

Online Survey of the Arts Community in the CRD

Report by
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Project: Background



About the Project

- *Building Our #ArtsFuture Together* is designed to identify community priorities towards realizing the goals of the CRD Arts Plan. This project is a CRD Board priority approved in early 2016.
- Capital Regional District (CRD) Arts Development Service has commissioned Strategic Moves, an independent consultancy led by Inga Petri, to undertake a public consultation and engagement process between June and December 2016.
- The outcome will be an Implementation Framework and Recommendations delivered in December 2016.
- Project information, background and updates are on www.placespeak.com/CRDArtsFuture.
- Today 8 of 13 municipalities contribute financially to the CRD Arts Development Service.



Demographics & Arts Service Participation

Municipality		CRD Arts Service Participant 2016	Population	Median age
Core	Esquimalt	100% - Group 1	16,210	43.5
	Oak Bay	100% - Group 1	18,015	52.4
	Saanich	100% - Group 1	109,755	44.0
	Victoria	100% - Group 1	80,015	41.9
	View Royal	100% - Group 1	9,380	44.1
Peninsula	Central Saanich	No	15,940	49.1
	North Saanich	No	11,090	53.7
	Sidney	11% - Group 2	11,180	56.9
West	Colwood	No	16,090	40.1
	Highlands	30% - Group 2	2,120	44.7
	Juan de Fuca E.A.	No	4,345	48.0
	Langford	No	29,225	37.5
	Metchosin	30% - Group 2	4,805	48.5
	Sooke	No	11,435	40.8
Islands	Gulf Islands E.A.	No	15,100	n/a
CRD			359,990	44.8
BC			4,400,055	41.9

Source: Statistics Canada, 2011 Census - <https://www.crd.bc.ca/docs/default-source/regional-planning-pdf/Population/demographics/2011census-demographics.pdf?sfvrsn=2>



CRD Arts Plan Goals

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- Increase access to the arts in the region by identifying and reducing barriers to participation.
- Increase community awareness and stakeholder knowledge of the role of the arts and to determine additional ways to support the arts in the region.
- Enable sustainable growth of the arts and arts organizations in the region.
- Ensure that the CRD Arts Service grant programs are responsive to community needs and use effective and accountable processes.
- Encourage municipalities to fully participate in supporting the CRD Arts Service with the goal of increasing funding.
- Increase the contribution of arts and culture tourism to economic development in the region.
- Understand the role of key arts facilities, including publicly-owned regional arts facilities, with a view to identifying future needs.



Public Consultation Activities

- Consultation web page with public discussion forum:
www.placespeak.com/CRDArtsFuture

- Face-to-face workshops and working sessions
 - June 23 to 24: Pre-consultation sessions with 100 participants from 67 organizations
 - September 19 to 23: 10 public workshops across the CRD
 - November 3 to 5: Arts Champion Summit

- In-depth interviews and outreach

- Surveys
 - An open survey of members of the arts community
 - *This document is the report of findings of this open survey*
 - A representative survey of CRD residents undertaken by EKOS Research Associates
 - *To launch in second half of September*



Open Survey of the Arts Community in the CRD



Methodology

- This online open survey was open from July 21 to August 26, 2016 - a longer time than usual to encourage broad participation even during the summer.

- Invitation to participate
 - Personal invitation to 282 email addresses of opted-in arts organizations, pre-consultation participants and municipal councillors
 - Encouraged sharing the survey by respondents in their networks
 - Placespeak consultation web page
 - Twitter
 - Facebook including boosted posts
 - Press release

- The results of this open survey reflect the respondents' views.
 - They are not “representative” of the population at large in the sense of a survey sample recruited as a random probability sample.
 - They should not be extrapolated to any group beyond the respondents.
 - Results can be viewed by various groups of participants and statements about findings by sub-groups provide meaningful information for further consideration.



Respondents

- 573 people clicked on the survey initially and 467 people participated by filling it in.
- Referral to the survey
 - 187 from Facebook
 - 146 from Placespeak
 - 76 via personal email invitation
 - 282 emails sent resulting in 27% total response which is very high
 - 47 referrals from others
 - 11 from Twitter
- No private information about participants was collected in survey questions.
- IP addresses of responding computers were validated: 467 respondents came from 439 unique IP addresses and IP address look-up based on 5% of sample returned 100% locations within the CRD (www.whatismyip.com reports on 3-digit postal code level).
- The data represents the views of respondents who self-identify as part of the broader arts community, including artists, audience members, volunteers, staff and board of arts organizations, other community organizations and businesses with an interest in the arts.



Data Analysis

- After eliminating 106 records without a sufficient number of responses, a set of tables was created for analysis.
- Skip patterns by type of respondent were used to stream different people to questions of relevance to them which largely eliminated the need for subgroup analysis by type.
 - We created a set of tables for the 35 participants who self-identified as ‘politicians, CRD Arts Committee and CRD Arts Advisory Council members or public funders/policy makers’ to ensure this group did not skew overall results.
 - The 28 respondents in this group who identified their primary role as this, did not receive the battery of more detailed questions for either attendees, organizations, donors or businesses.
- We also created a custom set of tables of those who identified themselves as Victoria residents (174 people) for use by the City of Victoria in its exploration of the City’s Arts Plan.



How to Read this Report

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- These findings reflect the views of the people who responded to the survey. They were not recruited to be ‘representative’ of a larger group. That is why we refer to “respondents” throughout (e.g. ‘respondents who are arts administrators said ...’) rather than extrapolate to the group they are part of (e.g. ‘arts administrators in the CRD think ...”).
- Each thematic section begins with a brief summary of findings.
- The following pages show summary data in charts with brief observations about the findings.
- We provide information on “how to read the chart” on most pages.
- Where it is relevant and statistically significant we present information by the respondents’ role/group.
- The question being answered is always at the bottom of each slide. The charts show answer options.
- As we used skip patterns extensively to direct relevant questions to people according to their primary role in the arts, we have added in [] who saw the question.
- N is the base number of people who answered a questions. All percentages are calculated based on that N.
- The N changes according to the size of groups of respondents.



Findings: About Respondents and Arts Engagement



Summary: Broad representation of people in arts community across CRD

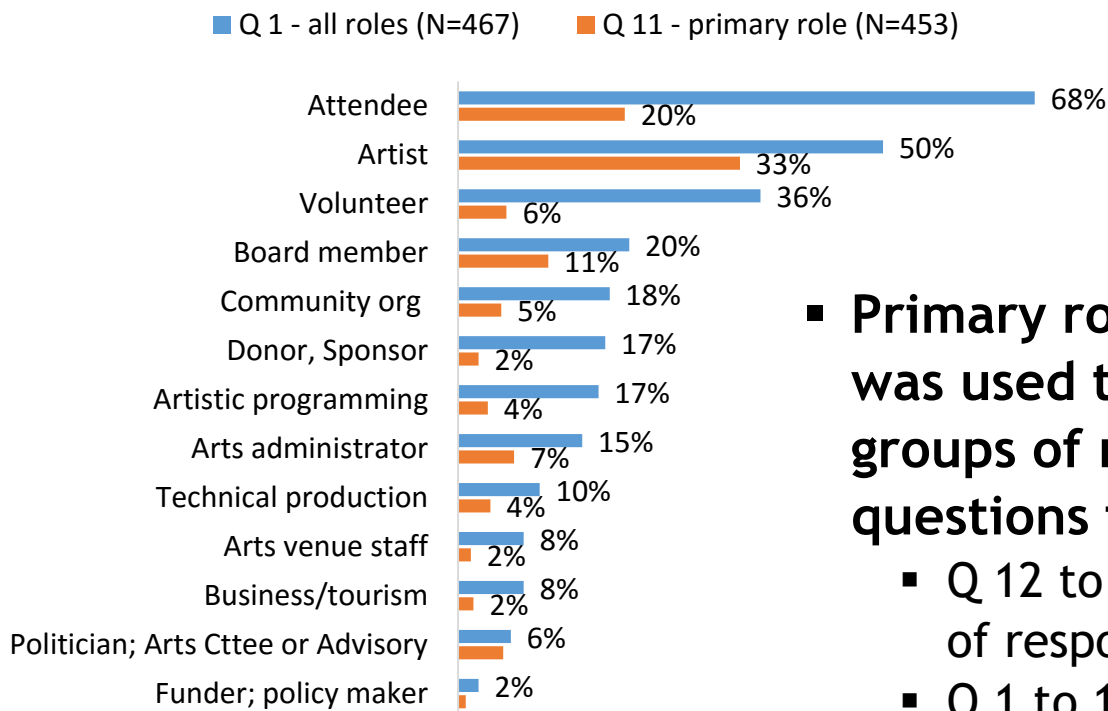
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- **Respondents self-identify as playing many different roles in the arts in the CRD.**
 - On average they identified 2.7 different roles
 - Their one primary role identified placed
 - 59% into people active as artists and in arts organizations and venues (includes board members)
 - 26% are primarily audiences (includes volunteers for arts and festivals)
 - 9% are primarily community organizations, businesses or donors
 - 6% are public funders, policy makers, politicians or members of Arts Committee & Arts Advisory Council
- **Respondents active or interested in all arts disciplines with a majority in performing arts (81%) and visual and applied arts (60%).**
- **Respondents come from all municipalities and electoral areas.**
 - They volunteer on average in 1.3 municipalities
 - In most municipalities, a larger number of respondents report volunteering in the arts, than live in the municipality.
 - For instance, 52% of respondents volunteer in the arts in Victoria while 38% live there, showing how much support this city draws from the region
 - The integration of the region as a whole is evident in residents volunteering across municipal boundaries
- **Respondents who primarily identified as attendees or volunteers report attending arts events more frequently in the municipality where they reside and other CRD areas, rather than outside the CRD**
 - Almost all travel less than 40 minutes to arts venues and 2/3rd do so by car



Respondents identify many different roles they play

Respondent Roles in Arts



How to read the chart: 68% of respondents identified as attendees, 50% as artists and so forth. When asked for their primary role, 20% identified as attendees, 33% as artists and so forth.

- Primary role identified in Q 11 was used to stream specific groups of respondents to relevant questions for those groups.
 - Q 12 to 29 have lower base number of respondents.
 - Q 1 to 11 and Q 30 to 33 were asked of *all* respondents.

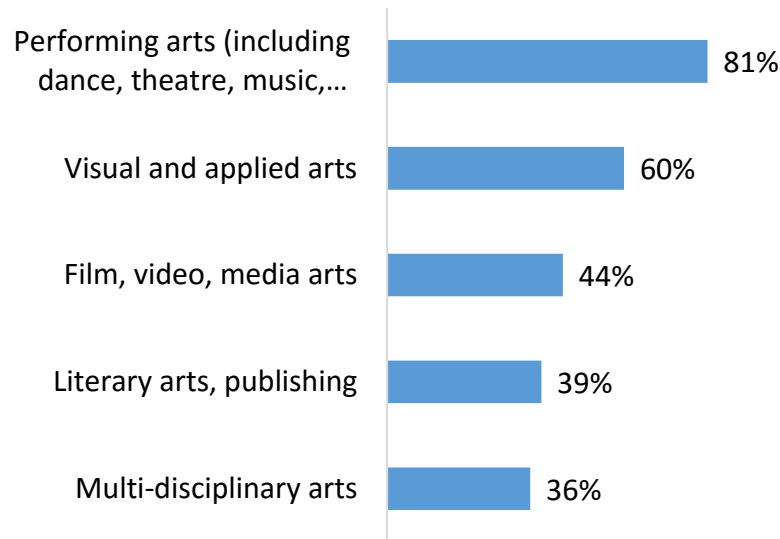
Q 1: What is/are your current role/roles in relation to the arts in the Capital Regional District? (Please select all that apply.)

Q 11: What is your primary role in relation to the arts sector in the Capital Regional District? (The following questions you see will relate specifically to the role you select.)



Respondents are active or interested in 2.6 of the 5 major arts categories on average = very engaged with the arts

Artistic Disciplines (N=464)



How to read the chart: 81% of respondents are active or interested in the performing arts, and so forth.

- **Several respondents identified as being active or interested in**
 - Sub-categories of major categories listed such as storytelling, puppetry, fabric arts, sculpture, choral music, interactive, environmental
- **A few others also identified their interest related areas like museums, heritage, arts education**

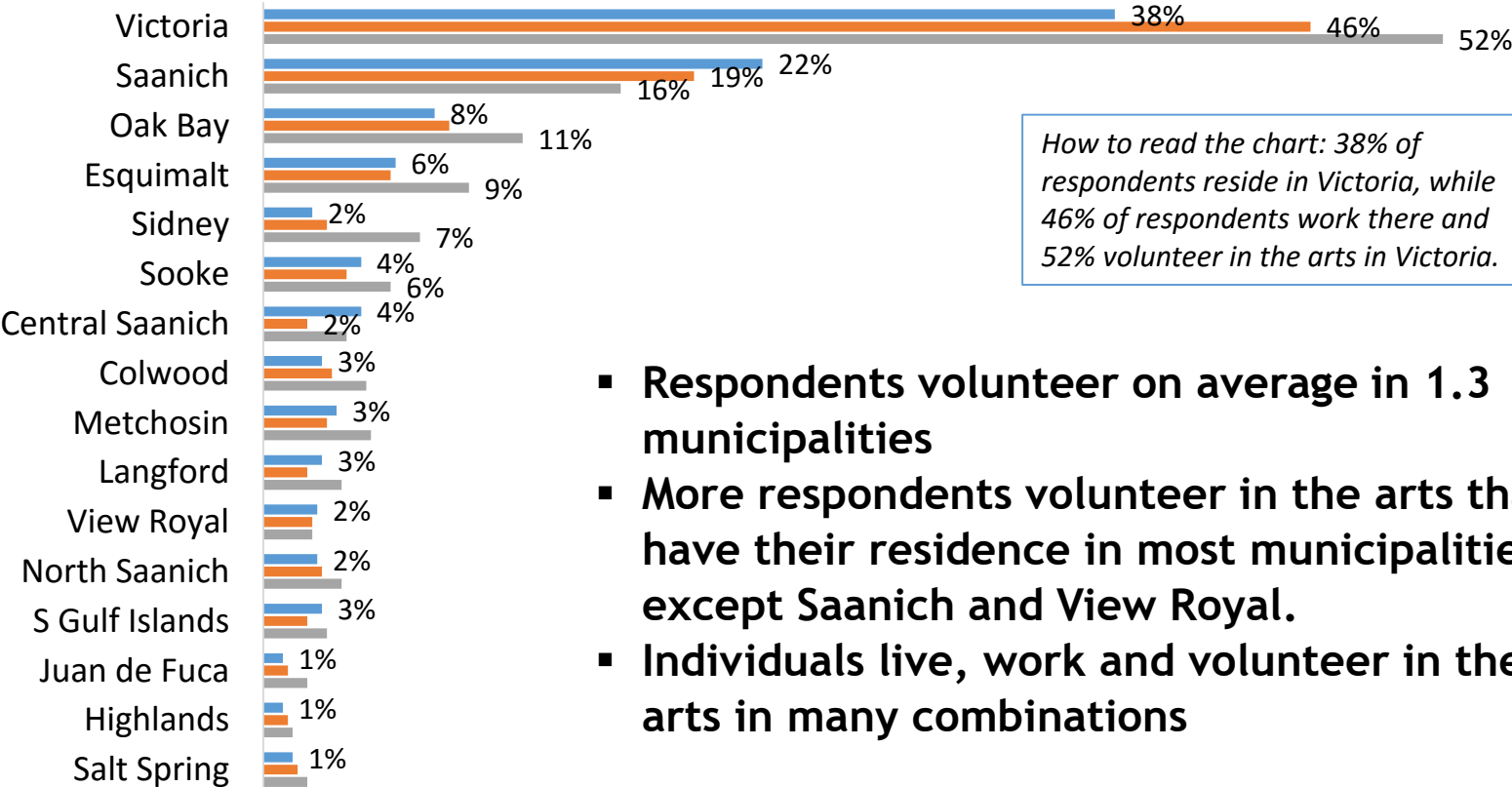


Q 2. Please select all artistic disciplines you are active or interested in:

Respondents come from all municipalities and electoral areas

Live, work, volunteer (N=464)

■ Residence ■ Work ■ Volunteer in arts



How to read the chart: 38% of respondents reside in Victoria, while 46% of respondents work there and 52% volunteer in the arts in Victoria.

- Respondents volunteer on average in 1.3 municipalities
- More respondents volunteer in the arts than have their residence in most municipalities except Saanich and View Royal.
- Individuals live, work and volunteer in the arts in many combinations



Q 3. Where in the CRD do you live and, if applicable, work and volunteer in the arts?

The integration of the region as a whole is evident in residents volunteering across municipal boundaries

Resident in/ ... Volunteer in arts in ...	Central Saanich	Colwood	Esquimalt	Highlands	Langford	Metchosin	North Saanich	Oak Bay	Saanich	Sidney	Sooke	Victoria	View Royal	Juan Fuca	Salt Spring	S Gulf Islands
Central Saanich	5%	0%	4%				36%		4%			2%	18%	25%	17%	
Colwood	5%	50%	7%	25%	33%	20%			2%		10%	1%	9%		17%	
Esquimalt	5%	8%	52%		8%	7%		6%	7%	20%	10%	6%			17%	8%
Highlands	5%	8%	4%	25%	8%	7%			2%				9%		17%	
Langford	5%	25%	7%	25%	33%	7%			4%		5%	1%	9%		17%	
Metchosin	5%	33%	4%	50%	17%	53%			4%		10%		18%		17%	
North Saanich	10%		7%				64%		3%			1%			17%	
Oak Bay	5%		7%		17%			40%	15%		10%	9%	9%		17%	8%
Saanich	10%		11%					14%	41%	10%	5%	10%	9%		17%	
Sidney	10%		19%				36%	3%	6%	40%		4%		25%	33%	
Sooke	5%		7%	25%	8%			3%	2%		55%	2%		50%	33%	
Victoria	40%	25%	44%	25%	42%	13%		54%	58%	50%	10%	68%	36%	50%	33%	17%
View Royal	5%	8%	4%	25%	8%	7%			3%			2%	9%		17%	
Juan Fuca		8%	7%		8%				3%			1%		0%	17%	
Salt Spring			4%						2%			1%			83%	
S Gulf Islands			4%						1%			1%			17%	100%
N=	20	12	27	4	12	15	11	35	102	10	20	174	11	4	6	12

How to read the table: top row = resident in a municipality; first column = volunteer in arts in a municipality; green data boxes = residents volunteering in their own municipality. Read: 5% of Central Saanich residents volunteer in the arts in Central Saanich and 40% of Central Saanich residents volunteer in the arts in Victoria.

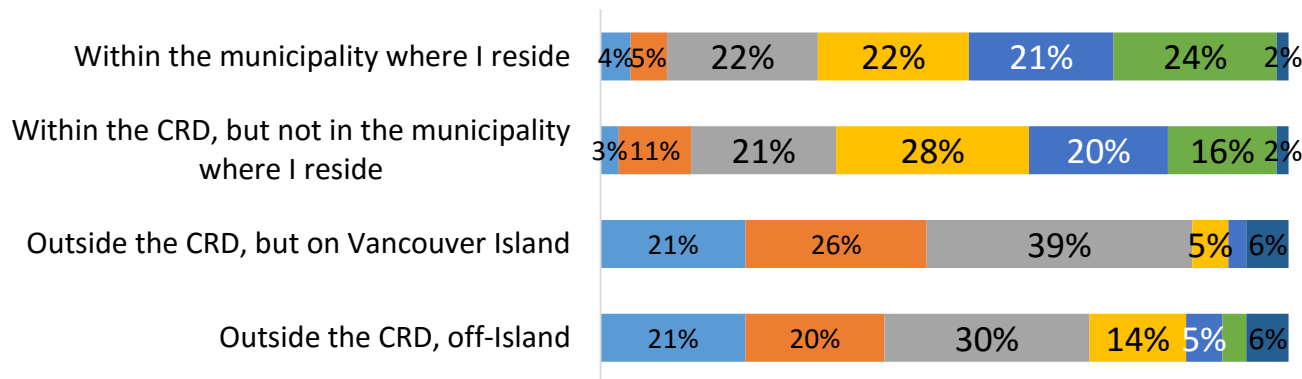


Respondents much more often attend in the CRD than outside of the region

Attendance at arts events (N=112)

[Attendees and volunteers]

■ Never ■ < 1x/year ■ 1 - 2x/yr ■ 3 - 4x/yr ■ 5- 11x/yr ■ 12+ /yr ■ No answer



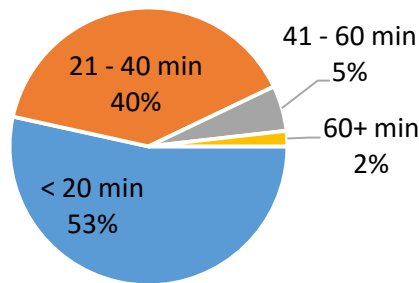
*How to read the chart:
Among the group of respondents who identified primarily as attendees or arts volunteers, 24% attended 12+ arts events per year in the municipality where they reside and 16% of them attended 12+ times in another CRD municipality.*

- Attendance within own municipality and other areas in the CRD is quite evenly matched in terms of frequency.
- The integration across the region is in evidence in this data as well.
- These respondents attend elsewhere and off-Island on occasion as well, showing them to be highly engaged with the arts

[Attendees, Volunteers] Q 13. Where and approximately how often have you attended arts events and performances within the last 24 months?

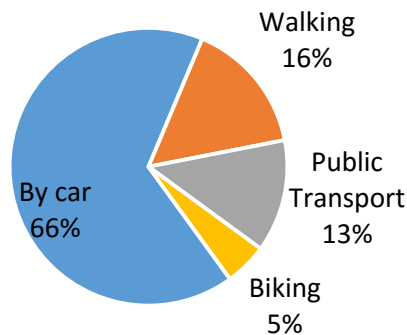
Vast majority travels less than 40 minutes to venues and most do so by car.

Time to Venue (N=114)
 [Attendees and volunteers]



- 53% travel less than 20 minutes to venue they most regularly attend.
- Proximity to venues and convenience of accessing them is key to securing attendance – and in particular frequent attendance

Typical Mode of Transport (N=114)
 [Attendees and volunteers]



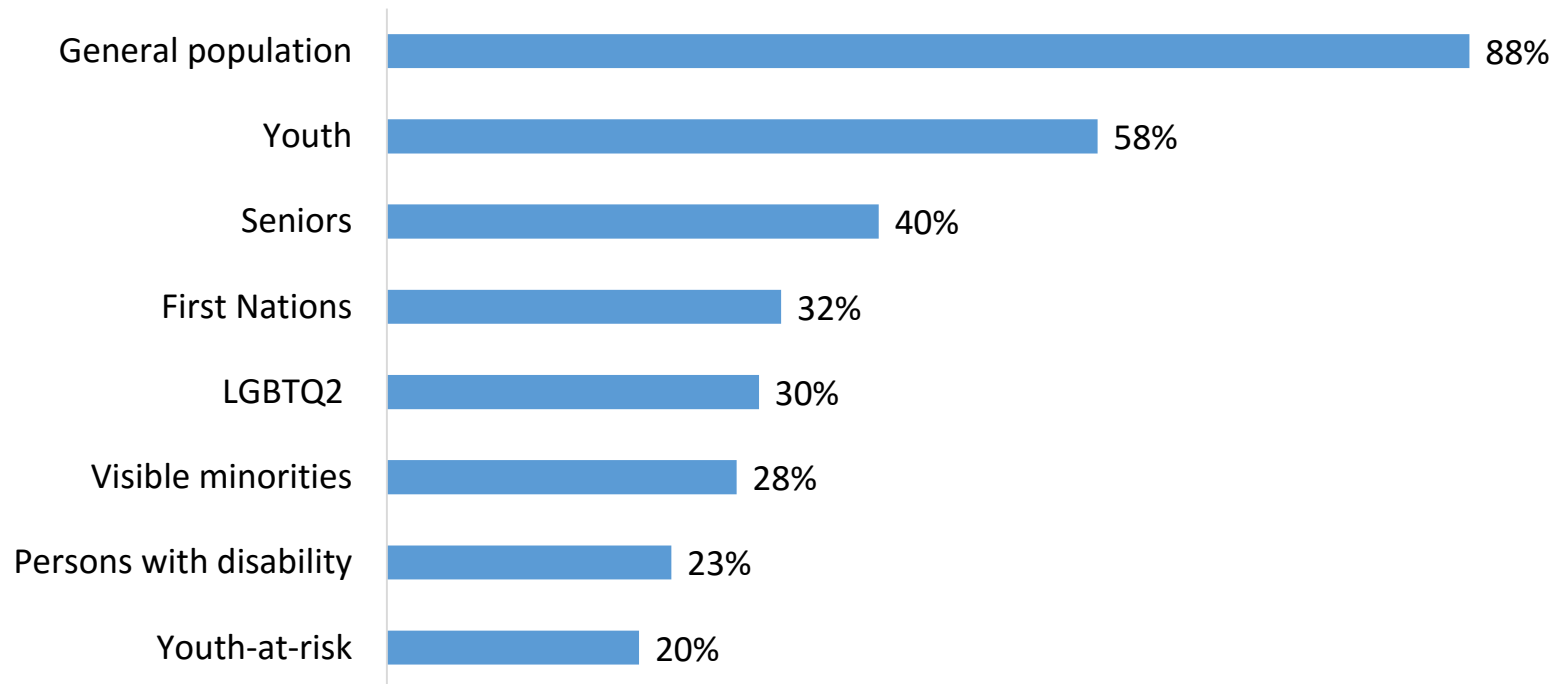
[Attendees, Volunteers] Q 14. Thinking about the arts facility or event you attend most regularly, how long does it take you to reach the venue by your usual mode of transportation?

Q 15. What is the mode of transportation you use most often, to get to arts events in the capital region?

Arts organizations indicate mandates to serve various populations and groups

Mandate: specific groups served (N=113)

[Artists, Arts orgs, Community orgs – applied for CRD funding]



[Artists, Arts orgs, Board members, Community orgs – have applied for funding in last 5 years]
Q 27. Please select specific groups you serve in accordance with your mandate:



Findings: Impacts on Individuals and Communities



Summary: Impacts

- **Most benefits to the community are identified strongly by more than half of respondents**
 - Direct and social benefits to local community and residents most strongly valued.
 - Two strongest positives:
 - Energy and vitality to the community (79%)
 - Improved quality of life (73%)
- **Individual benefits most often cited are emotional, spiritual and intellectual stimulation (71%) and experiencing something new (68%) followed by entertainment (56%)**

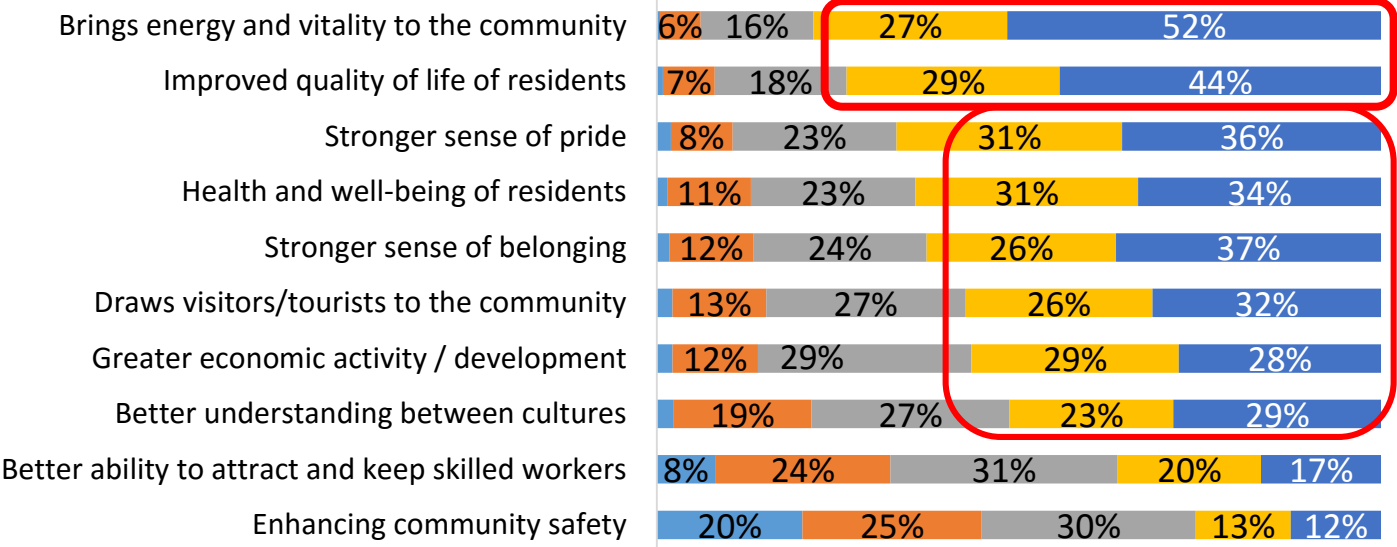


Two strongest positives: Energy and vitality to the community (79%) Improved quality of life (73%)

Important Positive Influence of Arts in CRD (N=466)

■ Not at all ■ Slightly ■ Moderately ■ Mostly ■ Completely

*How to read the chart:
The top box result
combining responses of
'mostly' and 'completely'
show that 79% of
respondents agree that
the arts currently have an
important positive
influence in the CRD by
bringing energy and
vitality to the community.*



- Most benefits to the community are identified strongly by more than half of respondents - direct and social benefits to local community and residents more strongly valued than tourism and economic benefits.

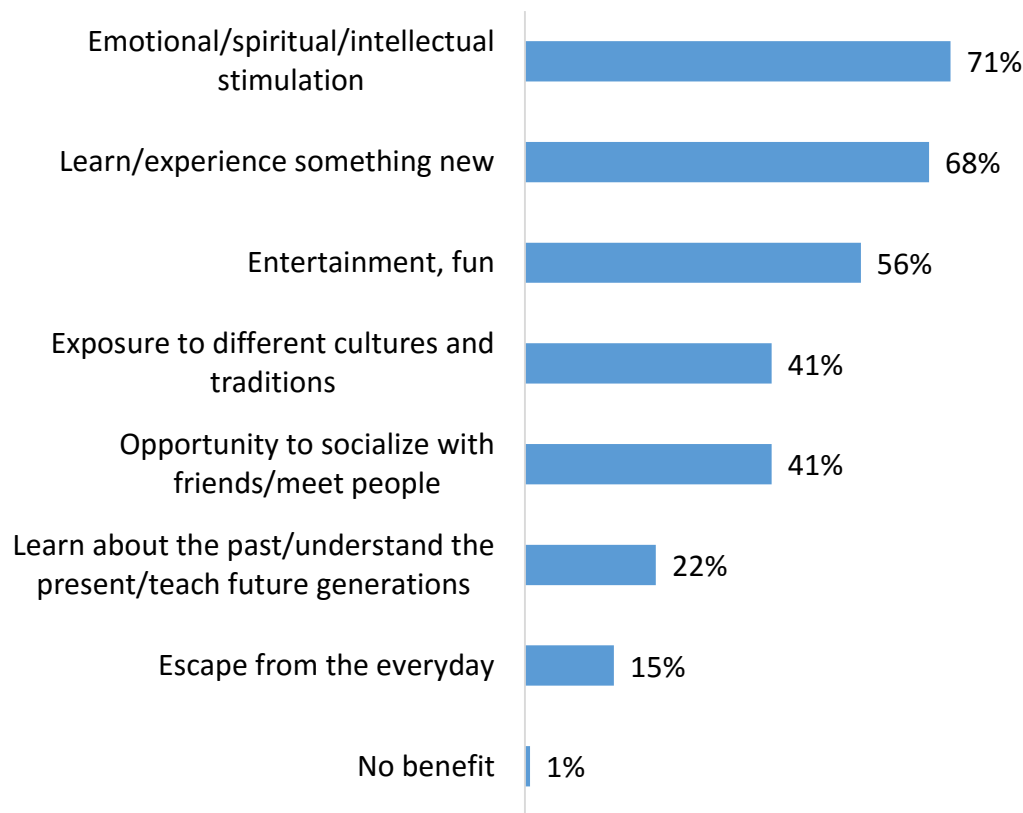
4. To what degree do you believe that the arts currently have an important positive influence in the CRD?



Individual benefits of attending arts events identified range widely

Benefits of Attending Arts Events (N=114)

[Attendees and volunteers]



Attendees and volunteers were asked about individual benefits

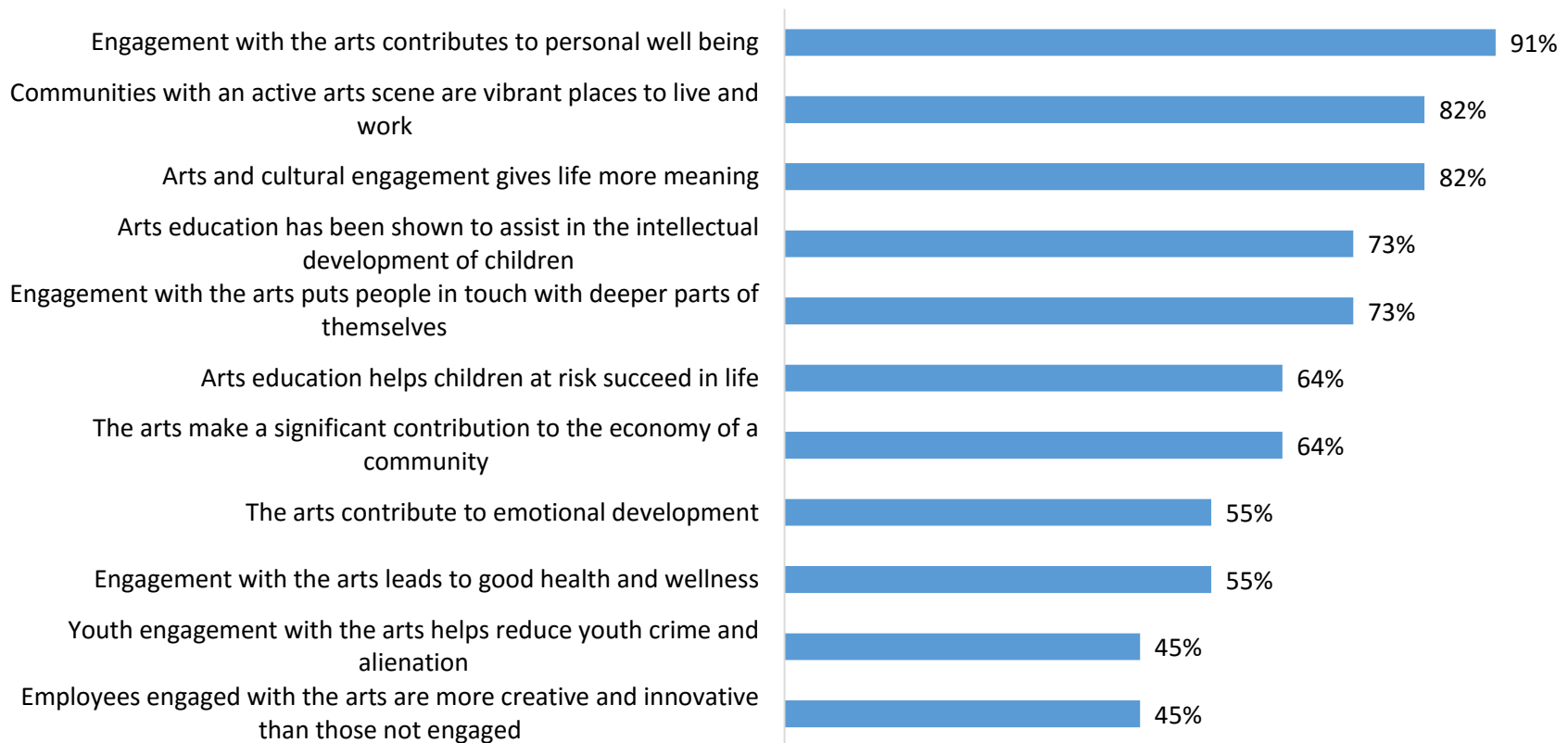
- Stimulation in various dimensions (71%) and experiencing something new (68%) followed by entertainment (56%)
- Reveals a profile of an engaged and sophisticated group who attend quite frequently

[Attendees, Volunteers] Q 12. What are the main benefits for you personally of attending arts events or performances? Please select up to 3 responses.



Despite the very small sample of donors, their views are similar to other respondents selecting individual and community benefits.

Motivations for donating/sponsoring the arts (N=11)

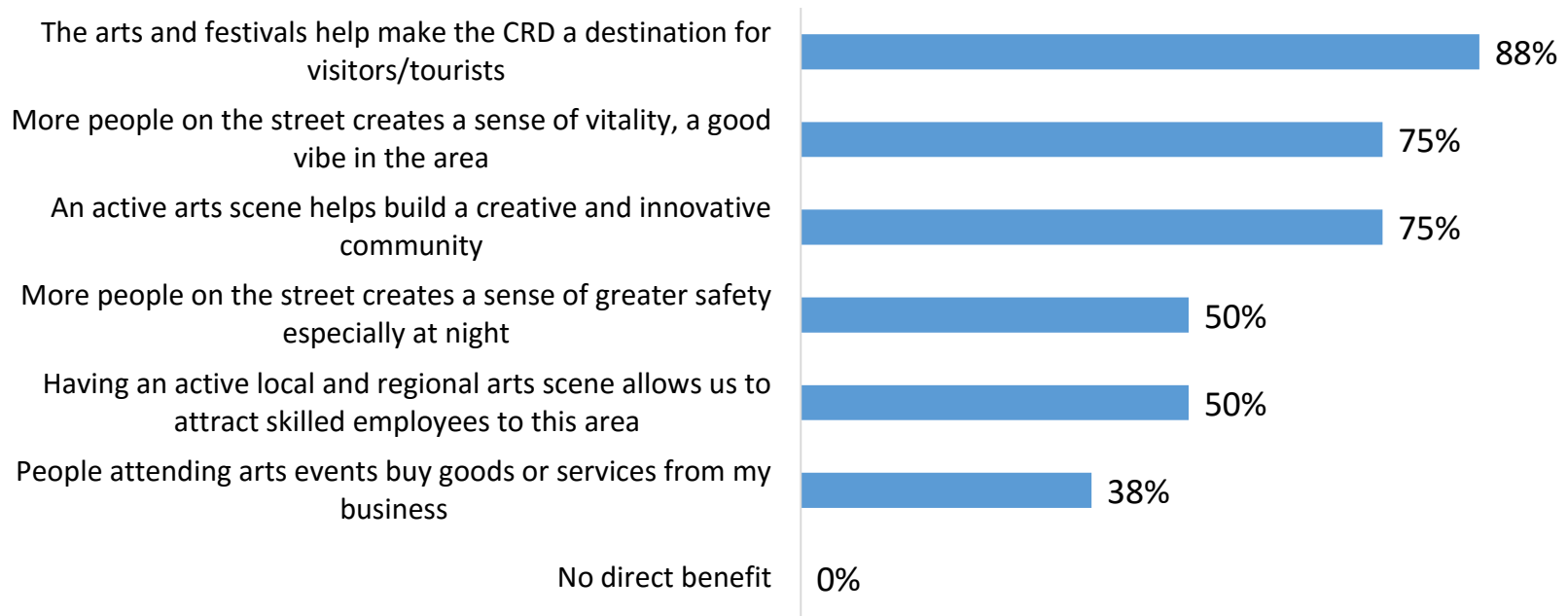


[Sponsors, donors] Q 28. Consider your main motivations for donating or sponsoring the arts. What are your reasons for supporting the arts?



While this sample of 8 is too small to be statistically significant, responses show direction toward business valuing the arts beyond drawing tourists to the region.

**Direct benefits to business from having arts and festivals in CRD
 (N=8)**



[Business or tourism operator] Q 28. 29. What are the main benefits your business receives directly from the arts and festival scene in the CRD? (Select all that apply.)

Findings: Case for Arts Funding



Summary: Arts Funding

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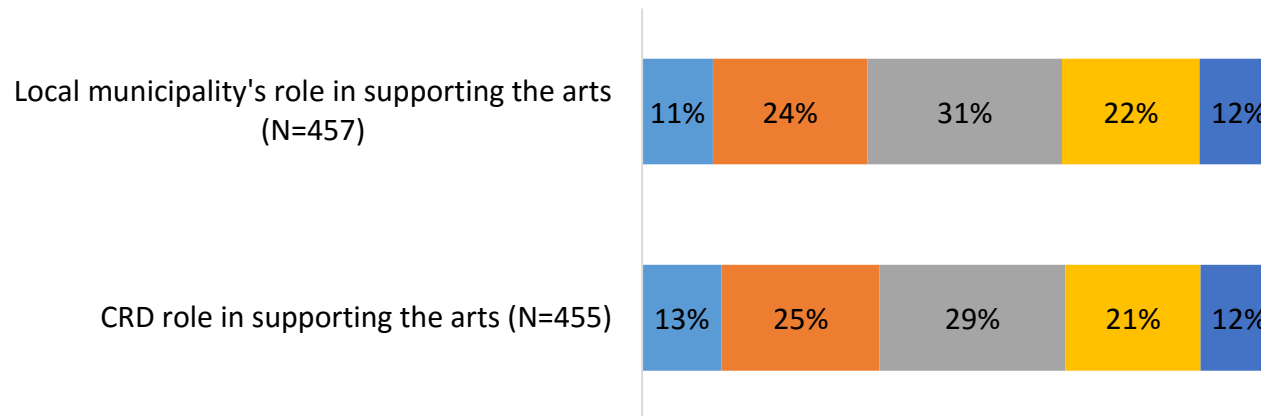
- Even among those who are actively engaged in the arts community, there are significant gaps in knowledge about who funds the CRD Arts Development Service.
- Self-reported familiarity with the roles local municipalities and CRD play in supporting the arts is low, with 1/3 of respondents claiming to be ‘mostly or completely familiar’
 - Different groups demonstrate a range of familiarity, from a low of 17% among attendees to 80% among politicians/funders/policy makers
- Only half of respondents believe there is a clear, compelling case for public arts funding at regional level. According to open-ended comments this is largely due to a lack of public conversation and understanding.



Only 1/3 of respondents report being ‘mostly or completely familiar’ with roles CRD and municipalities play in arts funding

Familiarity with local and regional roles

■ Not at all ■ Slightly ■ Moderately ■ Mostly ■ Completely



- **Great variance by different groups based on need-to-know**

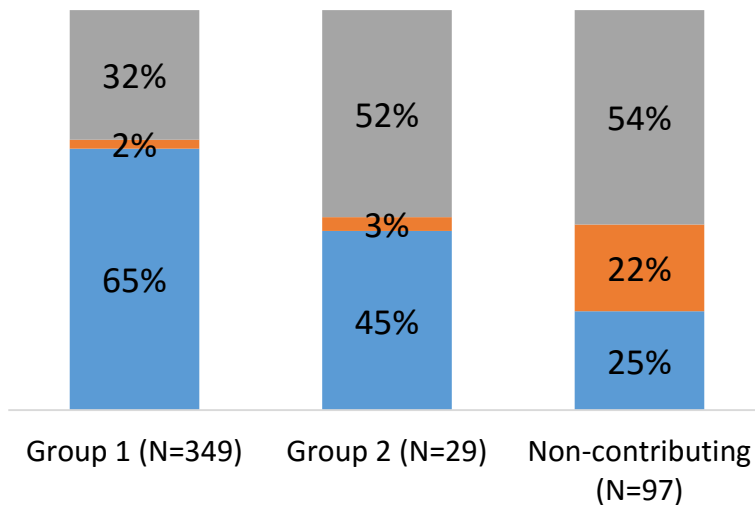
- 80% of 35 respondents who identified as part of public funding/policy/politicians group reported familiarity
- 63% (CRD) and 57% (municipal) arts administrators report familiarity
- 17% of attendees report familiarity

Q 5. Think about how the arts are funded and supported by the CRD and each municipality. In your own estimation, how familiar are you with the roles local municipalities and the CRD play in supporting the arts?

Residents in contributing municipalities are more aware and certain than those in non-contributing municipalities of financial contribution. 1 in 4 in non-contributing municipalities believe they do contribute and more than half ‘Don’t know.’

Does your municipality contribute to CRD Arts Service (by residence)

■ Yes ■ No ■ Don't know



How to read the chart:
 65% of respondents residing in a Group 1 municipality know that their municipality financially contributes to the CRD Arts Service while 32% are unsure and 2% said No. 25% of respondents residing in non-contributing municipalities incorrectly say that their municipality does contribute.

Group 1 contribute 100% level:
 Esquimalt, Oak Bay, Saanich, Victoria, View Royal

Group 2 contribute at lower levels:
 Metchosin and Highlands at 30%, Sidney 11%

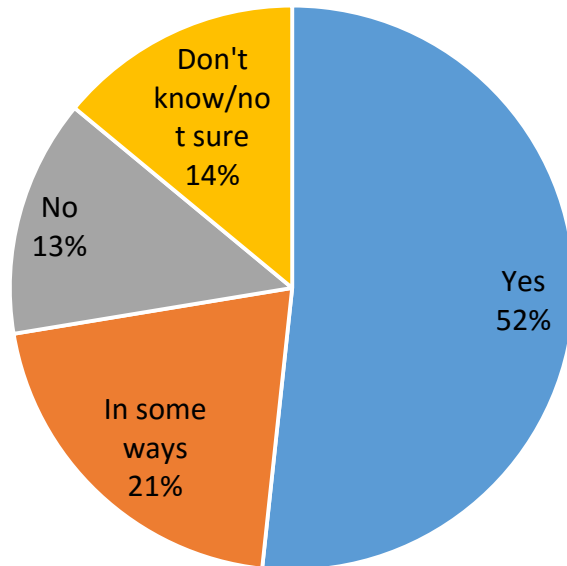
Remainder do not participate or contribute.



Q 9. Without looking it up, is the municipality or electoral area where you primarily reside one of the eight that contributes financially to the CRD Arts Service?

Comments show why only ½ believe there is a strong case for funding: lack of public conversation and understanding

Clear, Compelling Case for Public Funding for Arts (N=464)



- “We are just 360,000 residents... collectively the region can provide a much stronger fiscal support for public arts, much like our regional library system.”
- “The problematic word is ‘compelling.’ For those who define themselves as ‘supporters of The Arts’ there is an understanding of this need. To the broader public, however, there is not that ‘compelling case.’ Those who think they are supporters actually need to publically support the greater allocation of tax dollars to Arts funding.”
- “There is a compelling case, however I do not believe that the CRD is presenting it.”
- “If there was, more municipalities would be on board”
- “There needs to be a recognition that people in the core also use facilities in outer areas, it’s not just a one way street.”
- “Many of us cross municipalities in our projects, CRD could help bridge the gaps.”



8. Do you believe there is currently a clear, compelling case for public arts funding at the regional level?

Findings: Arts Service Grants



Summary: Arts Service Grants

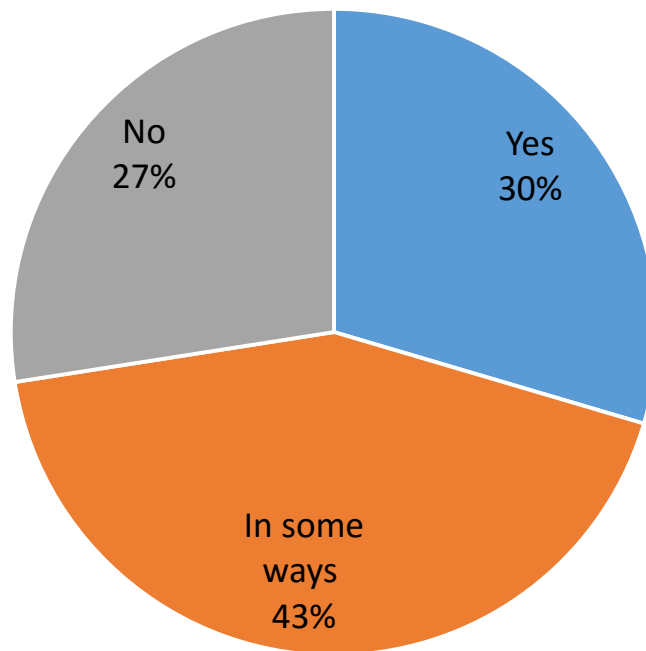
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- Awareness of grants increases based on need-to-know due to specific role. However, even among arts administrators and board members only 44% say Yes, they are aware.
 - Less than half of aware respondents reported familiarity with various grants
- The great majority of those who have applied for funding do not report having difficulty with the granting process.
- CRD arts funding makes a substantial difference to availability of artistic experiences and works.
- For those that have not applied for funding it is either because they are not eligible or do not know how to apply.



Awareness of grants among eligible organizations has space to increase

Awareness of CRD Funding Programs (N=284) [Artist, Arts and community orgs]



- Artists (who are not eligible as individuals) report much lower awareness (15% Yes, 35% No) than arts administrators/boards (44% Yes, 17% No) and community organizations (39% Yes, 17% No)

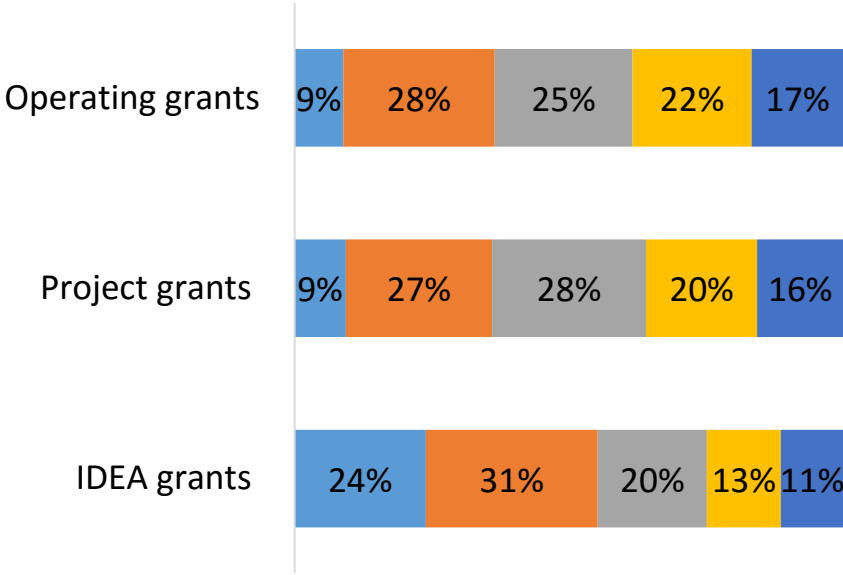
[Artists, arts orgs, boards, community orgs] Q 21. Are you aware of the funding programs the CRD has offered during the last 5 years?

Less than half of respondents reported familiarity with grants, in part based on need-to-know

Familiarity with CRD Arts Service Funding (N=203)

[Artist, Arts and community orgs - aware]

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



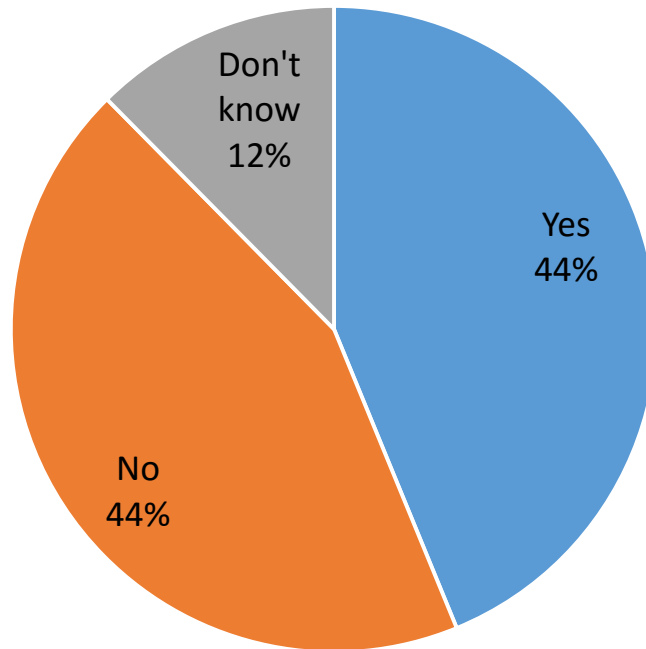
- Of those at least somewhat aware, only 36-39% report familiarity with operating and project grants (top box = ‘mostly’ and ‘completely familiar’), while 24% say they are familiar with IDEA grants
 - 77% of responding arts admins report being familiar with operating, 46% with project and 27% with IDEA grants
 - 38% of responding boards members are familiar with operating, 31% with project and 22% with IDEA grants
 - 50% of responding community organizations report familiarity with IDEA and project grants
 - 24% of responding artists are familiar with operating and project grants

[Artists, arts orgs, boards, community orgs– Aware: yes / in some ways]
 Q 22. In your own estimation, what is your level of familiarity with these funding programs managed by the CRD Arts Service?



44% of this group applied for CRD funding

Applied for Funding in 5 years
(N=283)
[Artist, Arts and community orgs]



- Those who reported having applied for funding from the CRD Arts Service were asked about their experience with the process and the impact of the funding.
- Those who did not apply were asked why not.

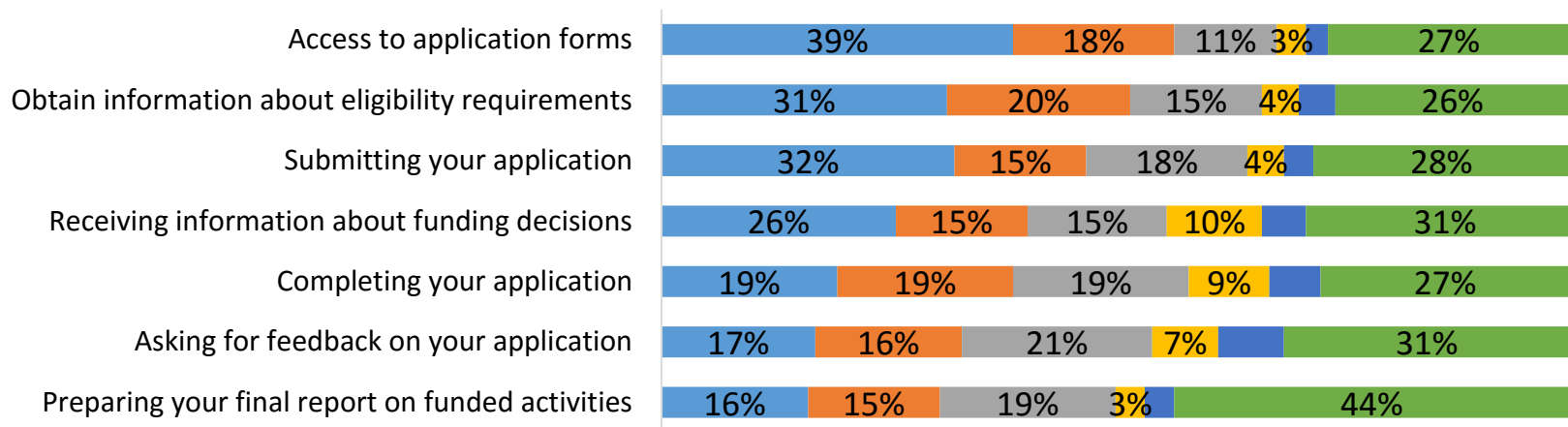
[Artists, arts orgs, boards, community orgs] Q 23. Have you/has your organization applied for funding from the CRD Arts Service in the last 5 years?

Applicants: Few report any difficulties at all in dealing with the CRD Arts Service's granting process

Dealing with CRD Arts Service (N=124)

[Artist, Arts and community orgs - applied for funding]

■ Very easy ■ Somewhat easy ■ Neither easy nor difficult ■ Somewhat difficult ■ Very difficult ■ N/A



- **A slight uptick in rates of respondents (about 15%) indicating any level of difficulty relates to receiving decisions, asking for feedback on their application and completing the application.**
 - Consider whether this uptick stems from having to communicate negative decisions and the emotional context that can create or from any intrinsic aspect of CRD process that may not communicate a desired depth of information to applicants at these stages.

[Artists, arts orgs, boards, community orgs – have applied for funding in last 5 years]

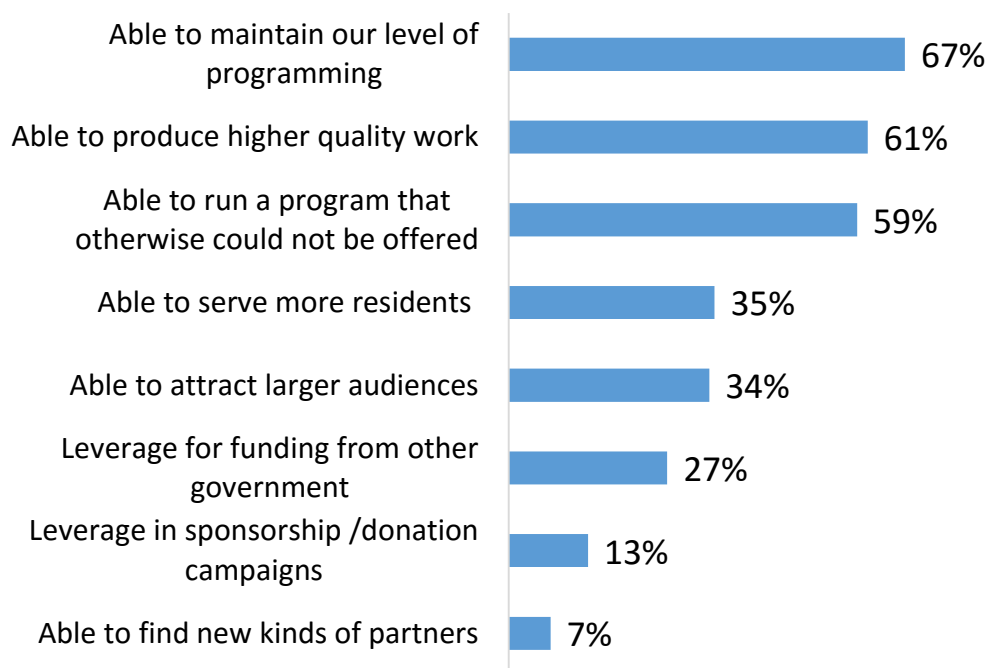
Q 24. How would you rate the process of dealing with the CRD Arts Service with regards to your funding application?



CRD arts funding makes a substantial difference to availability of artistic experiences and works

Value of CRD Arts Service Funding (N=112)

[Artist, Arts and community orgs - applied for funding]



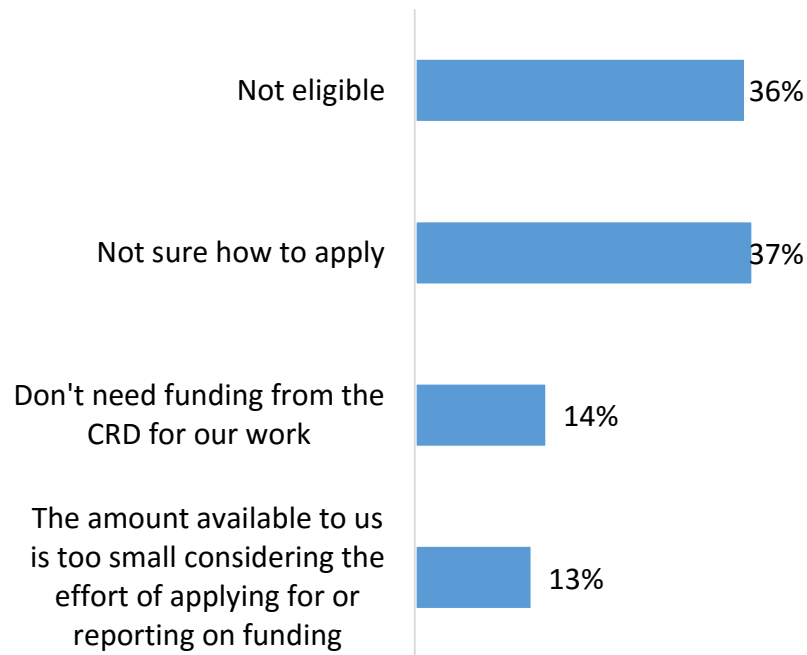
- 10% of organizations that applied for funding did not answer this follow up question.
- The remaining 90% indicated that CRD funding enables maintenance of programming, higher quality work and able to run programs they otherwise could not.
- Other impacts relate to serving more residents, attracting larger audiences.
- Leverage is important to fewer organizations

[Artists, arts orgs, boards, community orgs– have applied for funding in last 5 years] 25. What is the value of funding from the CRD Arts Service to your organization? (Please select up to 3 responses.)

More than 1 in 3 report not having applied because they are not eligible or unsure how

Why Not Applied for CRD Arts Service Funding (N=125)

[Artist, Arts and community orgs – NOT applied for funding]



- 44% of artists (some of whom may in fact not be eligible) say they aren't sure how to apply.
- 4 of 7 arts administrators who have no applied, say their organization is not eligible, and 2 of 7 say the amount is too low to make it worthwhile.

[Artists, arts orgs, boards, community orgs– have NOT applied for funding in last 5 years] Q 26. Why have you not pursued funding from the CRD in recent years?

Findings: Arts Facilities



Summary:

Publicly-owned Arts Facilities

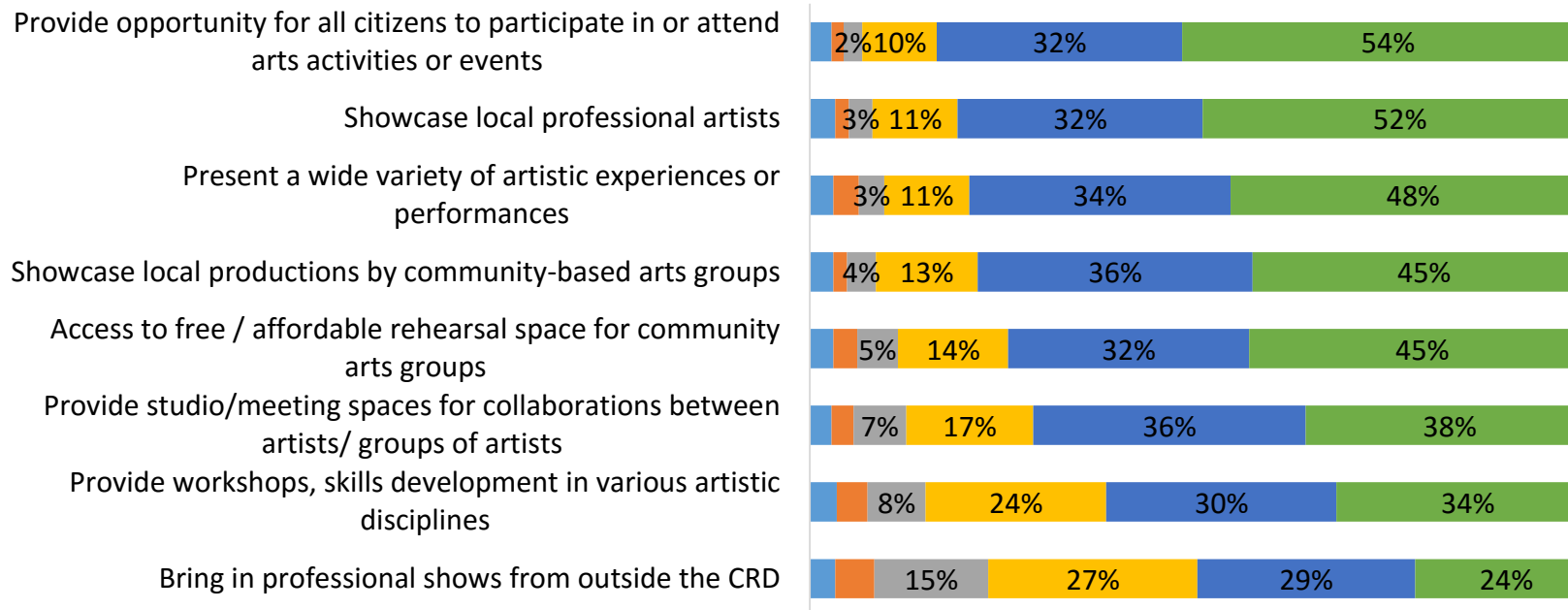
- Public arts facilities are seen as important in many dimensions by large majorities
 - Strong focus on citizen access, local professional and community arts, presenting variety of arts experiences.
 - Affordable space for rehearsals and collaboration
- Majority of respondents identify gaps in arts facilities; those in the sector are clearer (24% of attendees/volunteers report *Don't know* vs 6% of artists/organizations).
- Multi-faceted unmet needs, centred on affordability for performance, studio, rehearsal, collaboration.
- There is more and clear information needed to help community and arts community understand facility ownership and management.



Public arts facilities seen as important in many dimensions by large majorities

Importance of Functions of Publicly-owned Arts Facilities (N=463)

■ No answer ■ None at all ■ Slight ■ Moderate ■ Quite high ■ Very high

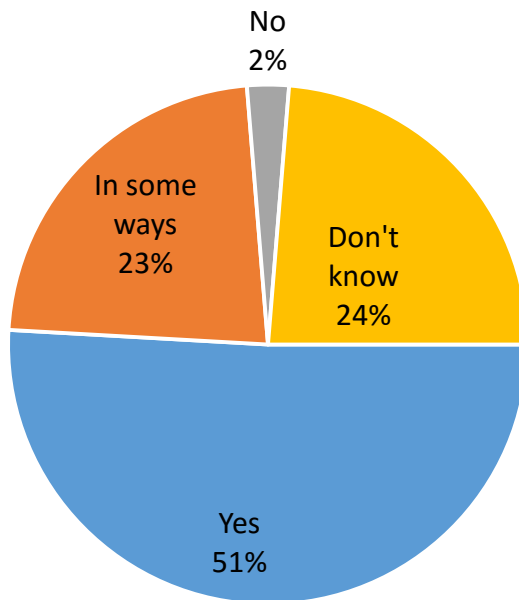


- **Strong focus on citizen access, local pro and community arts, variety of arts experiences with top box results combining ‘quite’ and very high’ above 80%.**

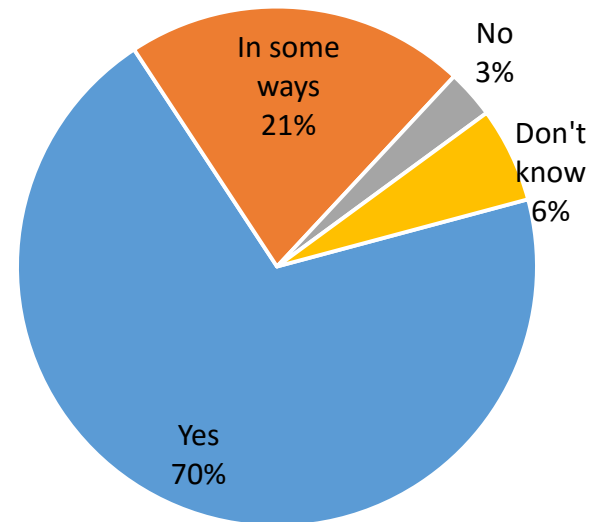
Q 10. Think about the roles or functions publicly owned arts facilities can have. In your ideal world, what is the level of importance of these potential functions a publicly owned arts facility has for you?

Gaps in arts facilities are cited by attendees/volunteers and those working in or directly involved with arts. Those in the sector are clearer (24% *Don't know* vs 6%).

Q 16 - Gaps in arts facilities (N=114)
 [Attendees and volunteers]



Q 18 - Gaps in art facilities (N= 269)
 [Artist, arts and community orgs]



[Attendees, Volunteers] Q 16. In your opinion, are there gaps in facilities for the arts, whether for professional productions or events or for community-based artistic experiences?

[Artists, arts orgs, boards, community orgs]

18. In your opinion, are there gaps in facilities for the arts in the CRD, whether for professional productions or events or for community-based artistic experiences?

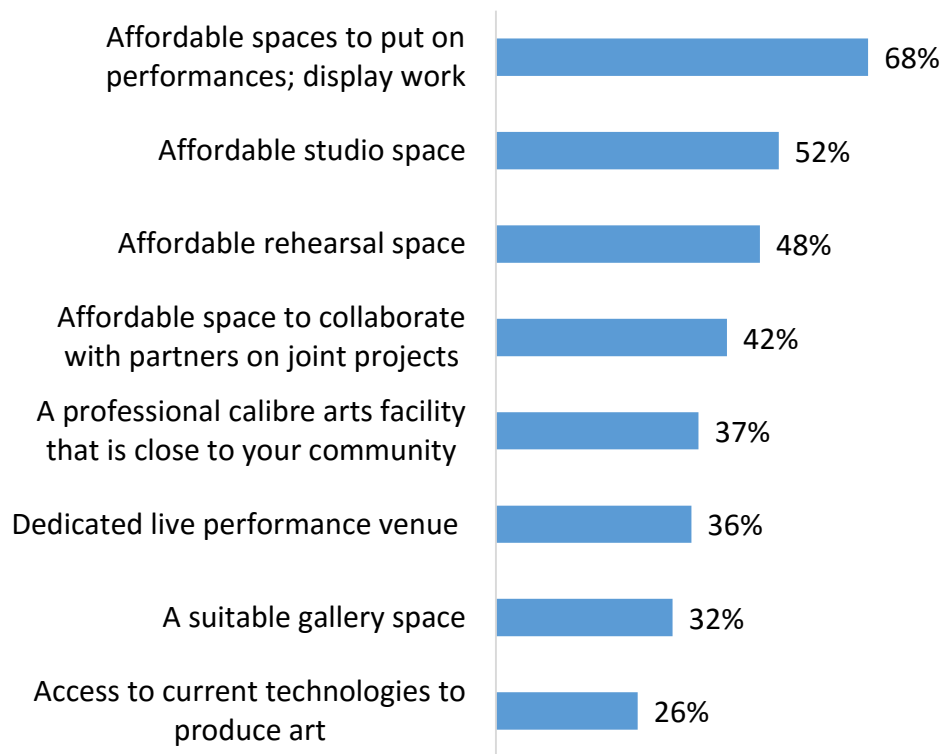


Key need: affordable spaces

Unmet needs for arts facilities

(N=233)

[Artist, arts and community orgs]



- **Multi-faceted unmet needs, centred on affordability for performance, studio, rehearsal, collaboration.**
- **The quality of venues that are needed are at a lower tier but receive around 1/3 of the mentions.**

[Artists, arts orgs, boards, community orgs – gaps: yes/in some ways] 19. What specifically are you or your organization's greatest unmet needs for arts facilities? (Please select all that apply.)



Attendees or volunteers echo these priorities of artists and arts organizations, and there are various views on how facilities are owned and run

- “Lack of small to mid-sized dance venues and small to medium sized community theatre venues. Also lack of theatre/dance rehearsal spaces”
- “The McPherson Playhouse is cost prohibitive for community based groups, we need smaller performing arts venues that are accessible to groups. Theatres lack ability to promote themselves as theatres especially signage at their locations.”
- “It would be great to have a professional arts venue with a large stage, (and backstage) that can accommodate large scale professional arts presentations but provides enough seats to make the economics of producing or presenting large scale work (full length ballet, as an example), feasible. The Royal Theatre stage/backstage are too small. “
- “Music- no dance halls other than clubs which are expensive to rent. Thank goodness for Hermann's and Oak Bay Rec! Theatre- good spaces now with Metro & Intrepid, but artists must still make the rent on experimental shows. Here is where we incubate brilliance. Perhaps the Royal should be let go if the CRD is bleeding money on the big theatres. (...)Be innovative and fresh CRD, cut your losses if you have a white elephant.”
- “Audience comfort compromised by outdated facilities.”
- “Local high schools are underutilized and could have wonderful theaters for the students and the community. Smaller community halls are not built for good acoustics for live music. These two things could easily be changed.”
- “Not a lot offered evening and weekends for my toddler who is very interested in music, dance and art. Activities tend to be weekdays during the morning or afternoon when we work and she is in daycare.”



Findings: Priorities



Summary: Priorities

- Arts serve to:
 1. Build a vibrant community
 2. Develop careers/sustainable organizations
 3. Impact on quality of life, health and well-being

- CRD Arts Service to act as:
 1. Promote the arts
 2. Arts funder
 3. Facilitator/catalyst to strengthen arts community

- CRD Arts Plan to focus on:
 1. Sustainable growth for arts organizations
 2. Effective granting
 3. Full municipal participation
 4. Increase access

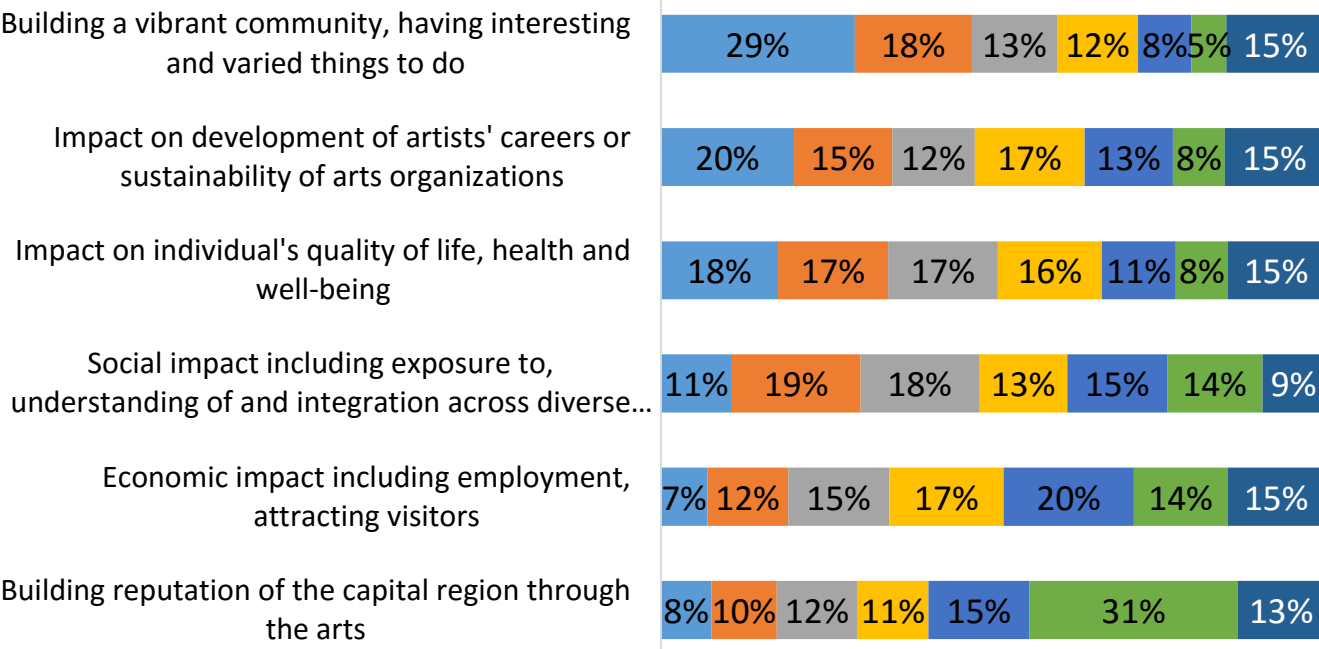
▪ Perceived gaps related to arts facilities are not considered a top priority for the CRD. However, we will consider an approach or framework for arts facilities from the CRD perspective because it is an issue that can affect the identified priorities.



- Arts to:**
- 1. build a vibrant community**
 - 2. develop careers/sustainable organizations**
 - 3. impact on quality of life, health and well-being**

Ranking of Priorities (N=459)

■ 1 ■ 2 ■ 3 ■ 4 ■ 5 ■ 6 ■ N/A



*How to read the chart:
 29% of respondents ranked building a vibrant community first, while 18% ranked it second, making it the top priority for respondents, and so forth.*

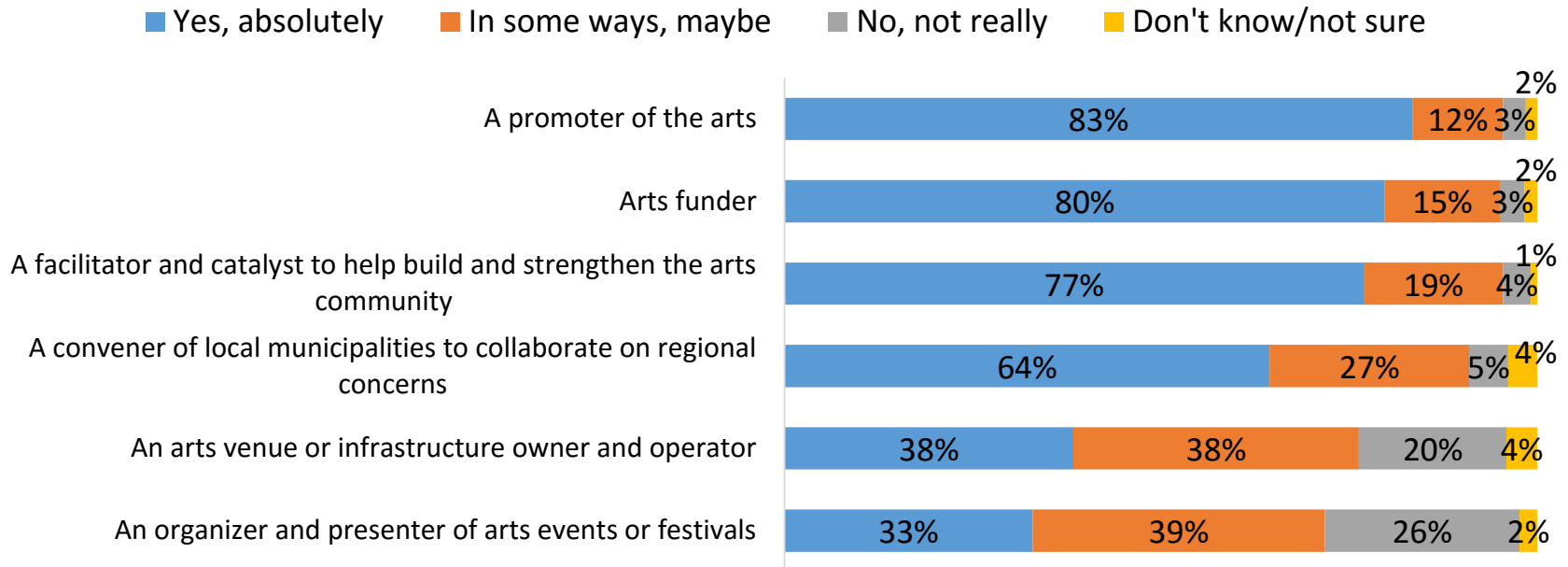
7. Please rank these impacts of the arts in order of priority for you. (Rank from 1 to 6, where 1 means highest priority and 6 meaning lowest priority. You must assign a unique rank to each item.)



CRD to:

1. Promote the arts
2. Arts funder
3. Facilitator/catalyst to strengthen arts community

Roles of CRD Arts Service (N=464)



6. In your ideal world, what should the role of the CRD Arts Service be, as a regional government service, in terms of its support to the arts community?

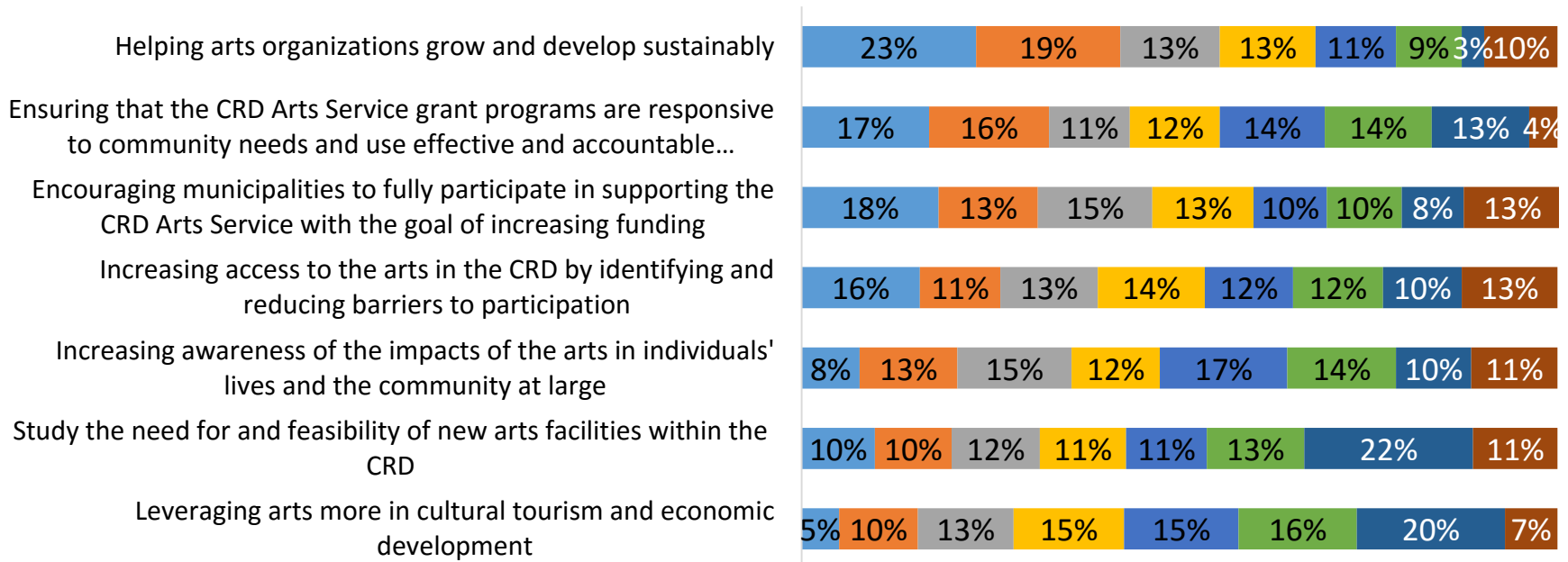
CRD Arts Plan to:

1. sustainable growth for arts organizations
2. effective granting
3. full municipal participation
4. increase access

Rank CRD Arts Plan Priorities (N=403)

■ 1 ■ 2 ■ 3 ■ 4 ■ 5 ■ 6 ■ 7 ■ No answer

*How to read the chart:
 23% of respondents ranked helping arts organizations grow sustainably first, while 19% ranked it second, making it the top priority for respondents, and so forth.*



Q 30. The CRD Arts Service's Strategic Arts Plan has several broad areas of focus. Please rank them in order of priority to you. (Rank from 1 to 7, where 1 means highest priority and 7 meaning lowest priority. You must assign a unique rank to each item.)