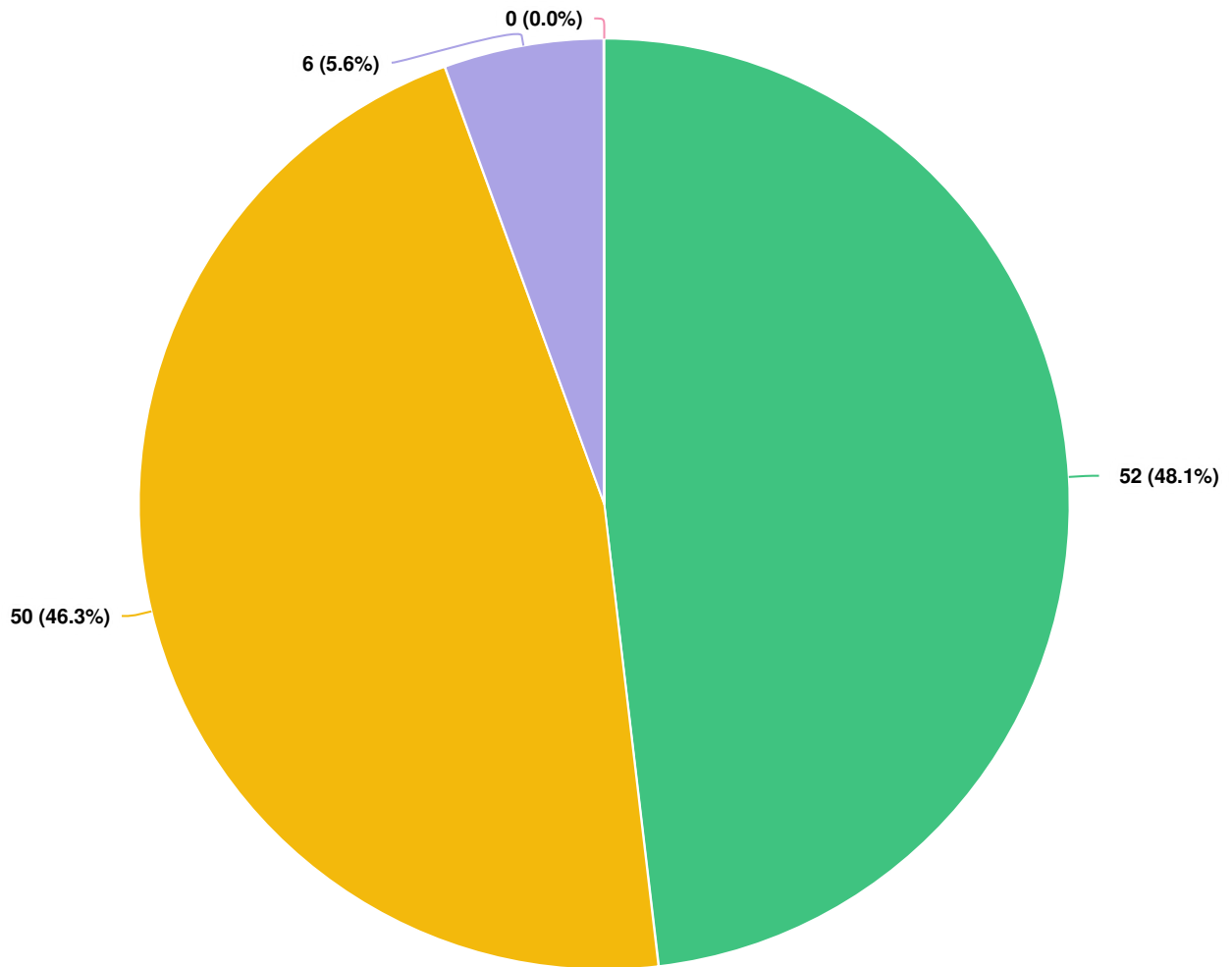


Question options

- Other (please specify)
- Bus
- Bicycle
- Walking
- Personal vehicle (car, truck, motorcycle)

Optional question (110 response(s), 193 skipped)
Question type: Radio Button Question

Q17 | How long does it take you to reach the arts venue or event that you attend most often, using your usual transportation?



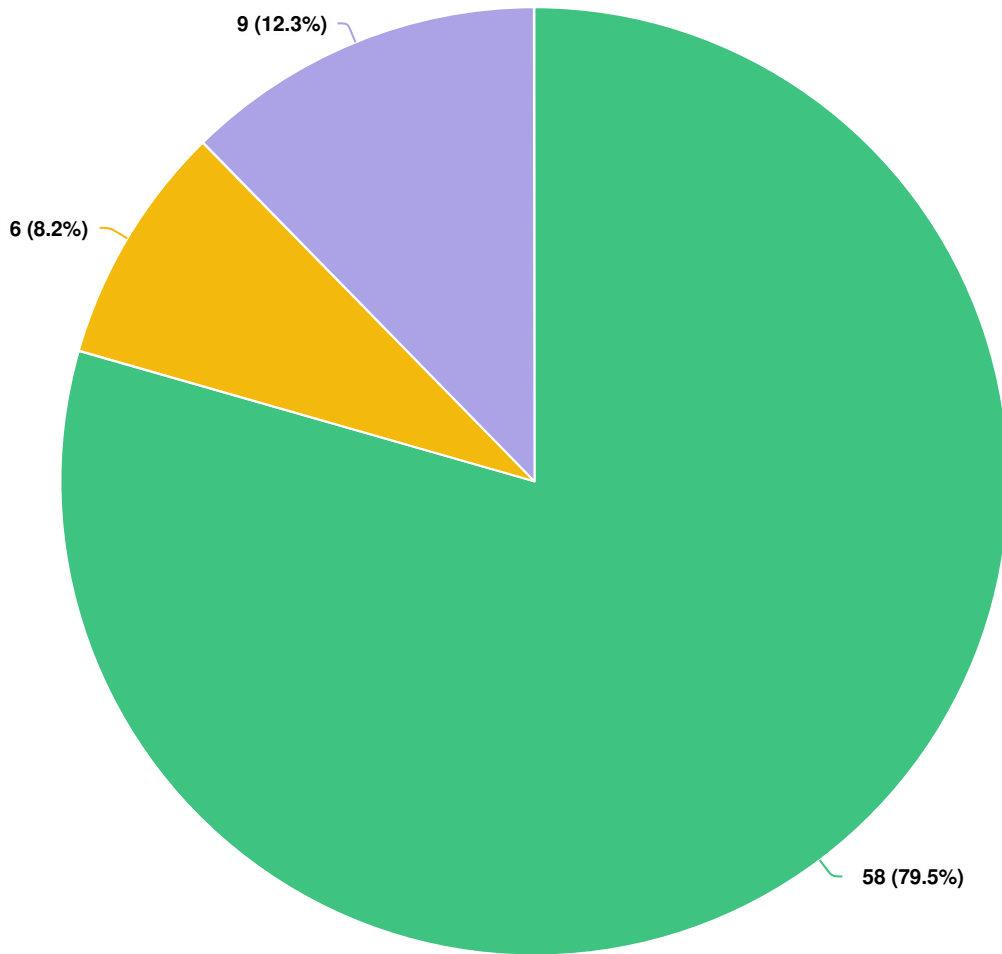
Question options

- 1 hour or more
- 41 minutes to 1 hour
- 20-40 minutes
- less than 20 minutes

Optional question (108 response(s), 195 skipped)

Question type: Radio Button Question

Q18 | Are you aware of CRD arts funding programs?



Question options

- In some ways
- No
- Yes

*Optional question (73 response(s), 230 skipped)
Question type: Radio Button Question*

Q19 | How familiar are you with the following CRD grant programs:

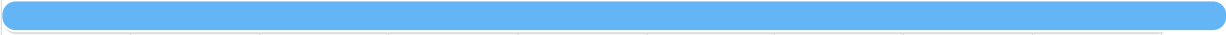


Optional question (67 response(s), 236 skipped)
Question type: Likert Question

Q19 | How familiar are you with the following CRD grant programs:

Operating Grants

Completely familiar : 19



Very familiar : 17



Moderately familiar : 19



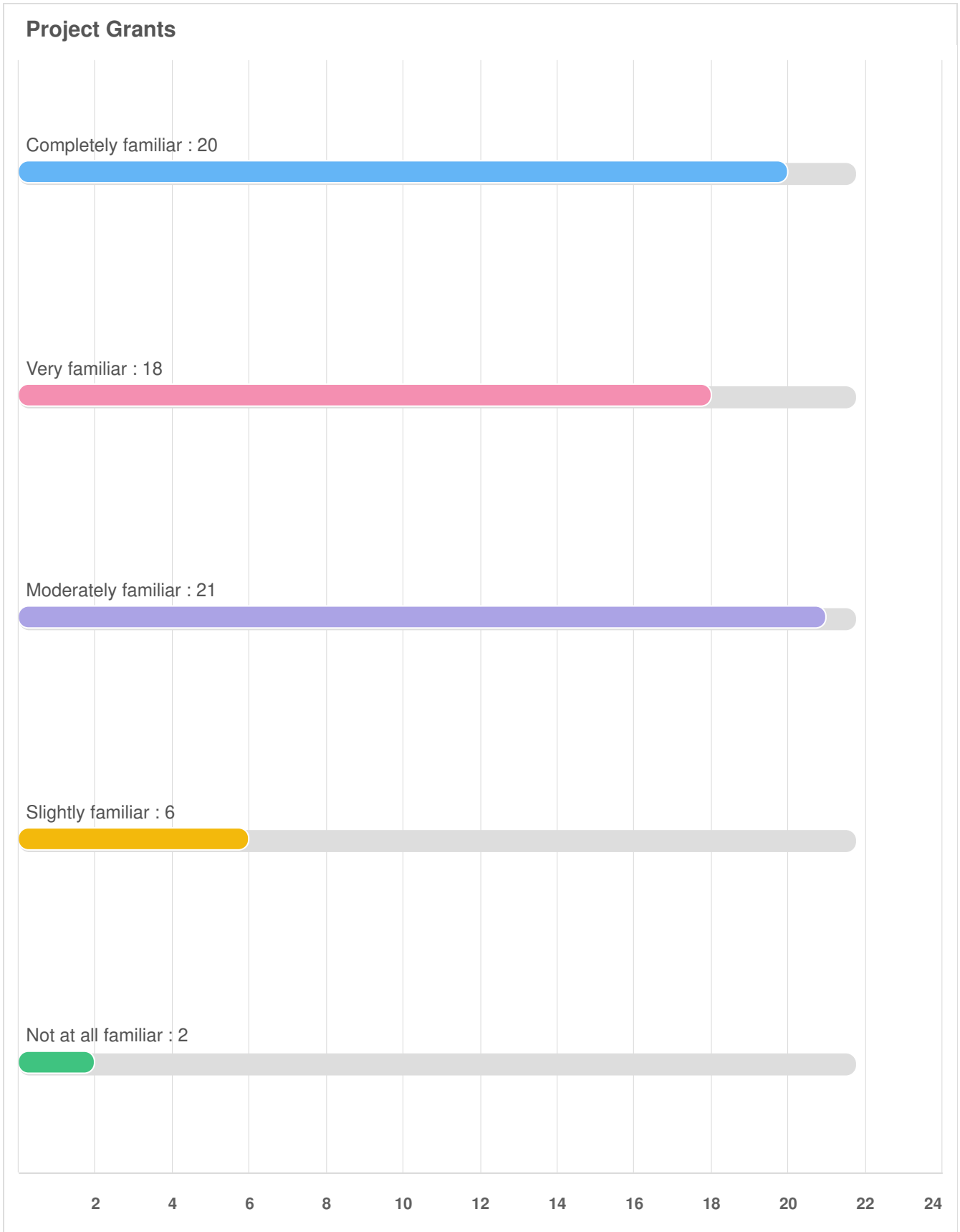
Slightly familiar : 9

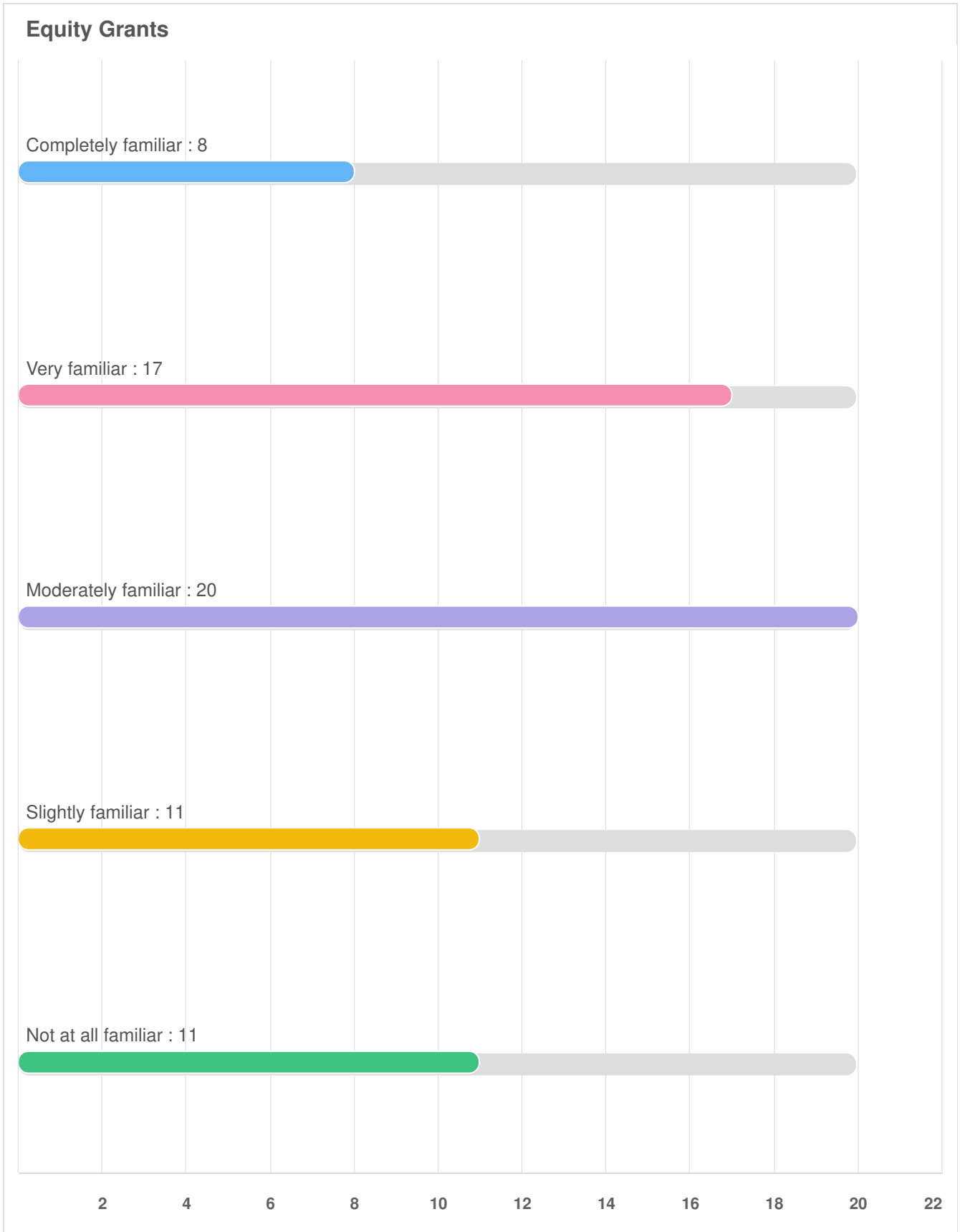


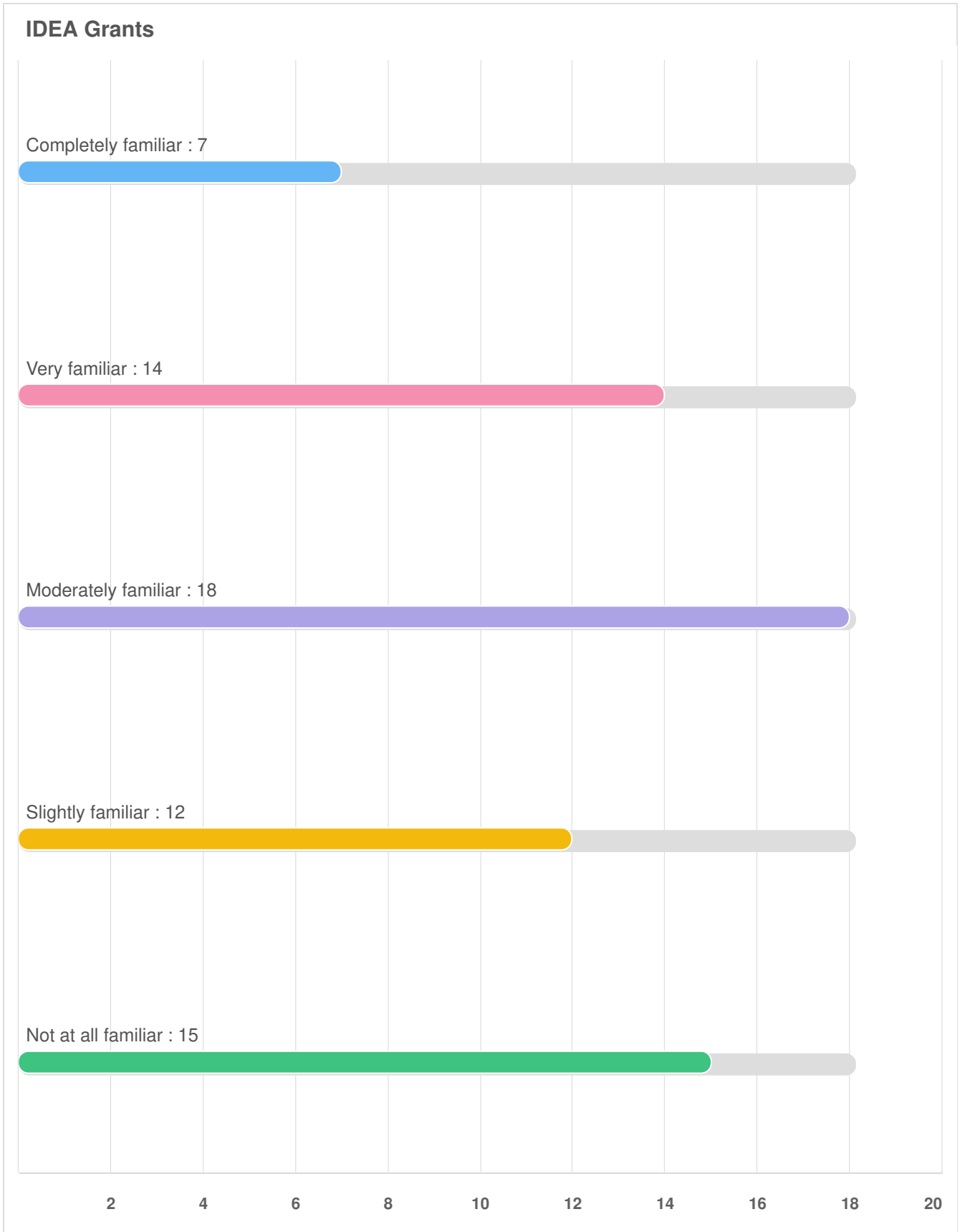
Not at all familiar : 3

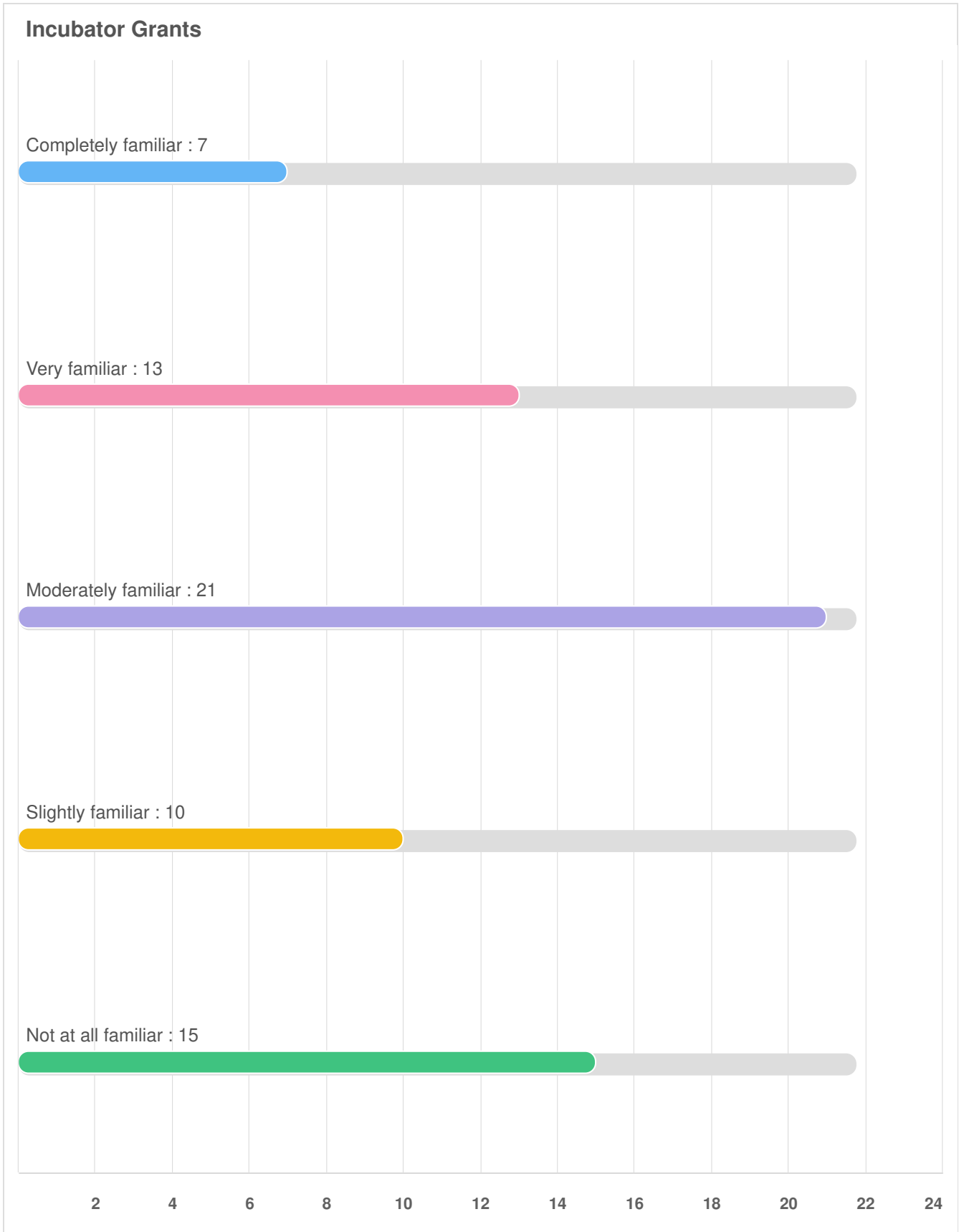


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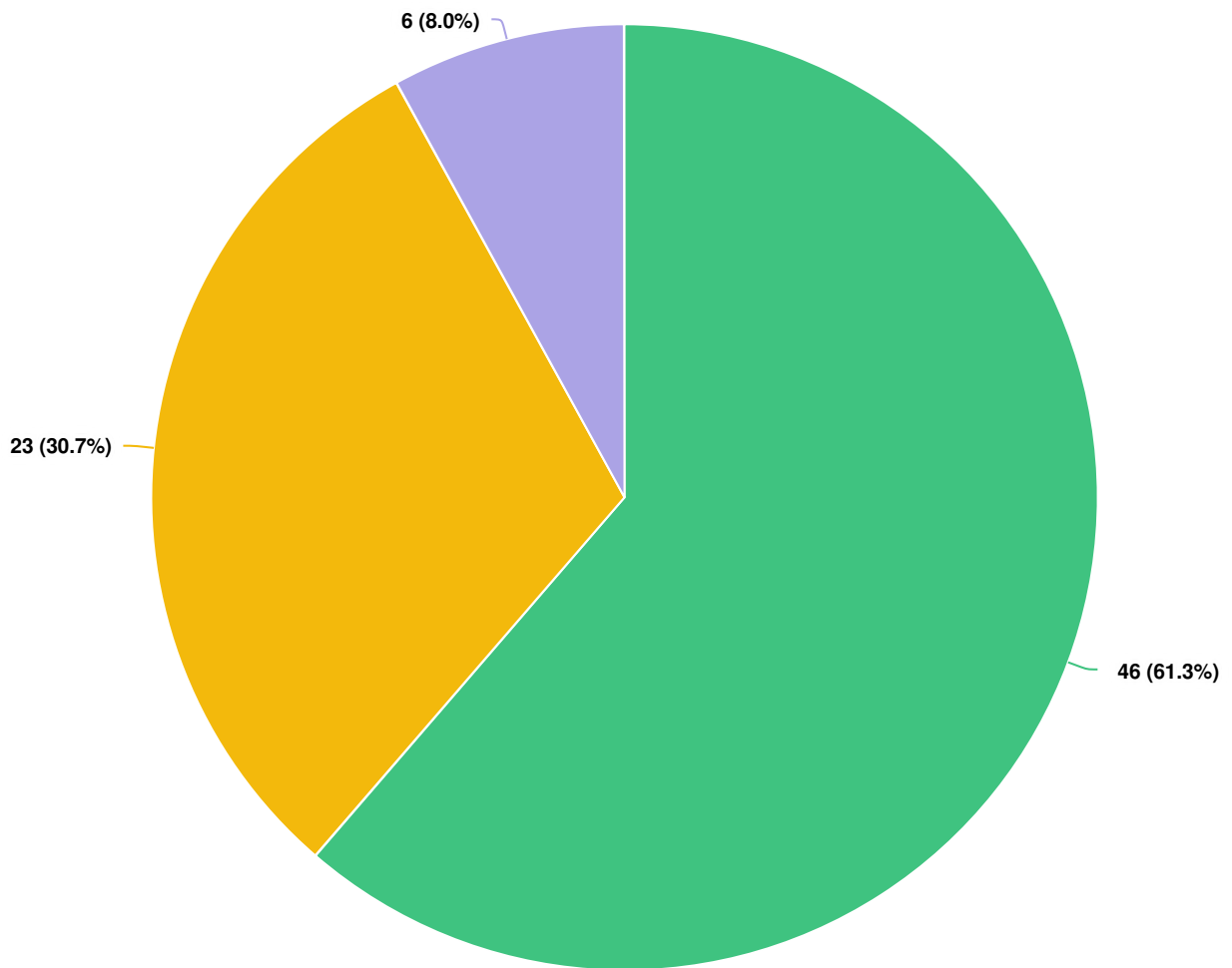








Q20 | Has your organization applied for funding from CRD Arts and Culture in the past five years?



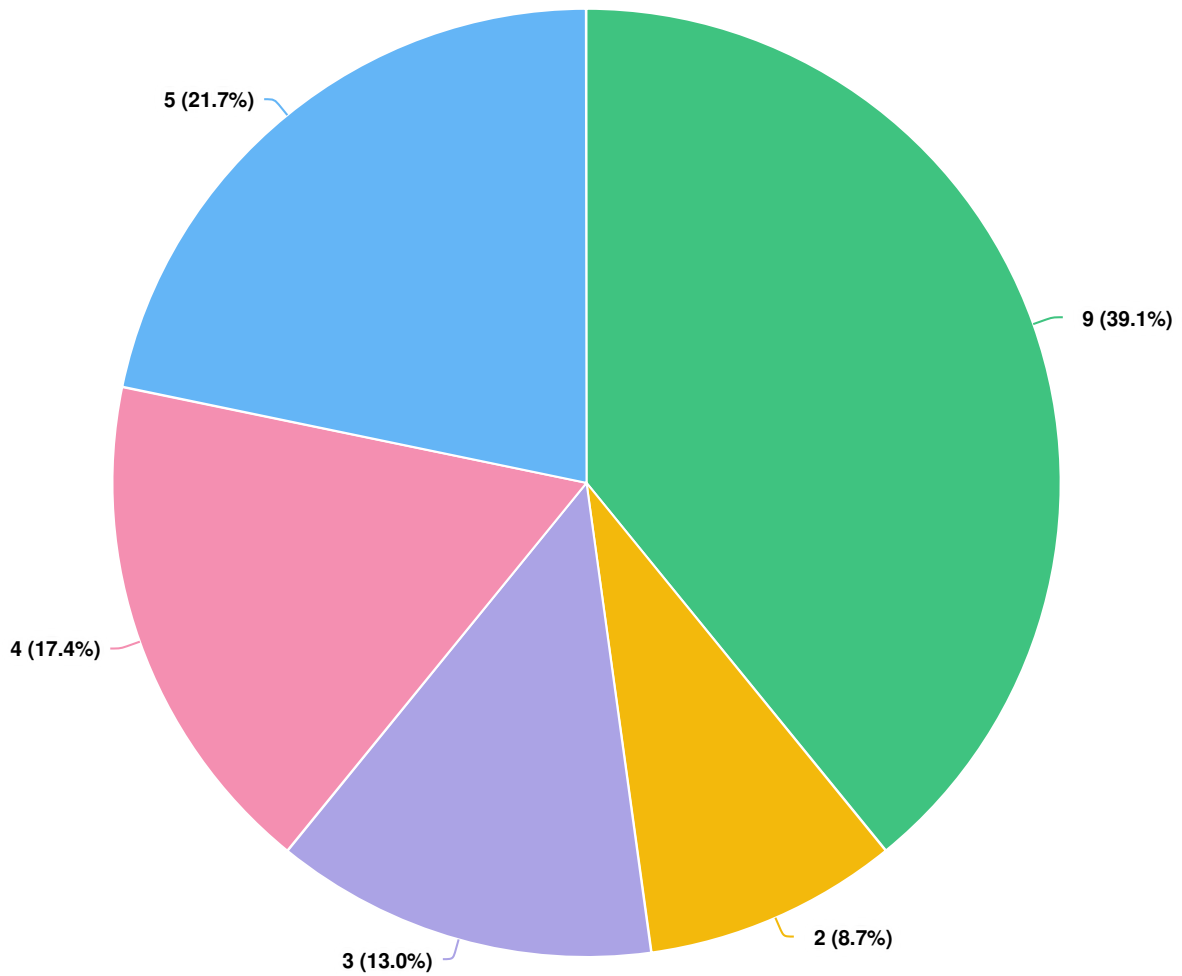
Question options

- Don't know
- No
- Yes

Optional question (75 response(s), 228 skipped)

Question type: Radio Button Question

Q21 Why haven't you applied for CRD funding recently?



Question options

- Other (please specify)
- The amount available is too small considering the effort to apply
- Don't need CRD funding for our work
- Not sure how to apply
- Not eligible

Optional question (23 response(s), 280 skipped)
Question type: Radio Button Question

Q22 | Rate the following aspects of CRD Arts and Culture:



Optional question (43 response(s), 260 skipped)
Question type: Likert Question

Q22 | Rate the following aspects of CRD Arts and Culture:

Variety of grant programs for arts organizations

Very good : 7



Good : 18



Acceptable : 14



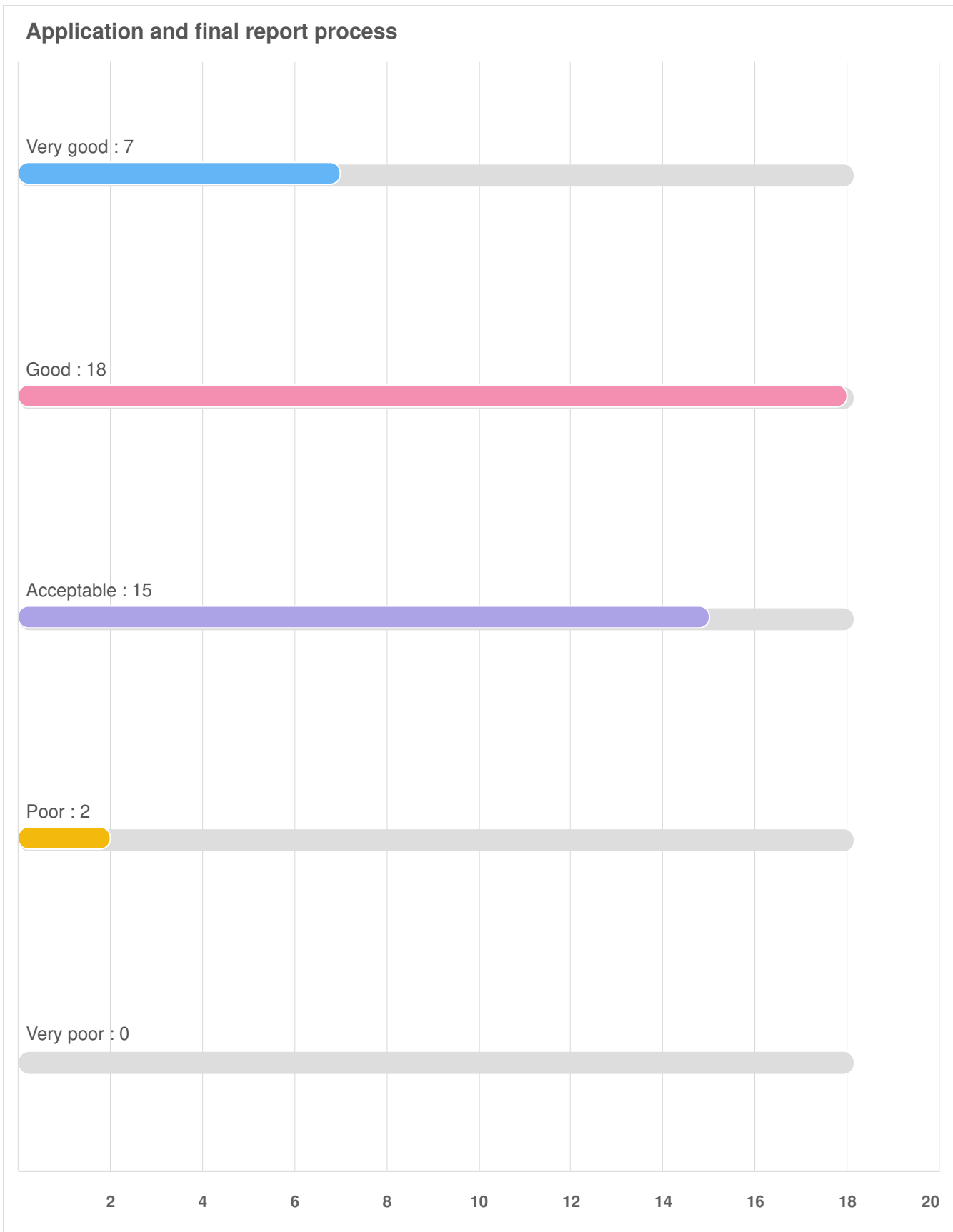
Poor : 4

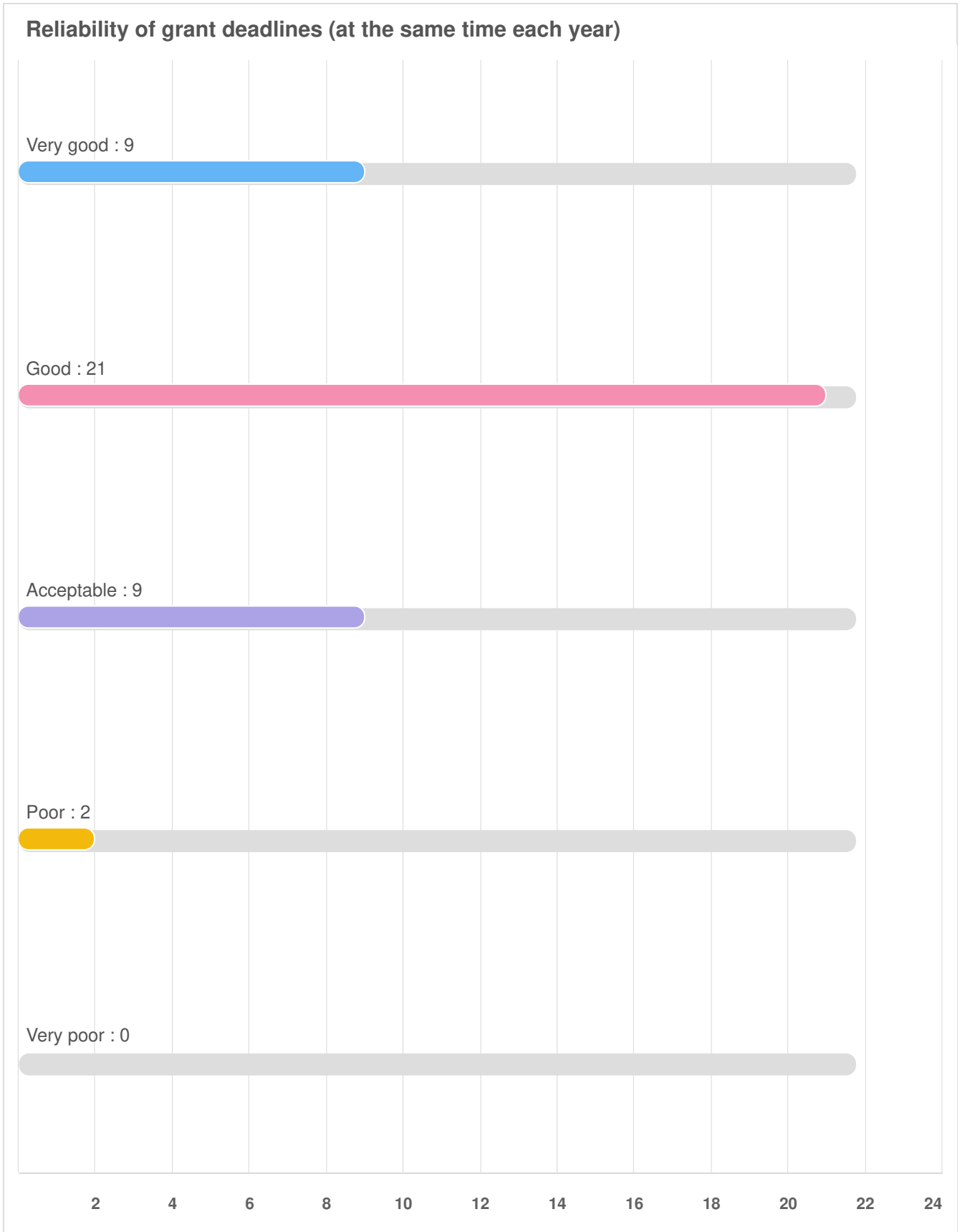


Very poor : 0

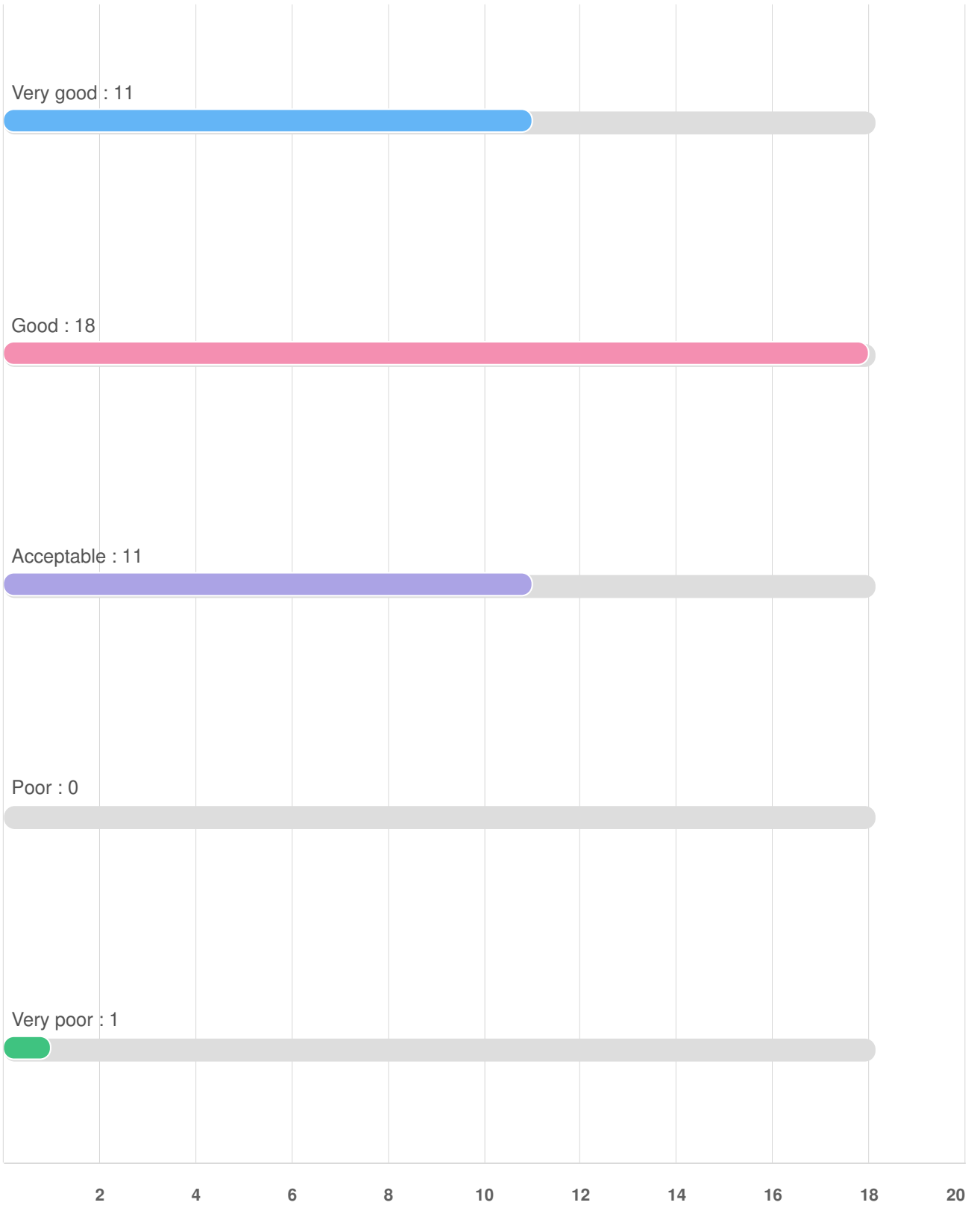


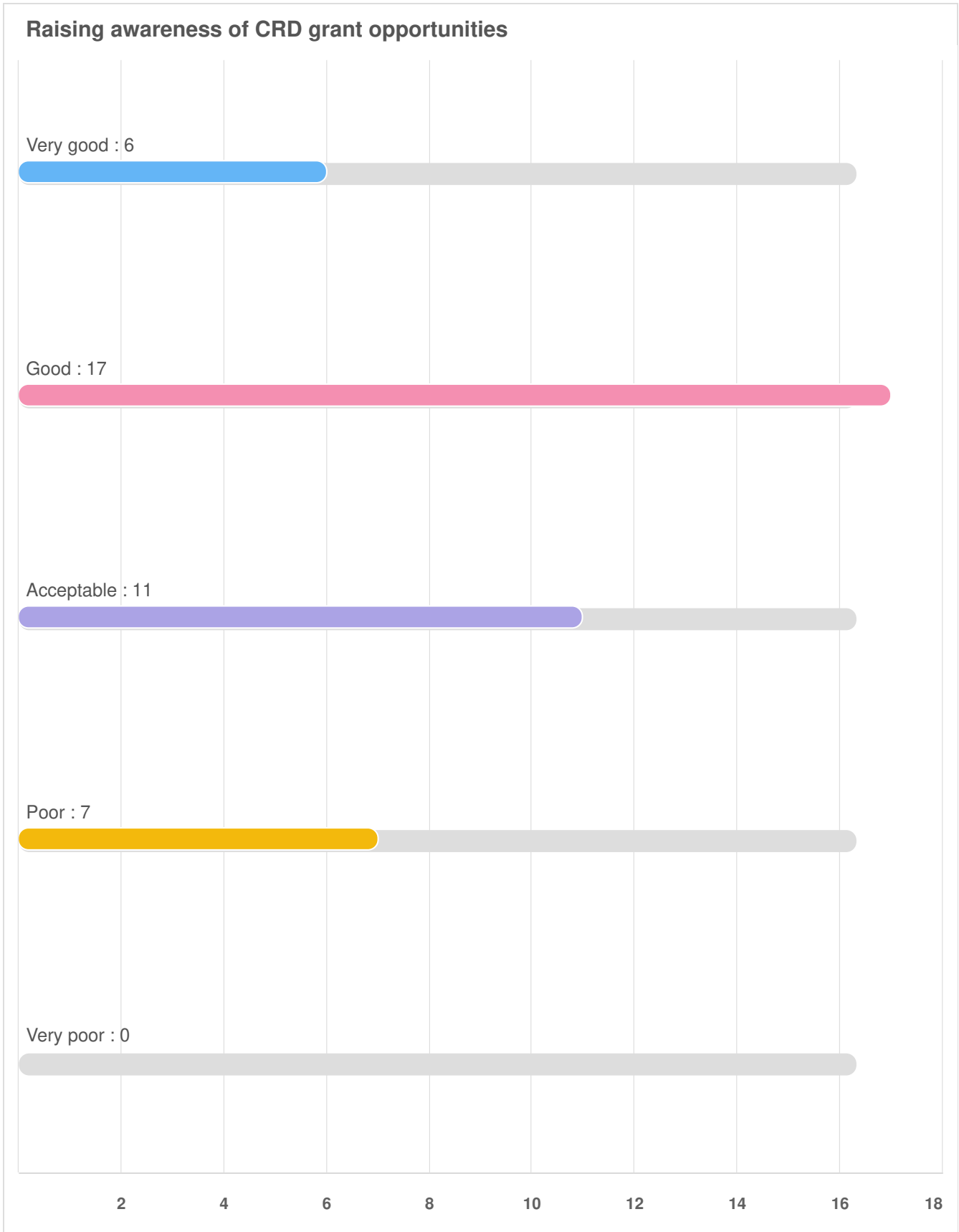
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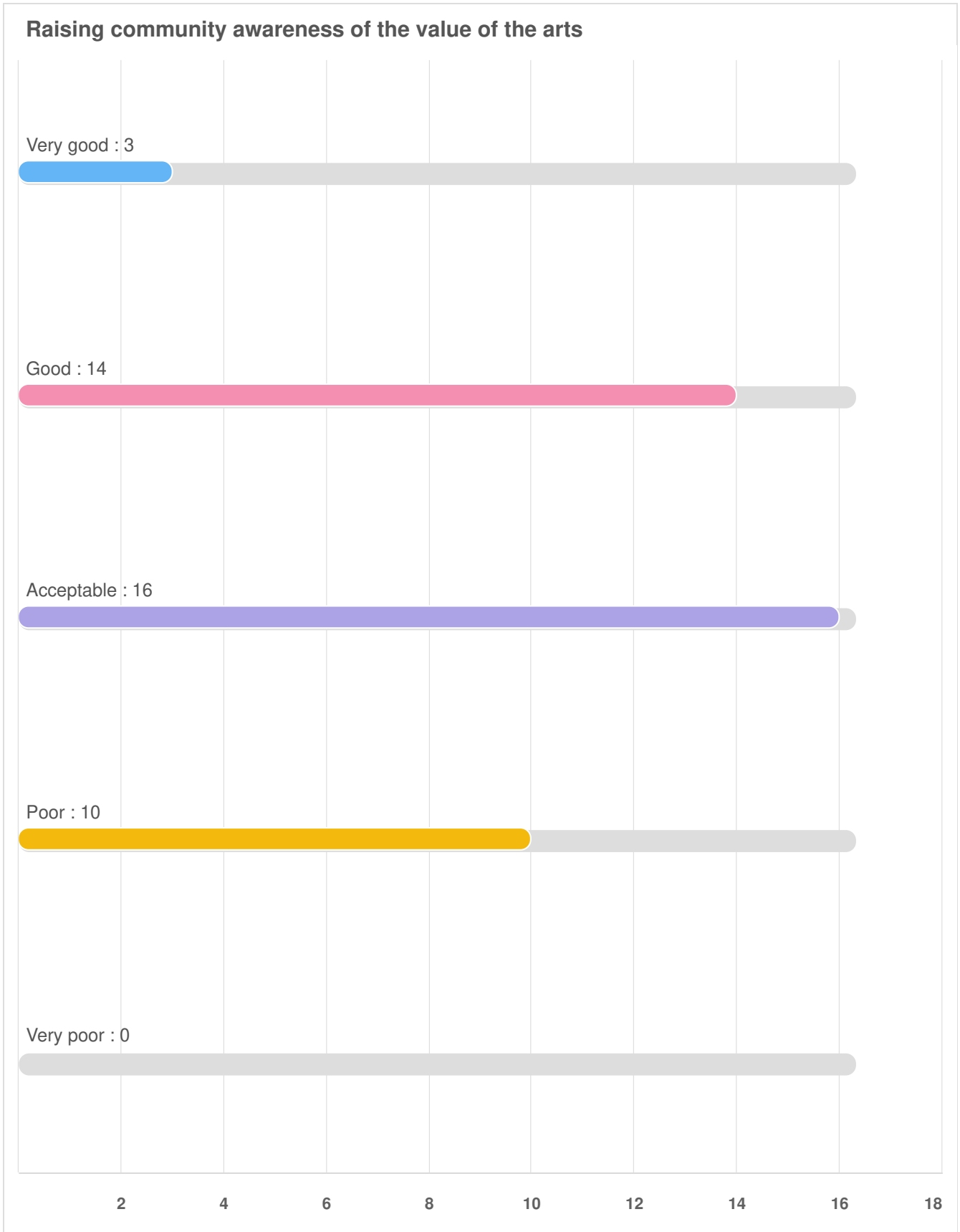




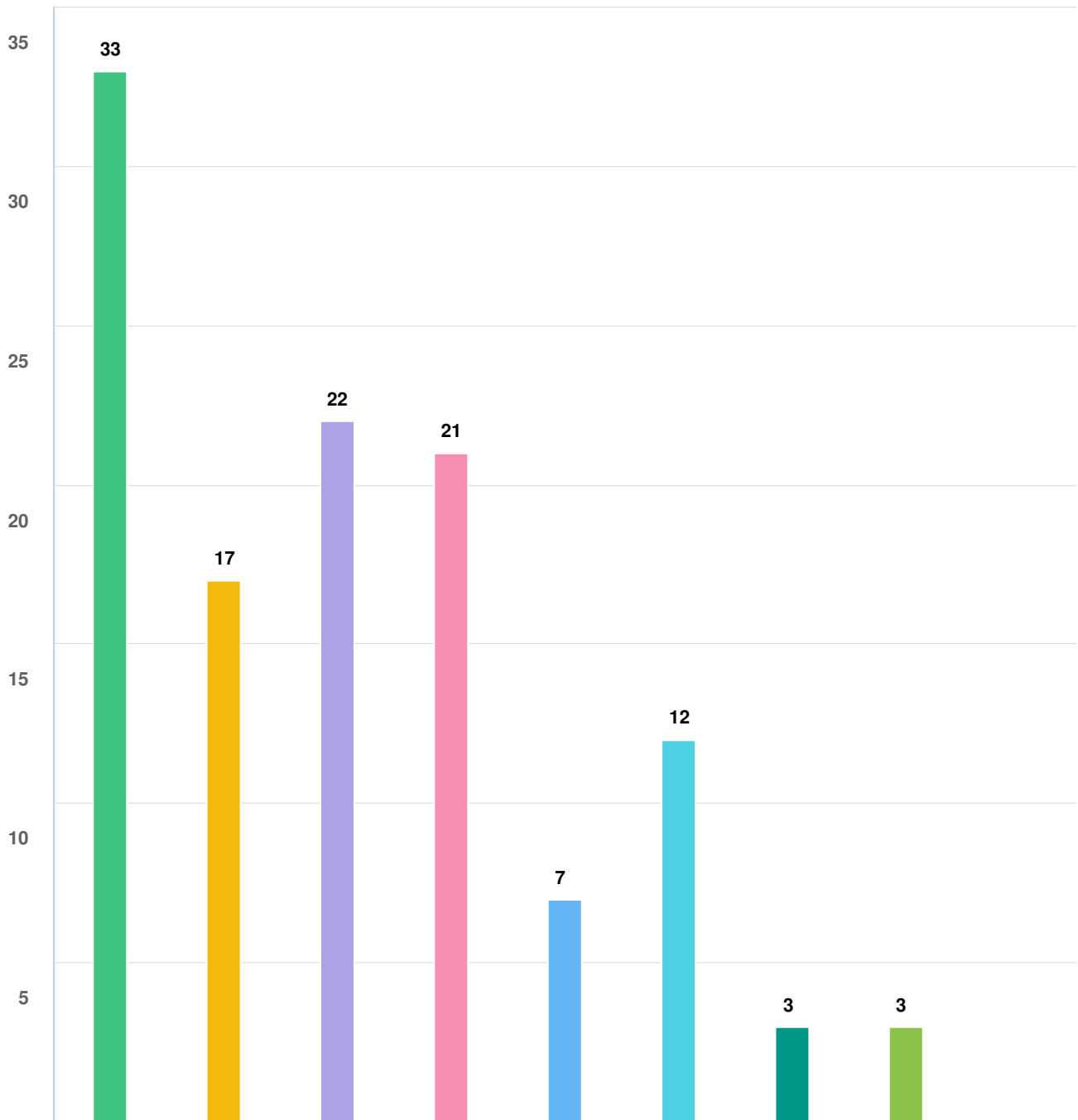
Staff support during application, including information sessions and one-on-one support







Q23 | How is the funding from CRD Arts and Culture most helpful to your organization? Select up to three responses.

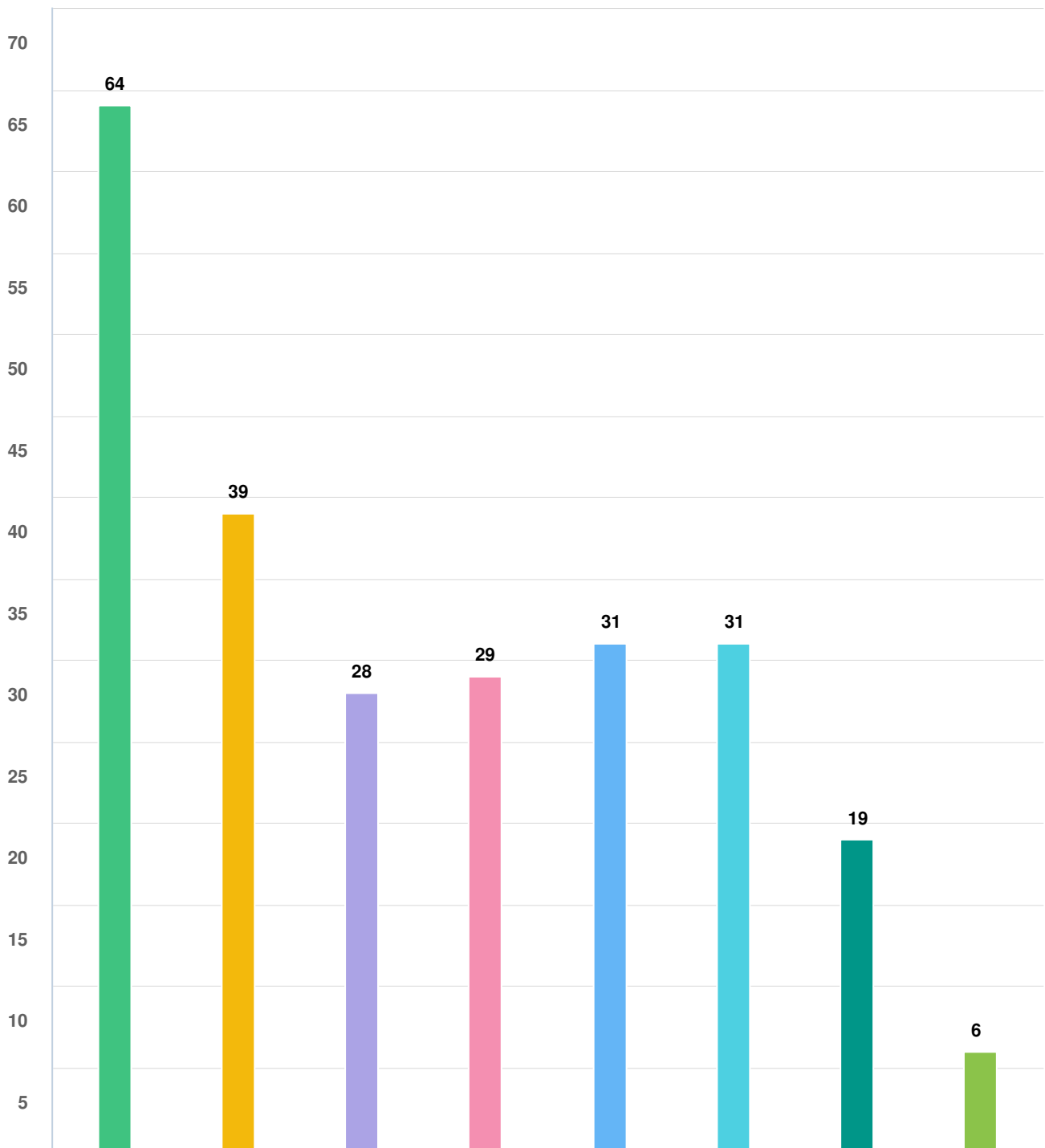


Question options

- Able to find new partners
 ● Other (please specify)
● Leverage in sponsorship and donation campaigns
- Leverage for funding from other government
 ● Able to attract larger audiences
● Able to serve more people
- Able to run a program that we could otherwise not offer
 ● Able to produce higher quality work
- Able to maintain our level of programming

Optional question (45 response(s), 258 skipped)
 Question type: *Checkbox Question*

Q24 Select any groups your organization specifically serves according to its mandate:

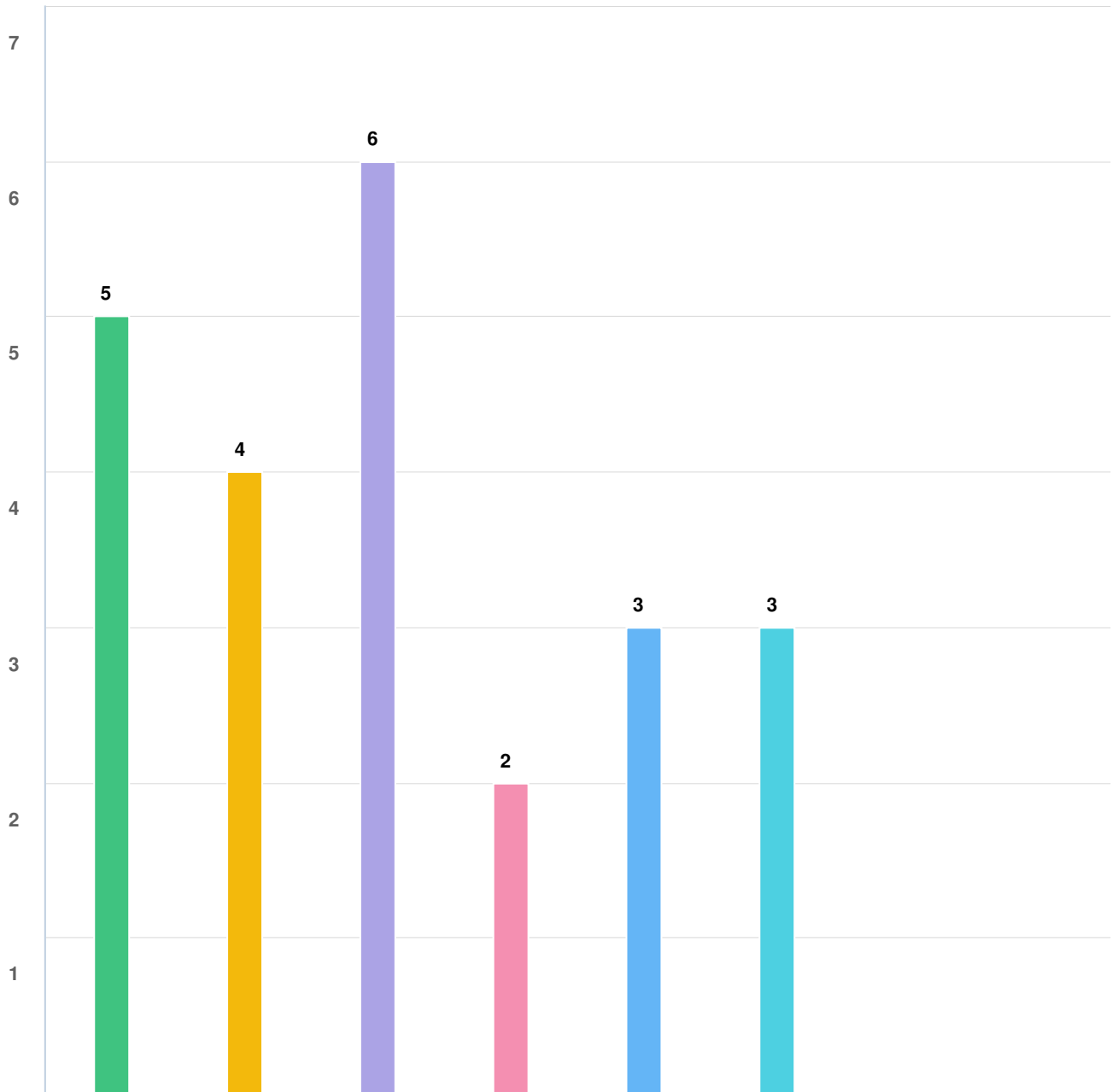


Question options

- Other (please specify)
 ● Deaf people and/or people with disability
 ● Racialized and/or culturally diverse
 ● LGBTQ+
- First Nations, Metis and/or Inuit
 ● Seniors
 ● Youth
 ● General population

Optional question (74 response(s), 229 skipped)
 Question type: Checkbox Question

Q25 What are your main motivations for donating to or sponsoring the arts?

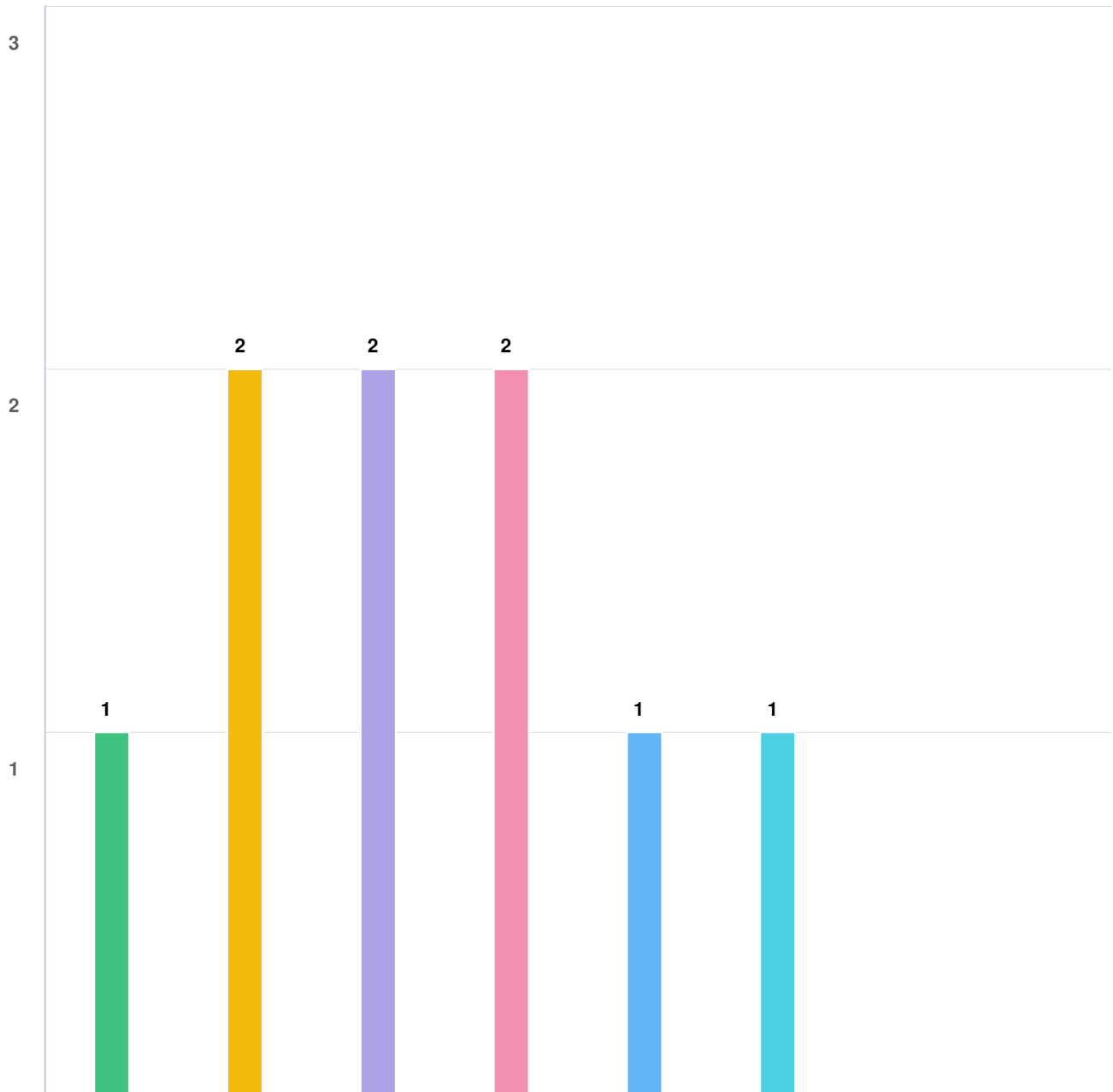


Question options

- Other (please specify)
 ● Access to artistic expression is a human right
 ● Arts spark creativity and innovation
- Arts strengthen the economy, drive tourism and revenue to local businesses
- Engagement with the arts puts people in touch with deeper parts of themselves or gives life more meaning
- Communities with an active arts scene are more vibrant places to live and work
- Access to the arts or arts education contributes to societal wellbeing
- Engaging with the arts contributes to my well-being or the well-being of my loved ones

Optional question (7 response(s), 296 skipped)
 Question type: Checkbox Question

Q26 What are the main benefits of the arts and festival scene for your business?

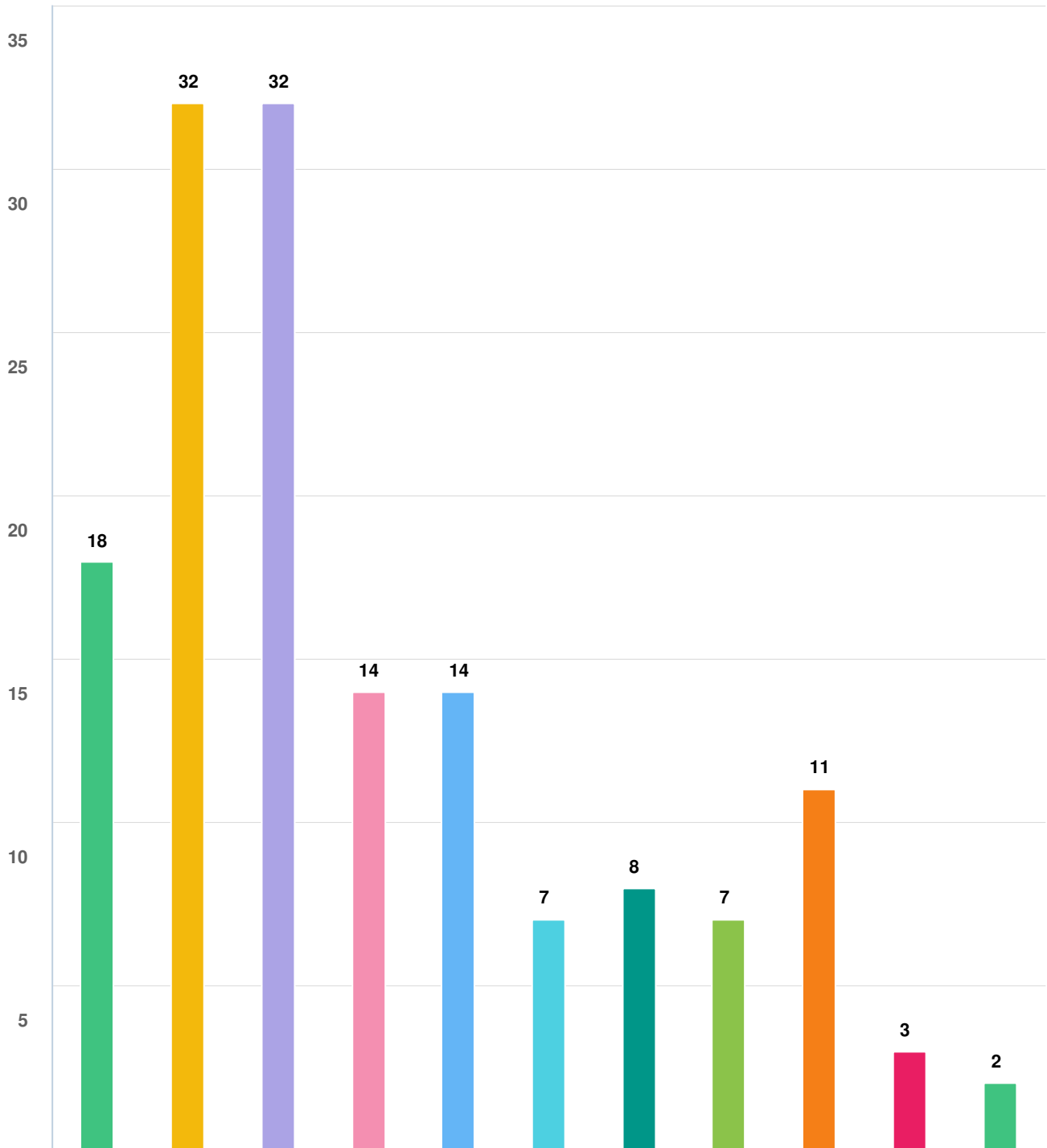


Question options

- Other (please specify) ● No benefits ● People attending arts events buy goods or services from my business
- An active local and regional arts scene helps attract skilled employees to the area
- More people on the street creates a sense of greater safety especially at night
- An active arts scene helps build local creativity and innovation
- More people on the street creates a sense of vitality, a good vibe in the area
- The arts and festivals help make the region more desirable for visitors/tourists

Optional question (2 response(s), 301 skipped)
Question type: Checkbox Question

Q27 What artistic area of practice are you actively working in? Check all that apply.

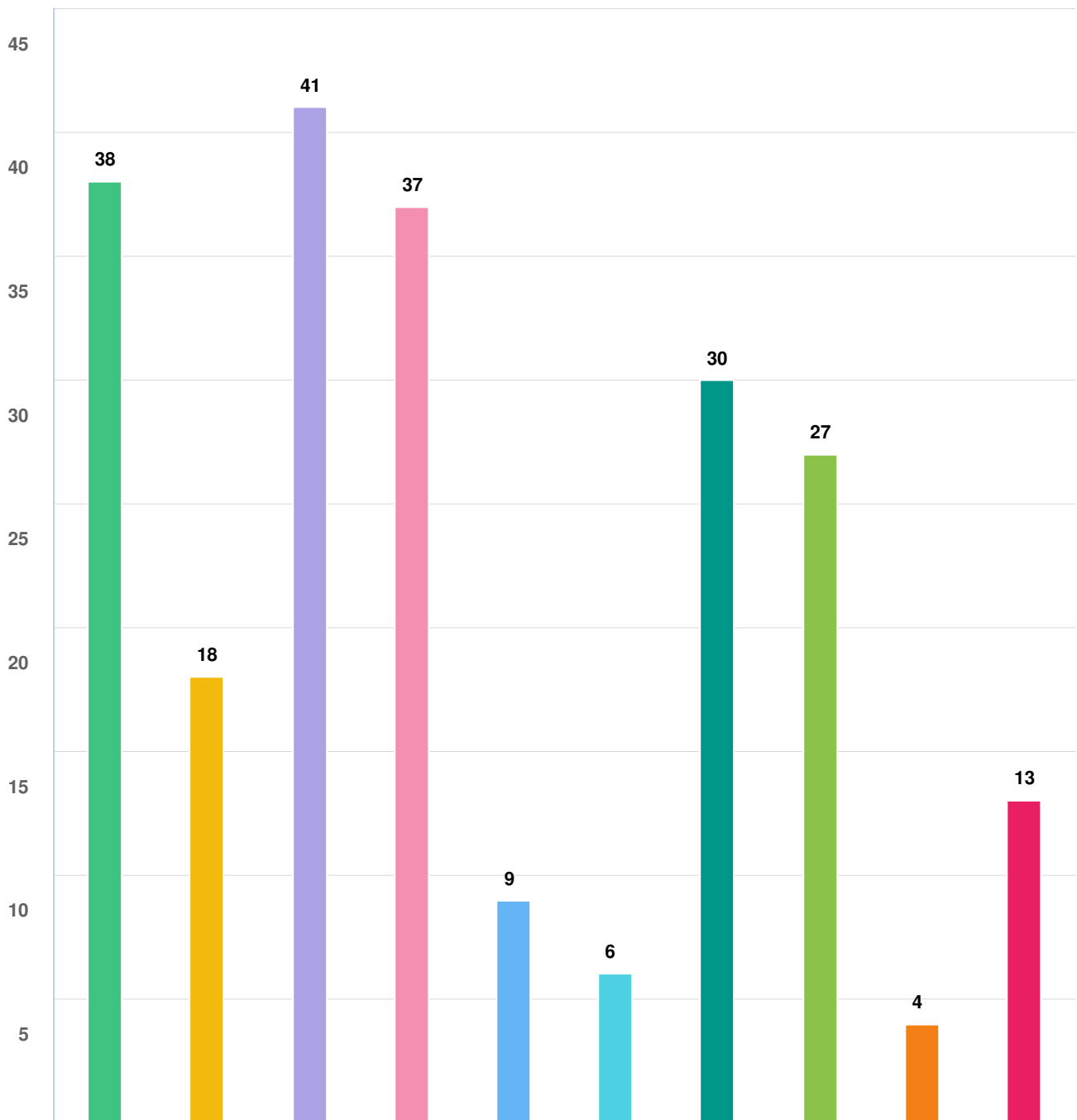


Question options

- Other (please specify)
- Indigenous Arts
- Literary
- Crafts and Textile Arts
- Film and Media Arts
- Dance
- Multidisciplinary
- Community arts
- Visual Arts
- Music
- Theatre

Optional question (82 response(s), 221 skipped)
 Question type: Checkbox Question

Q28 What financial sources support your artistic practice? Check all that apply.

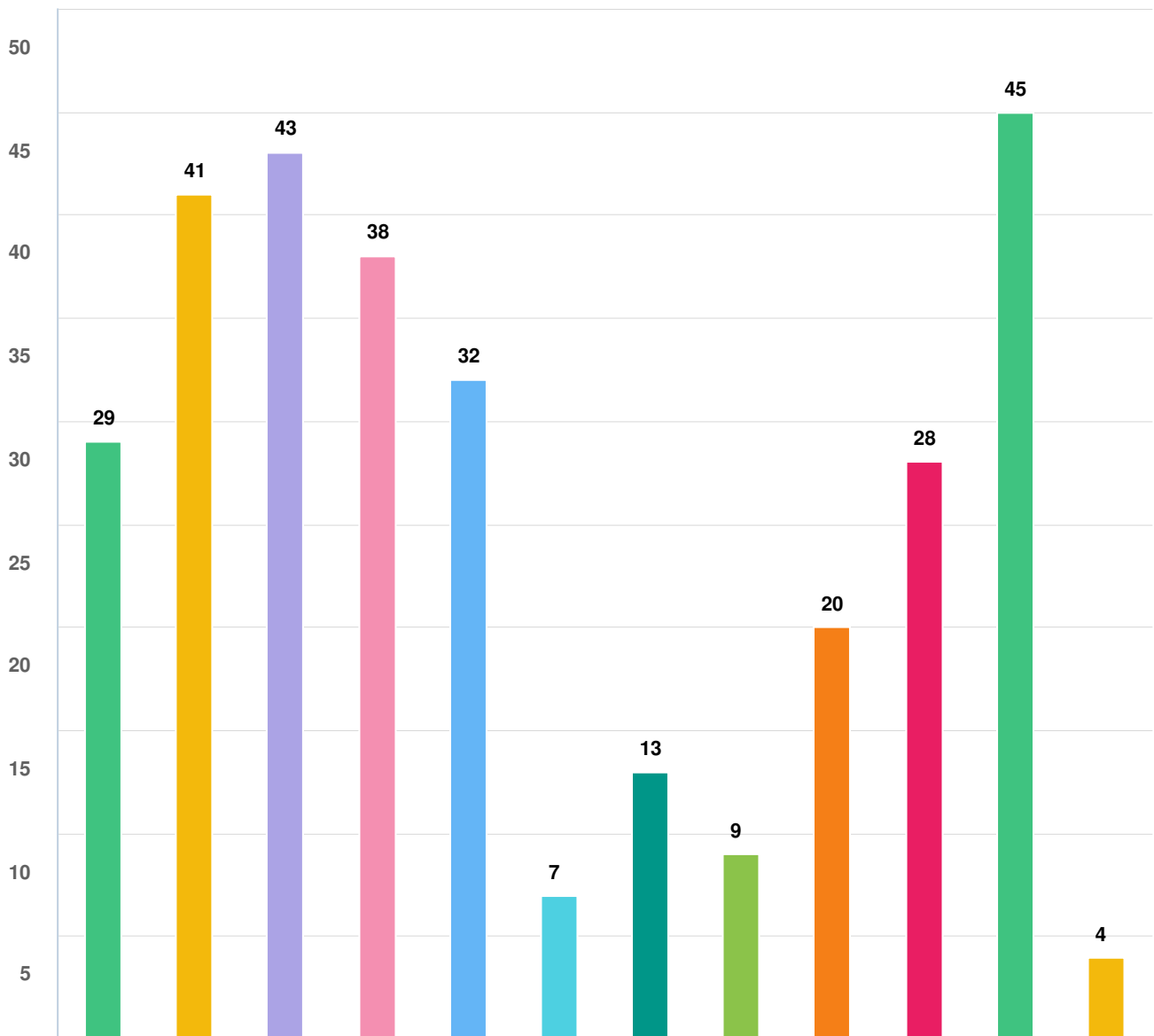


Question options

- Other (please specify)
- Loans
- Savings or investment income
- Revenue from non-arts jobs
- Crowdfunding or internet fundraising (e.g. Patreon)
- Artist residencies
- Grants from arts funding agencies
- Earned revenue from sales of artistic goods and services
- Artist fees from for-profit organizations
- Artist fees from non-profit organizations

*Optional question (82 response(s), 221 skipped)
Question type: Checkbox Question*

Q29 What areas of support would most benefit you in the future? Check all that apply.



Question options

- Online resources: tools for ensuring discoverability and exposure of content online
- Advocacy for the sector by artists and arts sector organizations
- Online resources: social service supports for artists (e.g. health, legal, taxes, caregiving arrangements, etc.)
- Online resources: tools for ensuring discoverability and exposure of content online
- Online resources: local market knowledge and data analytics
- Workshops: developing an organization or collective
- Workshops or online resources: facilitating payment or collection of royalties
- Workshops: arts training and artistic collaboration
- Workshops: applications for grants
- Listings of postings looking for artists and/or gigs
- Networking opportunities: collective initiatives, events, conferences
- Networking opportunities: personal introductions

Optional question (80 response(s), 223 skipped)
Question type: Checkbox Question

Q30 Rank the following focuses for CRD Arts and Culture in order of priority, with 1 being the highest priority.

OPTIONS	AVG. RANK
Funding the creation, production, and presentation of arts programming	2.61
Funding to make studio spaces and presentation venues more affordable to artists and arts organizations	2.91
Encouraging municipalities to fully participate in supporting the CRD Arts & Culture with the goal of increasing funding	2.99
Helping new and emerging arts groups with growth and organizational development	3.84
Support for groups facing collective barriers to funding	3.89
Funding the development of demonstrations, workshops, and artist talks	4.45

Optional question (300 response(s), 3 skipped)

Question type: Ranking Question

Appendix C – Promotional Materials

Figures 11 & 12. Sponsored promotional Instagram posts & story for the Arts in the Region survey

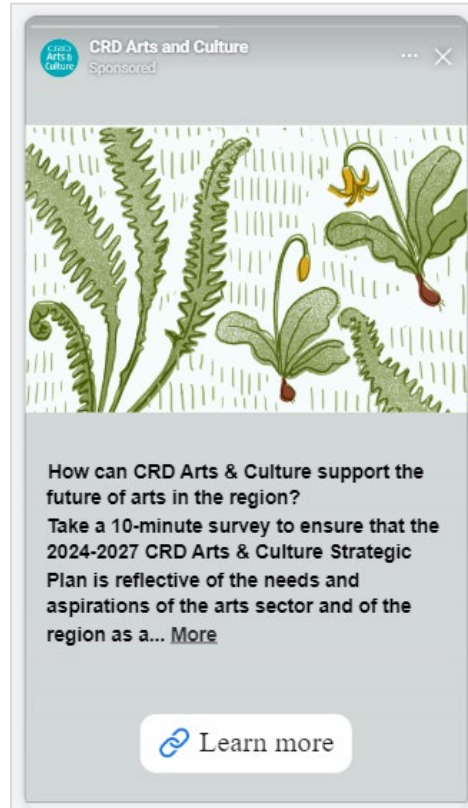
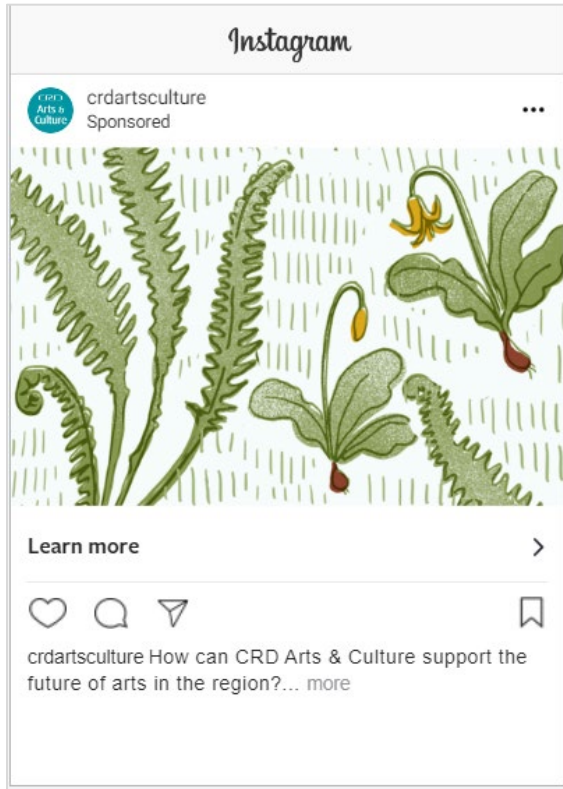


Figure 13. Sponsored promotional Facebook post for the Arts in the Region survey

CRD Arts & Culture Sponsored · 🌐

How can CRD Arts & Culture support the future of arts in the region?
Take a 10-minute survey to ensure ...[See more](#)



getinvolved.crd.bc.ca
Developing the CRD Arts & Culture Strategic Plan

👍❤️😮 Matilde Cer... 2 comments 21 shares

👍 Like 💬 Comment ➦ Share

Figure 16. Leya Tess "Growing Together" artwork for Arts Champions Summit promotional materials

