

IN-DEPTH INTERVIEWS

Summary of Themes

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Submitted on: October 21, 2016

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INTRODUCTION

In-depth interviews are a regular part of research and consultation processes. These interviews serve to gain and better understand perspectives from a range of stakeholders including those in arts organizations. We used early interviews to help shape lines of inquiry in research or consultation activities.

Unlike surveys which by their nature explore specific topics, these interviews were open-ended and designed to draw on each interviewees' expertise and broader experience in the community at large.

We developed an interviewee list of people from a wide variety of backgrounds and functions with an interest in the arts, with the guidance of the Project Steering Committee. In that process we paid particular attention to gaining perspectives of First Nations artists and organizations, youth, people with disabilities, members of ethnically diverse communities as well as municipal culture staff, the tourism and business community.

Interviews were undertaken between August 22 and October 15, 2016.

Discussion Guide

In addition to a brief introduction about the purpose of this public consultation project, we shared an eight-point discussion guide as part of our initial request for interviews:

1. What, if any, is your organization's current relationship to the CRD Arts Service?
2. How would you describe the current arts scene in the CRD region and your/your organizations' role in it?
3. What are the key strengths and assets in the regional arts scene?
4. What are the key gaps or needs in the regional arts scene?
5. What do you think are the opportunities for the arts in the CRD? As an organization, what would you like to see be developed over the next 5-10 years?
6. From your perspective what are the overall facility and space needs for the Arts in the CRD? Is there anything you can't do today because of lack of arts facilities or arts spaces? What would you see as a key role of publicly-owned arts facilities in the community?
7. What should be the role of the CRD in arts development in the region?
8. Aspiration: "Three years from now, you read a "dream" article about arts in the CRD - or perhaps some other media coverage - where does it appear, and what is it about?"

Interviews were guided by these questions but not limited to them.

Interviewees

We thank each of these individuals who volunteered their time to participate in this process (in alphabetical order by last name):

1. Barbara Adams, Oak Bay Arts Laureate
2. Janet Barclay, District of Oak Bay
3. Deb Beaton-Smith, Thinklandia, Rifflandia & Music BC
4. Alyssa Beurling, The Festival Centre
5. Caleb Beyers, Caste Projects
6. Connor Buchanan, City of Victoria
7. Mariann Burka, Dance Victoria
8. Ian Case, ProArt Alliance, Farquar Auditorium, University of Victoria
9. Cathi Charles-Wherry, First Peoples Cultural Council
10. Rande Cook, First Nations artist
11. Darb Erickson, City of Victoria
12. Jane Evans, District of Saanich
13. Kristy Fallon, Downtown Victoria Business Association
14. David Ferguson, Suddenly Dance Theatre
15. Lon French, First Nations artist
16. Paulina Grainger, Inter-Cultural Association of Greater Victoria
17. Marcus Handman, Kaleidoscope Theatre Productions
18. Katherine Holt, Greater Victoria Chamber of Commerce
19. Heather Lindsey, ProArt Alliance, Intrepid Theatre
20. Helen Marzolf, Open Space
21. Kerry Milton, Downtown Victoria Business Association
22. Cindy Moyer, Coast Collective
23. Lauren Moline, Victoria Disability Resource Centre
24. Paul Nursey, Tourism Victoria
25. Matthew Payne, Theatre SKAM
26. Nichola Reddington, City of Victoria
27. Kim Rumley, Victoria Native Friendship Centre
28. Peter Sandmark, MediaNet
29. Tusa Shea, Cultural Resource Management Program, University of Victoria
30. Byron Smith, Royal & McPherson Theatres Society
31. Nicole Stanbridge, Art Gallery of Greater Victoria
32. Ann-Bernice Thomas, Youth Poet Laureate, City of Victoria
33. France Trépanier, First Nations artist, Aboriginal Curatorial Collective
34. Brenda Weatherston, District of Saanich

FINDINGS

Results from the interviews are summarized here. These comments reflect the interviewees' views, not the consultants'. Observations or information by the consultant are identified by text boxes.

1. Relationship to the CRD Arts Development Service

Arts organizations that participated typically were funded by the CRD Arts Development Service either through operational core funding or project funding. Some also had access to the IDEAS grant, a pilot project funding arts activities by non-arts organizations that had its last round of funding in the spring 2016.

None of the First Nations interviewees have a current funding relationship with the CRD Arts Development Service. Several are practicing artists and as such not eligible for this funding. All have a wide range of experience in the arts. And those in First Nations organizations are actively using arts and culture to advance their organizations' mandates.

The interviewees from business and tourism do not have a funding relationship.

2. Current Strengths of the Arts Scene in the Region

There is a shared view that the arts scene comprises a vibrant, diversified arts-ecology.

Interviewees explained that the region boasts a high number of practicing artists; a wide cross-section of arts organizations active in theatre, music, dance, visual arts and more; high quality venues both traditional theatres and a range of non-traditional art spaces. There are many supporters of the arts whether through collecting/buying art, attending arts events, donations or volunteering their time.

The number of arts activities in the CRD on any given day is considered very high. These activities span artistic practices from recreational to emerging to professional levels.

Anecdotes of the support for independent musicians from the grassroots level told of musicians who move from Vancouver to Victoria for the 'soul of the local music community' and the many opportunities for them to perform, to open for bigger acts. There are professional recording studios capable of producing great work that help young and up-and-comers to break into the music business. Further, there is a sense that music audiences in Victoria can be larger than in Vancouver.

There is some pride in being able to support professional opera, symphonic music, visual arts and theatre while at the same time hosting a vibrant under-the-radar contemporary arts scene.

Some interviewees highlighted the generally collegial and collaborative atmosphere among arts organizations. This ranges from arts organization sharing space, collaborative projects, resident companies in arts venues, and being a theatre or dance hub for the wider community. While some of these partnerships may be driven by a scarcity of resources they are seen very positively because of the creative work, information sharing and collaborations that result from knowing each other and occupying common space.

There was also an acknowledgement by some interviewees that there is more variety than there used to be as there has been a greater effort to reflect the broader community more accurately.

The strong post-secondary educational facilities also attract a large number of the student body from off-Island. This adds to a young, vibrant scene in Victoria and parts of the CRD.

3. Gaps or Opportunities

On Jurisdiction

There was a tendency to refer to ‘Victoria’ when discussing the CRD. Some comments seemed to primarily be about how particular municipalities relate to the arts, rather than the CRD. There was a common reference to Victoria or Greater Victoria when thinking about the region as a whole. It is not completely clear whether everyone knew the full geographic scope of the CRD with its 13 municipalities and three electoral areas. Some were aware that the Arts Service is funded as a voluntary service by eight of the 13 municipalities at varying levels.

Interviewees felt that municipalities needed to start to look at the whole. As one interviewee put it: “It is a dysfunctional system so trying to fix it is difficult. We have these municipalities all looking after themselves. We have a heavy system politically, decision-making.”

Several interviewees indicated that amalgamation would be the most effective way to foster region-wide thinking and action. However, as we observed in the report on the Community Workshops last month:

“Amalgamation would require changes in the provincial legislative framework that gives regional governments in BC their governance structures as well as identified mandatory services. BC government does not appear to wish to shift from regional government structure to actual amalgamation of regions under a single government.”

Roles for the CRD Arts Service - A Common Vision for the Arts

Some interviewees remarked that municipal borders don't exist for arts and cultural audiences: they attend where the events they want to participate in are happening. As such, there was a strong sense that the CRD Arts Development Service could be vital in establishing a region-wide innovative, future-oriented vision for the arts.

Doing so could move the Arts Development Service from being primarily a funder toward being a funder and taking a leadership role in a number of areas that can strengthen the arts regionally. Interviewees share various ideas for expanded roles:

- Convenor of a municipal roundtable for municipal arts and culture staff, to bring the region together, share information among and with municipalities
 - Strengthen connection and role in regional planning and policies for arts
 - Understand and shape contribution of arts and culture regionally and locally
 - Develop common plans and priorities as a community of practice
- Shift focus from only funding, to funding and arts development
 - Pay attention to the health of whole
 - Share information about the arts by aggregating and sharing arts data with the sector and the public. Look at the benefit and community impact regionally and report back on that. Enable arts organizations to share that information widely
 - Be at the table when decisions are made where arts can be strengthened whether it is in parks and recreation or public art for CRD infrastructure
 - Create opportunities for exchange among the arts community as a whole on a regular basis, similar to this current process for *Building our ArtsFuture Together*
 - Move arts back to being a central part of life, not an elite activity or interest. Promote arts as a function of place, environment and identity
 - Be strategic in contributing to capacity building for artists and arts organization
- Facilitator or Leader
 - While there is a quite well-developed arts eco-system, it would benefit from a strategic approach to collaboration on overarching concerns and championing the arts community-wide.
 - Take a proactive role in the discussions about spaces and venues for the arts in particular strategic development of arts hubs as creative working spaces, arts districts, publicly-owned venues for arts presentation.
 - Organize an Arts Summit, meet-ups, networking events regularly
 - Bringing people together regionally rather than relying on the provincial arts service organizations including training, workshops and other knowledge sharing
- Connector
 - Artists and work opportunities or donors; arts organizations and sponsors
- Spearhead communications about the arts
 - Make impact real, get people excited with stories and the numbers
 - Focus on community benefit and individual benefits from the arts; it's not politics
 - Enable arts organizations to use information, stories and data points.

Arts Funding in the CRD

Several interviewees indicated that they didn't feel that the CRD Arts Development Service paid enough attention to the social and artistic impact of the organization or that the funding process focussed too much on the artistic merit rather than organizational capacity. Of note, in the operational funding stream the current CRD application process is focussed on three areas that are evaluated:

- An artistic program which reflects and fulfills the organization's mandate
- Administrative competencies including governance and financial management
- Community impact, audiences and outreach

There seemed to be knowledge gaps in a number of areas, which we also found in the online survey of the arts community and the survey of the general public:

- How the CRD Arts Development Service is funded
- How it operates with the Arts Committee and the Arts Advisory Council
- How the Arts Service funds arts organizations, who is eligible and why
- The role of the CRD Arts Service and of individual municipalities in arts funding
- How public arts funding in general works and who can access what

Several observations about arts funding were shared by a number of participants:

- Growth in the arts requires higher levels of funding. To obtain higher levels of funding all municipalities should equitably contribute to the Arts Development Service.
 - Equitably funded arts are important so that situations can be avoided where people from one area enjoy performances and events without their municipality contributing to the service, organization or venue.
- There is a feeling that the long-established biggest arts organizations receive such a large share of the available regional funding that it is difficult for any other organizations to grow significantly. There is no mechanism in place to allow new entrants to gain a strong foothold quickly, or to help arts organizations reach the next level in terms of their work, reaching larger audiences or advancing their arts practice, without taking funds away from another arts organization.
- Some felt that as smaller organizations they are in competition with the larger organizations and asked to consider creating a tiered system with specific amounts ear-marked for small, medium and large arts organizations to remove the element of competition with the biggest institutions in particular.

- Ensure that the amount of funding received is worth it given the work that is required to obtain it. \$1,000-\$2,000 grants are very small and may not be worth the effort of an application process.
- Consider a condition of funding that ensures organizations pay artists and favour local artists for the work opportunities that flow from CRD funding.
- Ensure in-kind contributions are regarded equal to cash in hand. Similarly can volunteer contributions be counted?
- Capital and infrastructure funding is a significant gap in the funding mix.
- Consider creating a regional pool of funds for region-wide coordination (e.g. Culture Days), training, promotion and communications about the arts.

The BC government launched a three-year program in February 2016 as part of its ***Creative Economy Strategy*** that targets \$1.5 million over three years towards collaborative spaces. Arts and cultural organizations can apply for this funding. <https://news.gov.bc.ca/releases/2016CSCD0003-000146>

The **Canada Cultural Spaces Fund (CCSF)** at Canadian Heritage supports the improvement of physical conditions for artistic creativity and innovation. The 2016 budget announced that the federal government announced that over the next two years, it will be investing an additional \$168.2 million in cultural infrastructure. <http://canada.pch.gc.ca/eng/1455203896312/1455204007503>.

Several interviewees said arts funding has been stagnant.

Taking a longer view, the evolution of arts funding in the CRD over the last 15 years has been significant. In the decade before the establishment of the CRD Arts Service in 2001, operating funding ranged from \$366,555 to \$595,250. A commitment from Group 1 municipalities to increase funding in the first five years of the Arts Service saw operating support rise to \$1.76 million by 2006.

Since then, including three years of flat funding following the economic downturn of 2008, annual funding has increased by at least the cost-of-living, averaging about \$35,000 per year. In 2016, the CRD Arts Committee awarded \$2,121,240 in Operating grants to 31 organizations, and a total of \$175,985 in Project and IDEA grants to 49 organizations in the Capital Region.

Indigenous Arts Practices

Both indigenous and non-indigenous interviewees raised the question of how the CRD Arts Services has or can support Indigenous arts.

The common theme among non-indigenous interviewees was that in a time of reconciliation arts organizations should step up and help forge new, meaningful relationships with local First Nations people and organizations.

Viewpoints included:

- First Nations should be consulted on cultural and artistic development.
- Land acknowledgements are important; they are the beginning of working together, not the end. As a community they are thinking about these relationships and prepared to have conversations and experiment.
- Mutual relationships will take time to build. Doing so sustainably is important as trust between people and between communities comes with time, actions and behaviours.
- Funders need to focus on Indigenous arts and de-colonization. There needs to be more awareness of whether colonial narratives are perpetuated.
- They realize that they should endeavour to serve all people, including Indigenous, multi-cultural and other marginalized groups.

Indigenous interviewees' highlighted the lack of support or inclusion with the CRD Arts Development Service. Each of the five Indigenous interviewees contributed a variety of viewpoints. In some areas they echo the needs and gaps identified for the community at large, and in other areas they are unique to the Indigenous experience. In all cases interviewees explained that relationships are built through action, not through talking.

On Decision-making

There is a sense that the conversation in recent years has moved from tolerance toward inclusion. Interviewees felt that now is the time to move from inclusion toward having their voices at the table when decisions are explored and made. Decisions about CRD arts funding and funding processes affect Indigenous artists, organizations and arts practices. These represent opportunities to advance the relationship between the mainstream of arts in the CRD and Indigenous peoples.

What is art?

Some observed that there is virtually no space for non-European traditions in the arts. They believe that cultural artistic sovereignty of First Nations people is essential to enable a new relationship. Interviewees asserted that Indigenous art is still considered folklore, craft, 'something less than'. Instead they insist that it has to be up to Indigenous people to determine what their artistic practices are and not be put into a position of having to 'defend' them. "Cedar weaving, paddle carving, learning how to make medicine pouches and so on are part of culture and our art."

Funding

Interviewees felt that the CRD Arts Service should create spaces for Indigenous arts and practices. As such they felt there is a need to ensure arts funding can be used for First Nations-defined arts and cultural activities that follow First Nations cultural protocol. For instance “elders are very important to our teaching. We have a lot of logistics to deal with to do it properly.”

Some interviewees said at minimum they’d need from \$3,000 to \$10,000 to make the effort worthwhile. Capacity (time; not skill) to prepare proposals is low, so the process should be streamlined as much as possible. In terms of application deadlines it should be open ended. For instance, an annual budget could be set aside and organizations could apply when they have a project that needs funding.

Change the structures

Interviewees identified an institutional change requirement as they perceive a considerable lack of open-mindedness. In essence, the CRD needs to start to look at arts from a First Nations perspective.

To achieve new goals and instigate real change means looking at changing its structures important. Whether that is the regional government structure making for heavy political decision-making, or how and who makes funding decisions.

Cultural competence is something the CRD needs to take responsibility for; don’t ask Indigenous people but rather do your homework.

There are funders that are doing a much better job of reimagining their funding mechanisms like the Canada Council for the Arts and the Ontario Arts Council. The commitment was there and the recognition that the system was broken; there was no space for intake for emerging things or all the other art forms. The CRD is faced with this same issue; stuck in the old traditions and not yet making a different choice.

Reconciliation in action

Interviewees said there are conversations within First Nations communities ongoing. But there seem to be no places for bridging the communities, bringing First Nations, mainstream and other arts organizations together to talk and explore how to work together. Non-Indigenous Canadians don’t know how to engage. They look like they feel they are imposing or coming across as trying too hard, as helping First Nations. It’s still fear-based. How do we create a space where we can be open? Can the CRD Arts Service become a convenor of those conversations on a regular basis?

Can we implement more First Nations practices? For instance when we talk truth and reconciliation, we need to understand the people of the land, the stories. We need spaces that connect the dots. Can we build a place of reconciliation that can help the whole community to bridge that gap of reconciliation? We can activate public spaces to bring

First Nations teachings to all the children: parks installations where we can show our stories and virtues through origin stories and other teachings.

Cultural appropriation needs to stop. Instead, people need to understand the protocols, ownership, and so forth and use it in such a way where they are respecting the art forms, not appropriate it and benefit from it when that is not OK.

Facilities

There are facilities within local First Nations reserves, so that is of little concern in those areas. Where there is a glaring lack is in terms of infrastructure for Indigenous art in the municipalities; essentially, it is felt, that there is very little space for Indigenous art on the southern island.

One Interviewee specifically talked about creating a space to share through language and art and to develop a program where artists have a space to go and work, elders can go and tell stories. Thunderbird Park was cited as an example where such a space existed for a number of years and it helped many who worked there to launch or develop their careers. "It was the most successful thing for artists who were involved with that project. People were using the big house, it was an open space and tourists could watch carvers create their art - good for business development, great exposure, and then they could go to museum and see the old pieces. It was a true reflection that these are living art forms. The Museum provided the spaces, artists could use the space for free and sales commission financed overhead costs."

Supporting First Nations Artist's Businesses

Very few spaces to display the work, to sell the work without paying 50% gallery commissions.

Some practical interventions that were suggested: "The Native Gallery at the causeway is not lit at all. We can't show our work in the dark." City of Victoria: it's illegal to show ones art anywhere but

in a few designated areas all of which cost money to use. Emerging artists don't have that kind of funding. First Nations artists, like other artists, need more and more affordable venues so they can increase exposure and arts sales. Access to cruise ship traffic and tourists is good, but there need to be opportunities year-round to make a living.

Gaps and opportunities related to facilities, supporting artists and more communications and help in navigating funding structure were also raised by non-indigenous Interviewees and during the series of community workshops.

Improve communications

Interviewees felt that they didn't get information from the CRD, but felt it would be useful to establish open communications. They also felt that it can be difficult to find out what is happening and available and what deadlines are for funding, for instance, as there is not a lot of interconnectedness between First Nations and mainstream arts. Can that information, for CRD arts funding and other public funding, be centralized?

Inclusion and Diversity

The themes in interviews related to other minorities, people with disabilities, people from diverse communities and backgrounds in particular new Canadians were similarly focussed:

While the current arts scene is vibrant and covers broad spectrum, from fringe (new work) to symphony to literature, visual; it is typically not inclusive of marginalized communities.

The acknowledgement of arts practices that don't necessarily match mainstream, Euro-centric definitions is an important aspect to forging new and meaningful relationships.

Some interviewees felt that there is more room for diversity: in the creators, composers, playwrights, performers. The stories being told and shown can't all be Euro-centric or white or mainstream stories, if the community is serious about being inclusive.

There are experiences where once people in the established arts community can see other work they are excited and open their hearts and arms. Many practitioners from marginalized communities use arts to process their experiences; they themselves or the mainstream arts practitioners may not think of them as artists but they are making art and it has artistic value.

Interviewees explained that these artists may also often be more isolated than mainstream artists, because of their disabilities or their life experiences like living in a new country and culture and needing to navigate that. Bringing these artists together to meet and work together is valuable. Ensuring that their voices are present regularly and included helps build a stronger community for everyone.

An interviewee who had received an IDEA grants felt they were an important way to allow non-arts organizations to run arts programs of various kinds that bring together communities, allow people to get to know each other across differences. Creating a permanent program that allows for this kind of work to take place would help move beyond lip service to concerted strategic action to acknowledge the demographic shifts taking place.

"We should ask those arts organizations who get operating funding to figure out how to become more diverse. Stories have to feel relevant on these stages. Relevant in the stories, production, and all. To remain relevant and essential we have to reflect everyone who lives here and who we are attracting."

Facilities

All Interviews addressed facilities, usually pro-actively, as everyone saw gaps.

Strategic decision-making

One area where collaboration has been limited is facilities: “When everyone wants their own space that is a No-No - We have to get together and make strategic choices.” To do this would require a common vision for the arts community in the CRD. If we put different venues further afield let’s be sure there is the infrastructure in place, from rapid transit to restaurants to make it accessible.

For example people in Vancouver have created a dialogue to figure out how to build a system for arts groups. Post 750 is an outcome of that kind of dialogue.

There have to be ways to think about the cost-benefit of venues and other arts facilities from a regional perspective.

Interviewees offered a range of ideas for specific facilities, such as building a state-of-the-art performing arts centre on the West Shore, making Beacon Hill Park accessible for performances, or redeveloping Ogden Point or a signature-architecture library to act as a central downtown venue for performance and multi-purpose space. Categories of spaces identified are:

- 300 to 400 seat theatre not attached to a school;
- 1,000 to 1,200 seat theatre;
- 2,000 to 6,000 seat venue (likely outdoors)

Arts Hubs and / or Arts District

Collaborative incubator and working space. Several arts organizations and perhaps other related creative industries. A District would feature mixed zoning area with affordable living spaces, studios, public spaces, sales opportunities, other activities to draw and keep people exploring.

Recreation centres

Some felt that they should have arts areas similar to Cedar Hill Recreation Centre.

Existing venues

Use existing venues as the home to resident companies, including smaller ones.

Royal and McPherson Theatre has currently no relationship with CRD Arts Service. The RMT Society budgets are reviewed by CRD Board directly.

Three municipalities bought the Royal from Famous Players and transferred it to the CRD. Victoria had been bequeathed the McPherson. Both are operated by the RMTS. If both theatres were funded regionally then their operations could be combined and

streamlined. It would also become possible to re-envision them as community assets in a new way, for instance as a beloved community venue with improved access.

Knowing what exists

City of Vancouver published a map of spaces that serve cultural sector in every dimension. There were over 350 locations in Vancouver itself. This kind of complete inventory could be a tremendous information tool in the CRD.

Capital funding for existing venues

There is a need to maintain, upkeep and renovate existing arts facilities in the core.

Growing arts in the region

A number of interviewees focused on the artists and their ability to make a living. Several ideas were proposed:

Artists are critical assets

Need more support for foundational resources and assets such as studio space; affordability/cost of living; need for exhibition space. Supporting those that are starting. Artists have to be paid for their work. This remains a problem in many discipline. People are creating the scene, so how do we keep these people and get them supported to continue their work.

Exporting

Cultural cities tend to encourage ‘exporting’ their talent as an ambassadorship in both directions: bringing Victoria to the world and bringing the world to Victoria. There is a philosophy to have cultural connections internationally, but funding is not necessarily tied to it.

Resident Attraction

People move here because of the quality of life and the level and quality of available activities. Strong tech sector and other innovative sectors are symbiotic with arts and culture. Forging closer connections should present new opportunities to attract and retain both artists and other knowledge workers.

Tourism

Festival and arts are often primarily local entertainment. There is little scale or quality for arts and cultural tourism. Victoria attracts visitors with these attributes and attractions:

- Relaxation/Island time
- Inner Harbour/Whale Watching
- Butchart Gardens
- Culinary arts

Arts serve to increase visitor satisfaction and it tends to lengthen their stay by a day or so.

From a tourism perspective the arts need to think about how to align their offers to the tourist season and signature activities they can develop. There is a good cultural vibe that has been emerging as part of Victoria's identity. How can arts groups come together and do something great?

4. Visions moving forward

Interviewees shared a wide range of visions for arts in the CRD. Recurring themes were:

- Concerted strategic action by the CRD Arts Service as a champion of the arts
- National and international media coverage of the region / Victoria as a thriving, innovative arts hub in a unique environment
- Amalgamation of municipalities enabling regional decision-making
- Strong support of artists living and working in the region and contributing to the health and well-being of the community

NEXT STEPS

On November 3, 2016, we will hold the Arts Champions Summit.
RSVP at <https://surveys.crd.bc.ca/artsfuturesummit.survey>

We will present and review with you the draft Implementation Priorities and Plan. Participant will work through the draft Plan to help ensure that these proposed actions will make a significant difference to the regional arts scene. We will use a process of individual reflection, small group discussion and comments in plenary.

Guiding questions:

- What do you imagine the direct - and indirect - impacts on your organization would be based on this plan?
- In what ways do you see this plan help strengthen the arts community as a whole in the region?
- Do you see any shortcomings you see in terms of this plan's ambition? What are they?
- What, if any, questions does this plan raise for you?
- Through the process we heard a wide range of ideas. Some simply aren't actionable for the CRD Arts Service as part of a regional government. Are there some that you want to champion as concerted actions within the arts community itself?

Report of the results of research and consulting activities are posted on
www.placespeak.com/CRDArtsFuture.