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Additional Circulation:
J. Lam
D. Lokken
R. Lapham
N. Chan
M. Sing
P. Sullivan
A. Boyd

CRD ARTS COMMISSION
Notice of Meeting on **Wednesday, January 25, 2017 at 4:00 p.m.**
Meeting Room 107, 625 Fisgard Street, Victoria, BC

C. Plant (Chair) M. Brame B. Fallot K. Kahakauwila J. Loveday
T. Ney K. Roessingh J. Rogers B. Desjardins (Board Chair, ex-officio)

AGENDA

1. Approval of Agenda

2. Minutes:

   2.1 Arts Committee Minutes of December 21, 2016

Recommendation: That the Arts Committee minutes of December 21, 2016 be adopted by the Arts Commission.

   2.2 Arts Advisory Committee Minutes and Activities by Council Summary (ABC's) of January 10, 2017

Recommendation: That the Arts Advisory minutes and Activities by Council Summary (ABC's) of January 10, 2017 be received for information by the Arts Commission.

3. Chair's Remarks

4. Arts Advisory Council Chair's Remarks

5. Presentations / Delegations:

   5.1 Randy Gelling, Victoria SKA & Reggae Festival Society

6. Commission Business:

   6.1 Arts Plan Implementation Strategies, Final Report – presented by Inga Petri, Strategic Moves

Recommendation: That the Building Our Arts Future Together Implementation Report be received and a meeting be scheduled to discuss the implications and impacts of the various recommendations and develop an appropriate implementation strategy.

   6.2 2017 Operating Grant Recommendations

Recommendation: That the Arts Advisory Council recommendations for 2017 operating grants be approved as presented.

To ensure quorum, please advise Allison Boyd 250.360.3009 or aboyd@crd.bc.ca if you cannot attend.

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6.3 2017 CRD Arts Commission Bylaw 4143 as amended and adopted at the CRD Board, for information.

7. Correspondence:
   - December 2016, Victoria Film Festival, Thank you

Recommendation: That the correspondence be received for information.

8. New Business

9. Adjournment

Next meeting: February 22, 2017 at 4:00 p.m. Meeting Room 107

Making a difference...together

Capital Regional District

625 Fisgard Street
Victoria, BC V8W 1R7

Meeting Minutes
Arts Committee

Wednesday, December 21, 2016 | 4:00 PM | Room 107

Present:
Committee Members: C. Plant (Chair), M. Brame, B. Fallot, J. Loveday, K. Roessingh, D. Screech

Staff: J. Lam, Manager, Arts Development; D. Lokken, General Manager, Technology & Initiatives; A. Boyd, Senior Administrative Secretary (recorder)

Also Present: M. Sing, Chair, Arts Advisory Council (AAC)

Absent: Members K. Kahakauwila and T. Ney

Chair Plant called the meeting to order at 4:00 p.m.

1. APPROVAL OF THE AGENDA

MOVED by Member Roessingh, SECONDED by Member Brame,
That the agenda be approved.
CARRIED

2. ADOPTION OF MINUTES

Minutes of the Arts Committee of November 23, 2016

MOVED by Member Roessingh, SECONDED by Member Brame,
That the Arts Committee minutes of November 23, 2016 be adopted.
CARRIED

3. REPORT OF THE CHAIR

Chair Plant noted that because of the possible changes of Arts Committee members, he decided to call this meeting to decide on its future.

Chair Plant also noted that he had an informal discussion with the City of Langford's Mayor, Stewart Young on why the City of Langford is not part of the Arts & Cultural Service. The feedback received was that they did not see the value in it. Chair Plant requested continued dialogue with the City of Langford.

Chair Plant had discussions with each Vice-Chair David Howe, Southern Gulf Islands and Director Wayne McIntyre, Saltspring Island, with interest in joining the Arts & Cultural Service.

Chair Plant would like to commence recruitment with non-participating CRD members, as there is a noticeable fundamental misunderstanding of what the Arts Committee does.

District of North Saanich invited the CRD Arts and Cultural Service to present at their Committee of the Whole meeting on January 23rd. Chair Plant and J. Lam will present.

District of Sooke has shown interest in the CRD Arts and Cultural Service presentation.

4. REPORT OF THE ARTS ADVISORY COUNCIL CHAIR

Chair M. Sing noted that they have completed the operating grant adjudication, there were no appeals and it will be presented by the Funding Chair in January.

5. PRESENTATIONS/DELEGATIONS – None

6. COMMITTEE BUSINESS

6.1 Restructuring of Arts Committee to a Commission
Appendix A: Arts Comparison Commission vs Committee
Appendix B: Draft Bylaw 4143, CRD Arts and Cultural Grants Commission

J. Lam noted that this is the same material circulated at the November meeting, and referenced the attached appendices.

Discussion ensued on:

- If a Committee was the option, the Board Chair would the one to appoint the Members
- Through a Commission, everyone as a Member would remain
- Rules on the CRD remuneration structure of attendance at a meeting could differ on structure of Committee and Commission, and depending on the commission bylaw
- D. Lokken circulating the portion on remuneration structure in CRD Procedure Bylaw
- Why the decision is happening now is that it is a request of Legislative Services, on organizing the governance structure so that it operates accordingly and does not reflect the process of the Arts and Cultural Service
- If a Commission, the CRD Board could be advised on necessary arts items by the Arts Chair
- Amending the bylaw to ensure that all CRD Directors could attend and join in discussion of the Arts Commission/Committee

MOVED by Member Roessingh, SECONDED by Member Brame,
That the Arts Committee direct staff to proceed with the process to convert the Arts Committee to the Arts Commission.
CARRIED
OPPOSED: Plant

Chair Plant requested staff to inform the CRD Board Chair, all Members, and Legislative Services that this board has decided to become the CRD Arts Commission.

Discussion ensued to review the Draft Bylaw 4143, make amendments as needed and to send it to the CRD Board for approval.

MOVED by Member Loveday, SECONDED by Member Brame,
That the Draft Bylaw 4143 be amended to remove in the title "and Cultural Grants" being named as "Capital Regional District (CRD) Arts Commission"
CARRIED

MOVED by Member Screech, SECONDED by Member Roessingh,
That the Draft Bylaw 4143 be amended with removing
"(e) i. firstly, from amongst the members of the Commission who are CRD Directors.
ii. secondly, from amongst the council members of the Commission"
CARRIED

MOVED by Member Brame, SECONDED by Member Roessingh,
That the Draft Bylaw 4143 be amended to add (f) under 3. DUTIES as follows:
"(f) The CRD Arts Commission Chair shall from time to time advise the Regional Board of significant arts related items of interest."
CARRIED

MOVED by Member Brame, SECONDED by Member Roessingh,
That Bylaw 4143 be approved as amended and recommended to the CRD Board for approval.
CARRIED

7. CORRESPONDENCE:

November 2016, the Other Guys theatre company
December 2, 2016, Pacific Opera Victoria

MOVED by Member Screech, SECONDED by Member Brame,
That the correspondence be received for information.
CARRIED

8. NEW BUSINESS

a) Chair Plant noted that we send notification to applicants that do not meet great operating success. J. Lam noted that we send a "Notice of Significant Concern" and that it is in the notes section when reported out with the recommendations.

J. Lam noted that organizations that receive letters need to address the areas of concern and report back on those to figure in to the advisory council adjudication. Those outcomes are reported on, whether dealt with or not. Any organizations sent a "Notice of Significant Concern" will be circulated as appendices of the staff report. Any conflict of interest with Arts Members will be considered before circulating.

b) D. Lokken noted that there was a motion missed with visiting Directors, on the Draft Bylaw 4143.

MOVED by Member Brame, SECONDED by Member Screech,
That Bylaw 4143 be rescinded, with the addition of "all CRD Directors can participate in discussions of the CRD Arts Commission, but only participating members can vote".
CARRIED

D. Lokken will review the CRD Procedure Bylaw to see if this process is already in there.

c) It was discussed to invite the Arts Advisory Council (AAC) to attend the Strategic Planning session. J. Lam will ask the AAC at their next meeting in January if they would like to attend.

9. ADJOURNMENT

MOVED by Member Brame, SECONDED by Member Roessingh,
That the meeting be adjourned at 5:28 p.m.
CARRIED

_____
CHAIR

_____
RECORDER

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Capital Regional District

625 Fisgard Street
Victoria, BC V8W 1R7

Meeting Minutes
Arts Advisory Council

DRAFT

Tuesday, January 10, 2017 **5:00pm** **Room 107**

Present: **Committee Members:** L. Abram, B. Crook, J. Hemond, S. Ives, S. Larche, P. Sullivan, R. Thompson, D. Thorpe

Regrets: A. Carson, C. Heiman, M. Sing

Staff: J. Lam, Manager, Arts Development; H. Heywood, ADO Administrative Assistant (recorder)

J. Lam called the meeting to order at 5:00 pm

1. Approval of Agenda

MOVED by P. Sullivan, **SECONDED** by R. Thompson, that the agenda be approved as distributed. **CARRIED**

2. Elections

2.1 Nominations and election of Chair

J. Lam reviewed the procedure for elections and then called for nominations for Chair of the CRD Arts Advisory Council.

L. Abram nominated R. Thompson. R. Thompson accepted.

J. Lam called for a second and third time and there being no other nominations, R. Thompson was acclaimed as Chair.

2.2 Nominations and election of Vice Chair

Chair Thompson called for nominations for Vice Chair of the CRD Arts Advisory Council for a first time.

P. Sullivan nominated C. Heiman. C. Heiman had previously agreed in writing to accept a nomination.

Chair Thompson called for nominations a second and third time; there being no other nominations, C. Heiman was acclaimed as Vice Chair.

2.3 Nominations and election of Funding Committee Chair

Chair Thompson called for nominations for Chair of the CRD Arts Advisory Council Funding Committee for a first time. S. Ives nominated P. Sullivan.

Chair Thompson called for nominations a second and third time; there being no other nominations, P. Sullivan was acclaimed as Funding Committee Chair.

3. Minutes

3.1 Draft Minutes of the October 4, 2016 Arts Advisory Council

MOVED by L. Abram, **SECONDED** by P. Sullivan, that the draft Arts Advisory Council Minutes of October 4, 2016 be approved as distributed.

CARRIED

3.2 Draft Minutes of the October 26, 2016 Arts Committee

MOVED by S. Ives, **SECONDED** by D. Thorpe, that the draft Arts Committee Minutes of October 26, 2016 be received for information.

CARRIED

3.3 Draft Minutes of the November 23, 2016 Arts Committee

MOVED by P. Sullivan, **SECONDED** by S. Ives, that the draft Arts Committee Minutes of November 23, 2016 be received for information.

CARRIED

4. ABC'S (Activity By Council Summary)

A list of arts events attended by AAC members was distributed and reviewed for information.

5. Chair's Report

Chair Thompson thanked members for showing their support in electing him as Chair. He is looking forward to working with everyone in the coming year.

6. Operating Grants

6.1 Staff Report & 2017 Recommendations

J. Lam reviewed the staff report and recommendations from the Plenary meeting. The NOSC policy and follow-up process was reviewed. P. Sullivan noted that while some organizations received a second NOSC, no new notices resulted. After discussion it was,

MOVED by P. Sullivan, **SECONDED** by S. Ives, that the 2017 operating grant recommendations, as attached to the report, be ratified and forwarded to the Arts Committee for approval.

CARRIED

6.2 Issues Arising from Plenary

A list of issues from the Plenary was distributed by P. Sullivan, Funding Chair. Staff will resolve several administrative issues and one topic was scheduled for discussion at the October 2017 regular meeting.

DRAFT

7. Correspondence

Greater Victoria Youth Orchestra
Intrepid Theatre
Victoria Children's Choir
Pacific Opera Victoria

MOVED by B. Crook, **SECONDED** by P. Sullivan, to receive the correspondence for information.

CARRIED

8. New Business

Arts Plan Implementation Report

The draft Arts Plan Implementation report will be reviewed at the Arts Committee meeting on January 25th. Staff will forward a link to the draft report which is available online.

Arts Committee/Commission

J. Lam reviewed the proposed change of the Arts Committee structure to that of a Commission and noted a revised bylaw will be reviewed at the CRD Board meeting on January 11th.

Project Grant Deadline – January 11th

P. Sullivan, Funding Chair, will send out proposed committees and meeting dates for the project grant deadlines.

Arts Advisory Council Vacancies

Application deadline is Monday, January 16th.

9. Adjournment

MOVED by S. Larche that the meeting adjourn at 6:15pm.

CARRIED

_____

CHAIR

_____

RECORDER

DRAFT

Arts Advisory Council Meeting – Tuesday, January 10, 2017 - ABC'S (Activities by Council Summary)

AAC members recently attended the following events in the region:

Atomique Productions - *Spirit 150*
Ballet Victoria – *Ballet Rocks; The Gift*
Belfry Theatre – *I think I'm Fallin, The Songs of Joni Mitchell*; *This Little Light*
Bell' Arte Music Drama with Full Spectrum Arts Society - *Alice's Gift*
Blue Bridge Theatre - *Miracle on 34th St.*
Canadian College of Performing Arts Choir - Christmas rehearsal
CRD Arts Champion Summit
Community Arts Council of Greater Victoria (Arts Centre at Cedar Hill):
Window by Bonnie Helm-Northover
SAORI-Weave Thyself
Oak Bay Art Club Members Exhibit
Art Happens When We Get Together: Art House
Dance Victoria - Tara Cheyenne Friedenberg: *I can't remember the word for I can't remember*; *Jessica Lang Dance*
Friends of Music - *Pretty to the Bone* (IDEA grant)
Greater Victoria Youth Orchestra - *Verdi (Nabucco: Overture), Bunch (Supermaximum) and Dvořák (Symphony No. 9)*
Intrepid Theatre – *Merry & Bright* fundraiser; *Homo for the Holidays; Mr. P*
Kaleidoscope Theatre - *James and the Giant Peach*; *Snow White and the Seven Dwarves* (Pantomime)
Langham Court: *The Crucible*
Open Space: *Laura Dutton & Arnold Koroshegyi* (the absence of the origin of its likeness)
Pacific Opera Victoria – Verdi's *Simon Boccanegra*
Theatre Inconnu – *Mating Dance of the Werewolf; Shockheaded Peter*
Theatre SKAM - new location Open House
Tuba Christmas Concert
Victoria Philharmonic Choir, *Requiem*
Victoria Operatic Society - *A Chorus Line*
Viva Youth Choirs Society of Victoria - *Winter Concert*
William Head on Stage – *Sleeping Giant: A Prison Play*
Winchester Galleries - *Joe Fafard: Creatures Great and Small*
Victoria Symphony: Pavel Plays Chopin

As well as events outside the region:

UK: Theatre(Merchant of Venice); (Intelligent Homosexual's Guide to Capitalism, Socialism & Key to Scriptures); Antigone; Visual Arts: Tate Modern; Tate Britain; Portrait; Fitzwilliam; Royal Academy; Camden Town Arts Centre plus 6 musical events

From:
Sent: Friday, December 02, 2016 12:31 PM
To: Legserv <Legserv@crd.bc.ca>
Subject: Addressing the Board - Submission

The following message was received through the form at 'https://www.crd.bc.ca/about/how-we-are-governed/addressing-the-board/addressing-the-crd-board-committees'. Neither the name nor the e-mail address can be confirmed as accurate.

••

Your name::
Randy Gelling

I represent::
Victoria Ska & Reggae Festival and Society

Telephone::
[redacted]

Fax::

Email address::

Street address (optional)::
[redacted]

Victoria, BC

[redacted]

Municipality/Electoral Area in which you reside::
Esquimalt

I wish to address::
Arts Committee

Meeting Date::
January 23, 2017

Agenda Item::
Concern regarding Review Engagement requirement for Project Grants for Orgn. of $300,000+ Revenue

My reason(s) for appearing (is/are) and the substance of my presentation is as follows::
I am giving this presentation on behalf of the Victoria BC Ska Society in my role as the society Treasurer. The society currently receives a much appreciated $10,000 in support from the CRD via the Projects grant program. The annual revenue for the society is approximately $400,000.

It was recently clarified to our society that due to our average annual revenue falling in the

$300,000-$750,000 range that a Review Engagement would be required rather than the third party compliation of a Notice to Reader we have supplied.

There are a few issues with this apparently reasonable requirement:

• The expense of a review engagement is in excess of $5000 as compared to the $1500-$2000 for a Notice to Reader.

• For an organization receiving $10,000 in support more than half of the grants funds would be lost to the increased expense of producing the review engagement.

• Currently no other government funder that we are aware of at the municipal, provincial or federal level (eg. Community Gaming grants, Canada Council of the Arts, etc.) require this level of financial reporting for an organization of our size.

We understand and support the very important principle of accountability and transparency for all non-profits, especially those receiving financial support from any level of government.

But merely increasing the level of financial reporting in this manner in no way leads a greater level of accountability or transparency by those organizations receiving funding. Increasing the reporting level is no guarantee that there is no misappropriation of funds, fraud or the following of proper internal financial controls.

We believe this requirement places an undue burden on smaller non-profits, will discourage others from applying for the Project grant, significantly reduces the benefits of the grant and is ineffective in ensuring greater accountability from non-profits receiving funding.

I will have a PowerPoint or video presentation and will submit it at least 24 hours in advance of the meeting.:
No

The meeting and my presentation will be webstreamed live via the CRD website and recorded.:
I understand,

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STAFF REPORT TO THE ARTS COMMISSION
REGULAR MEETING OF WEDNESDAY, JANUARY 25, 2017

SUBJECT Building Our Arts Future Together Implementation Report

ISSUE The Implementation Report for the Arts Strategy requires receipt by the Arts Commission

BACKGROUND

BuildingOur#ArtsFutureTogether was the name given to the public consultation and research undertaken from July to December 2016. These activities were developed and implemented by Strategic Moves, a consulting firm headed by Inga Petri. Strategic Moves, responding to an open request for proposals, was engaged to develop key implementation strategies in pursuit of seven goals established in the 2015-2018 Arts Development Strategic Plan.

As outlined in the final report, *Implementation Plan, December 2016, BuildingOur#ArtsFuture Together,* the process involved extensive face-to-face and online community consultations. It included interviews with individuals and organizations, beginning with community input on who to consult, and culminating with the Arts Champions Summit at which proposed recommendations were workshopped in an open community forum. The activities also included an open survey of the CRD arts community as well as a representative survey of CRD residents.

Each stage of the consultation process was reported online and made available to the general public for comment. Throughout, the principal consultant invited one-on-one contact and feedback by providing her direct email and telephone number in all communications.

In addition to a summary of methodology and the activities undertaken during the six month consultation process, the Report provides a description and context for the CRD Arts Development Service's current programming, ten recommended actions and a suggested framework for implementation through 2019.

The recommended actions speak to the CRD Arts Development Service mission to support, promote and celebrate the arts. The Report notes that, in regards to its mission to "support" the arts, the Arts Service "has delivered effectively on its funding objectives" and makes program suggestions to effect efficiencies and address gaps. Further recommendations around the creation of new, ongoing community outreach initiatives are intended to address shortfalls in its mission to "promote and celebrate" the arts. The recommendations can be summarized as follows:

- Funding: changes to the operating grant program and initiating new support for the creation and incubation of new work, Indigenous and equity arts.
- Community outreach: in-depth strategic reporting on the outcomes of regional arts funding to stakeholders and the broader community with the goal of increasing knowledge and awareness of the impacts of the sector.
- Convening: providing opportunities for the creation of partnerships and collaborations between arts organizations, with municipal arts and culture staff, and for building consensus on arts-related matters within the region.

ALTERNATIVES

1. That the Building Our Arts Future Together Implementation Report be received and a meeting be scheduled to discuss the implications and impacts of the various recommendations and develop an appropriate implementation strategy.
2. That the Building Our Arts Future Together Implementation Report be received for information.

IMPLICATIONS

The recommendations contained in the Report are significant but also scalable. To fully deliver on the Report's recommendations requires a funding investment of $1 million over five years and an increase of one FTE (current staffing level is 1.8 FTE). The new position would be focused on community outreach and convening activities.

The recommendations also have implications for the current definition of what the CRD has supported as "the arts". Programs supporting equity arts (i.e. deaf, disabled, those living with mental illness, etc.) and programs supporting non-Eurocentric arts practices reflect changes in demographics, cultural diversity and social norms that have not been well-supported through the CRD but have been implemented in other jurisdictions.

CONCLUSION

The recommendations in the Implementation Report are based on research and community engagement conducted from July through December 2016. Several recommended actions are intended to address gaps in current funding programs while other actions are aimed at a more complete fulfilment of the Arts Service mission statement in the areas of promoting and celebrating the arts.

The recommendations would have impacts on programming, budget and staffing. A close examination of the various components is warranted to ensure jurisdictional authority, determine allocation of resources and ensure appropriate implementation.

RECOMMENDATION

It is recommended that the Building Our Arts Future Together Implementation Report be received and a meeting be scheduled to discuss the implications and impacts of the various recommendations and develop an appropriate implementation strategy.

James Lam, Manager
CRD Arts Development Service

Appendix 1: Implementation Plan December 2016, Strategic Moves
Appendix 2: Regional Arts Facilities: A Framework December 2016, Strategic Moves

Implementation Plan

December 2016

BUILDING OUR
#ArtsFuture
TOGETHER
CRD ARTS STRATEGY

The CRD Arts Development Service acknowledges the First Nations whose traditional territories span the Capital Region: Pacheedaht First Nation, Scia'new (Beecher Bay) First Nation, T'Sou-ke Nation, Esquimalt Nation, Songhees Nation, W̱JOŁEŁP (Tsartlip) First Nation, BOḰEĆEN (Pauquachin) First Nation, SȾÁUTW̱ (Tsawout) First Nation, W̱SÍḴEM (Tseycum) First Nation, MÁLEXEŁ (Malahat) First Nation, Stz'uminus (Chemainus) First Nation, Quw'utsun (Cowichan) Tribes, Halalt First Nation, Lake Cowichan First Nation, Lyackson First Nation, Penelakut Tribe, Tsawwassen First Nation, SEMYOME (Semiahmoo) First Nation.

This Implementation Plan was commissioned by the CRD Arts Development Service for its Arts Strategy and was prepared by:

Strategic Moves
Whitehorse, Yukon & Ottawa, Ontario
www.strategicmoves.ca
ipetri@strategicmoves.ca

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PART 1: BACKGROUND AND CONTEXT

THE PUBLIC CONSULTATIONS

The CRD Arts Development Service (Arts Service) commissioned Strategic Moves, an independent consultancy with offices in Whitehorse, Yukon and Ottawa, Ontario, to design and lead a comprehensive public consultation process.

Its aims were to:

- Raise awareness of the goals of the Arts Service's Strategic Plan.
- Collect and analyze community input on implementation priorities.
- Prepare a detailed and focussed implementation plan.

To achieve these aims, the public consultation process:

- Ensured awareness and broad participation of key stakeholders, community groups, and arts champions.
- Engaged with community members in contributing and non-contributing municipalities to encourage them to participate either online, during community workshops or in conversations.
- Made relevant to the CRD context facts about the value and benefits of the arts and its community-engaged partnerships in helping foster healthy communities.

To gain strong direction from the public consultation process, a multi-pronged, iterative and open approach using both qualitative and quantitative methods was designed.

Building our #ArtsFuture Together was selected as the title of the project, and a wordmark was developed to ensure cohesive communications.

Email lists, social media and media relations were used to promote the consultations and encourage broad participation.

To encourage further reflection and dialogue ultimately leading to this Implementation Plan all results were posted online at:
www.placespeak.com/CRDArtsFuture

Methodology

Building our #ArtsFuture Together was designed to offer a variety of ways to encourage broad participation by community members across the entire region.

- **Face-to-face consultations**
  - June: Four pre-consultations sessions were attended by 100 participants from 69 organizations.
  - September: Community Workshops; a series of ten workshops in seven locations including three non-contributing municipalities were attended by 135 participants.
  - November: Arts Champions Summit was attended by 110 participants from 70 organizations.

- **Consultation website: www.placespeak.com/CRDArtsFuture**
  - More than 4,700 views by about 1,500 individuals
  - Twelve individuals participated in ongoing online discussion forum.

- **In-depth interviews and outreach**
  - 34 in-depth interviews with arts organizations, artists and business representatives including First Nations, visible minority groups, people with disabilities, seniors and youth.

- **Two Surveys**
  - An open survey of members of the arts community with 467 respondents.
  - A representative survey of 615 CRD residents by EKOS Research Associates.

ARTS CHAMPIONS SUMMIT, NOVEMBER 2016
BAUMANN CENTRE, PACIFIC OPERA VICTORIA
ABOUT 1,500 INDIVIDUALS PARTICIPATED IN ALL PUBLIC CONSULTATIONS ACTIVITIES COMBINED.

REGIONAL GOVERNMENT FRAMEWORK

Capital Regional District (CRD) established the CRD Arts Development Service (Arts Service) in 2001 to provide "assistance in relation to the arts and culture for the purpose of benefiting the community or an aspect of the community."

This establishing bylaw gives authority to the **Arts Committee**. It is a committee of the CRD Board and is made up of elected municipal councillors from the participating municipalities. It sets an annual budget and has final approval of funding.

The CRD also established the **Arts Advisory Council** (AAC) as "an independent community-based body to provide advice to the CRD" on matters relating to the Arts Development Service. The AAC's mandate is to act as an arm's length adjudication body for the funding programs and to advise the Arts Committee on policies that foster and promote:

- Support of the arts in the community.
- Public awareness of and involvement in the arts.
- The creation, exhibition and performance of artistic works.
- The development of artistic and other requisite skills.
- Other appropriate duties as assigned by the Arts Committee from time to time.

Contributing Municipalities

The CRD Arts Development Service is a sub-regional service that provides funding to arts organizations on behalf of contributing municipalities:

- Group 1: **Esquimalt, Oak Bay, Saanich, Victoria** and **View Royal** contribute at the 100% level of the Intermunicipal formula that is calculated based on 50% converted assessments and 50% population.
- Group 2: **Metchosin, Highlands** and **Sidney** contribute at a level determined by each municipality.

North Saanich is considering joining the Arts Service and has made an annual donation since 2013.

Central Saanich, Colwood, Langford, Sooke, and the electoral areas of **Juan de Fuca, Salt Spring Island, Southern Gulf Islands** have not participated to-date.

Current Funding Programs

The Arts Service has been providing **operating grants** to established arts organizations for ongoing programming and administrative expenses and **project grants** to emerging or established arts organizations for new, recurring or developmental initiatives. It established **IDEA grants** (Innovate, Develop, Experiment, Access), a pilot program that supported non-arts mandated organizations for arts programming initiatives. The IDEA grants pilot had its final round of funding announced in May 2016.

In its first 15 years the Arts Service has delivered effectively on its funding objectives. As a result of the commitment of the five Group 1 contributors –Esquimalt, Oak Bay, Saanich, Victoria, and View Royal – operational funding increased from $560,000 to $1.76 million between 2001 and 2006. Subsequently, cost-of-living funding increases averaging about $35,000 annually were secured. In 2016, the Arts Service awarded $2,121,240 in Operating grants to 30 organizations, and $175,985 in Project and IDEA grants to 49 organizations.

Outside of the Arts Service, local municipalities can support the arts as they wish.

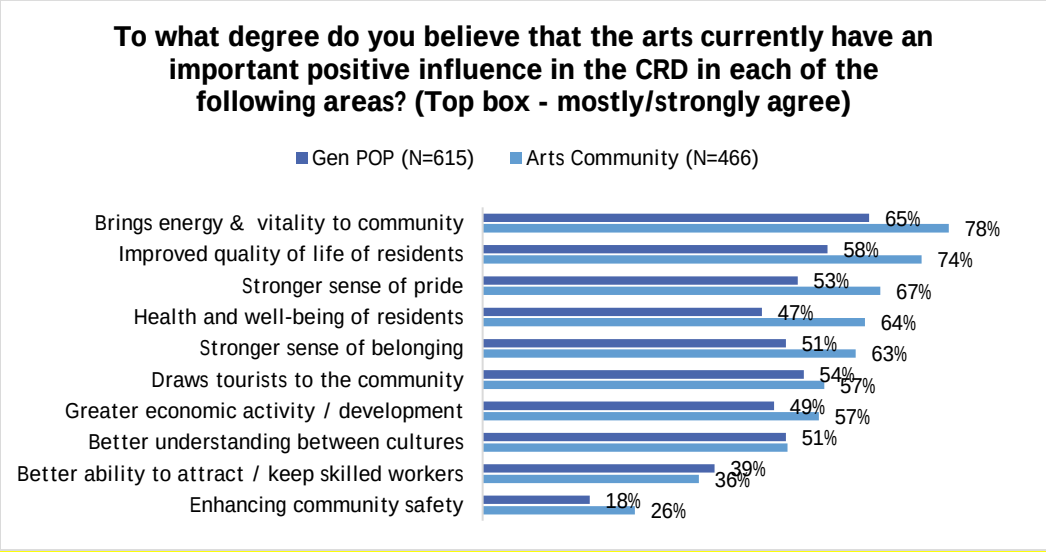
The Arts Service manages *LandmarksPublicArt.ca,* a searchable website dedicated to the presentation of public art in the region. This service is provided on behalf of municipalities with public art policies.

Steering Committee

The project's Steering Committee, appointed by the Arts Committee, provided guidance on who to consult, and acted as a resource to the consultants.

Lisa Abram, Arts Advisory Council
Kyara Kahaukawila, Arts Committee, Councillor for Metchosin
David MacPherson, Story Theatre
Tom McCarthy, Langham Theatre
Judy Moore, Community Arts Council of Greater Victoria/replaced by **Jan Dong**
Colin Plant, Chair of Arts Committee, Councillor for Saanich
Patti Sullivan, Arts Advisory Council
Jon Tupper, Art Gallery of Greater Victoria

CONTEXT: VALUE AND BENEFITS OF ARTS



RESULTS FROM SURVEY OF THE ARTS COMMUNITY, SUMMER 2016 AND SURVEY OF THE GENERAL POPULATION, SEPTEMBER 2016

CRD residents attribute a wide range of benefits to having the arts in their communities. This finding corroborates national data sets such as *The Value of Presenting: A Study of Performing Arts Presentation in Canada* (©2013, CAPACOA/Strategic Moves). Even as members of the arts community rate many of these benefits higher than the general population, the order of importance reported is consistent. In essence, this data shows that the more engaged residents are in the arts, the more strongly they identify these benefits.

In general, social benefits to the local community and residents are more strongly associated than tourism, economic benefits, or enhancing community safety.

The arts engender significant cultural, social and economic benefits.

"Culture creates shared experiences that in turn create healthy and vibrant communities where culture and arts are a driving force of creativity and innovation."
– Canadian Heritage

Economic Impact

According to data from Statistics Canada:
"Total **Culture GDP** in British Columbia was **$6.7 billion in 2014**, representing 3.0% of the B.C.'s economy, **a 16.3% increase** from 2010. The number of culture jobs in B.C **was 81,385, or 3.5% of the total jobs** in province, a 4.5% decrease from 2010."

According to the 2012 Greater Victoria Arts And Culture Sector Economic Activity Study, "the *total economic activity* generated by the Greater Victoria arts and culture sector in 2012 was **$177 million** in net income (GDP) activity, supporting the equivalent of **more than 4,347 person years of employment**, and almost $17 million in property tax revenue ... $68 million is attributable to the pre- and post-event spending of performing arts patrons."

"The 117 arts organizations in British Columbia that received Canada Council recurring grants in 2014-15 reported **employing 9,631 artists and 903 full-time equivalent staff** (FTEs). These organizations directed over **$72.7 million** towards artistic and non-artistic salaries and fees," according to the Canada Council for the Arts.

Economic impact is primarily derived from salaries and wages. Yet, in the CRD much of the community-arts and professional arts sector thrives on unpaid work by volunteers to deliver major cultural and social benefits: The Arts Service's recent general population survey found that **23% of residents volunteered in the arts** during the last two years. This is significantly higher than the Canadian average of about 3% annually. Converting some of this unpaid work into paid positions would have an immediate, significant impact on the economic contribution of the arts in the CRD.

"Culture contributes 3% of GDP in Canada's economy. At $47.8 billion, the culture industry's contribution to Canadian GDP is larger than that of the Utilities, or Accommodation industries which amounted to $35 billion and $32 billion respectively. Culture industry's contribution was more than double that of the Agriculture, forestry, fishing and hunting industry, which equaled $23 billion." – Statistics Canada

Typical measures of economic contribution

- Number employed
- Salaries and wages earned
- Revenue from sales
- GDP contribution
- Taxes earned by government

Arts Tourism

Cultural Tourism is one of Canada's and the CRD's greatest opportunities to generate increased revenues from visitors, both domestic and foreign.

The more narrowly defined arts tourism aspect is more difficult to fully evaluate: Direct tourism revenue comes from ticket sales to events, exhibitions or performances, as well as sales of art works. Closer alignment of major arts events and festivals with the tourism sector could yield incremental added economic benefit to the CRD. For series presenters the focus tends to rest on local residents as audiences with tourist audiences largely incidental where they exist at all. In the larger visual and applied arts sector, sales of artworks to tourists and other patrons likely represents a considerable economic driver.

Perhaps more important, tourism revenue that is generated through arts often manifests more significantly in sales in other industries, in particular the food and beverage industries; accommodations and transportation.

BC's tourism GDP in 2014 was $7.1 billion dollars, only slightly higher than its culture GDP.

Greater Victoria receives about 3 million visitors annually, out of a total of about 18.6 million domestic and foreign visitors to BC annually.

Public funding for the arts

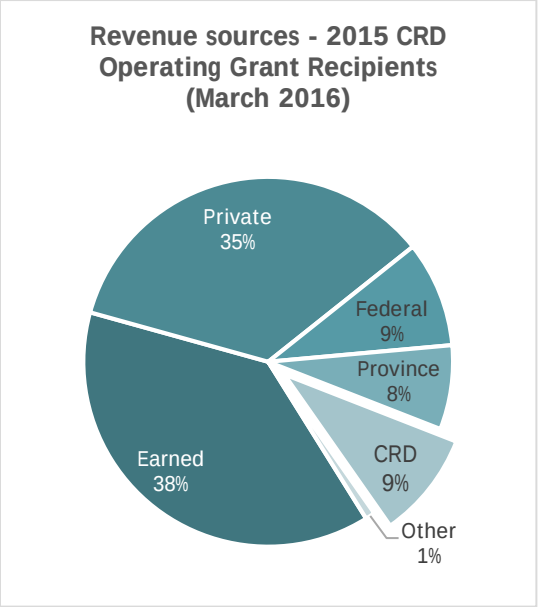
An analysis of the recipients of Arts Service operating funds shows that they are highly diversified in their revenue sources. 9% of their funding and revenue mix comes from the CRD, matching equally to federal and provincial dollars. Specifically, 42 arts organizations within the CRD received $2.1 million in Canada Council for the Arts funding representing 10% of its total of $21 million spent in British Columbia in 2015-16.

This tri-level public funding serves as a foundation from which arts organizations can develop the programming that generates earned revenues through sales of 38% and raise revenues from sponsors and donors which makes up 35% of revenues.

The four largest arts organizations received 59.5% of all operational funding allocated by the CRD. The next six arts organizations share 18.9% of the total operational funding, and the remaining 20 organizations share in 21.6% of operational funding.

Funding deficit in BC

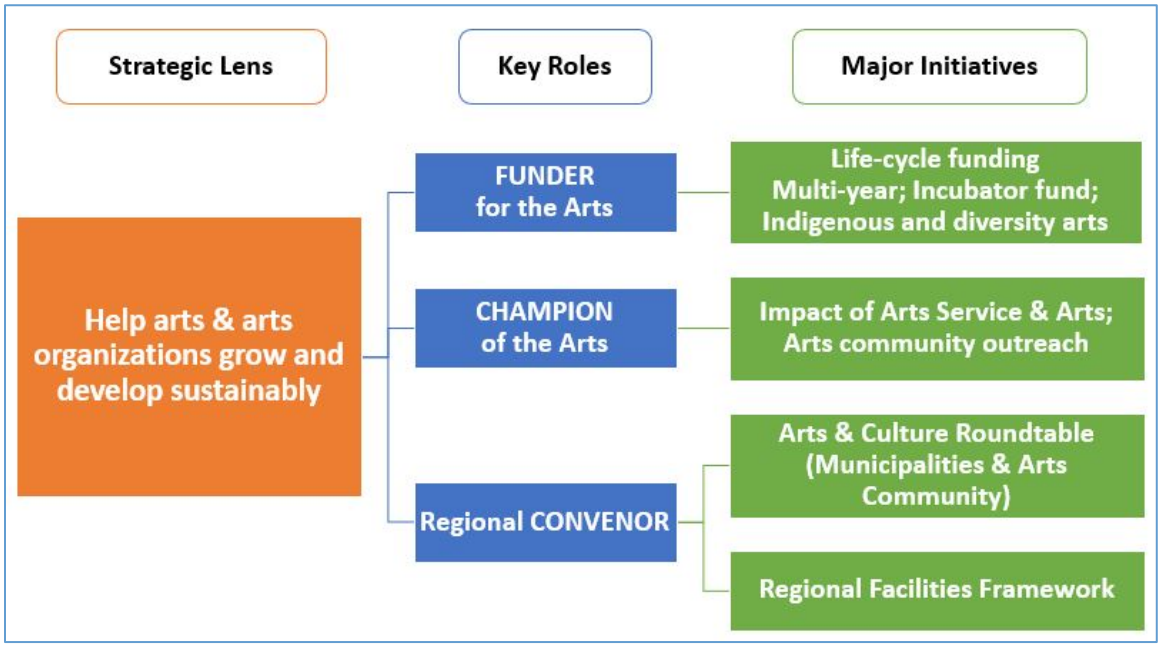
A 2015 study by Hill Strategies for the Alliance for the Arts and Culture concluded that "A majority of British Columbia arts organizations receive less funding from provincial and federal government sources than similar organizations in other provinces(...) If the 19 British Columbia organizations in the sample were funded by the B.C. government at the same level as their peers in other provinces (excluding Quebec), this would require an additional $1.6 million in funding (assuming that overall revenues stayed constant). This would be a 34% increase from the 2013-14 level of provincial government funding for these organizations ($4.6 million). For federal funding, to bring the 19 B.C. arts organizations up to par with peer organizations in other provinces (excluding Quebec), this would require an additional $730,000, or 18% of 2013-14 federal funding."



PART 2: THE IMPLEMENTATION PLAN

EXECUTIVE SUMMARY: IMPLEMENTATION FRAMEWORK

This new framework expands on the Arts Service's strength as a funder that supports the arts by bringing its full mission – *to support, promote and celebrate the arts* – to life through adding two key roles as a champion and convenor:



This framework shows how to work toward achieving the underlying goals.

A **single strategic lens** lends an unambiguous focus to decision-making.

**See separate document on* Regional Arts Facilities: A Framework.

This plan makes significant changes to the way the Arts Service funds the arts. The aim is to enhance sustainability; resilience; invest in new initiatives and increase access to funding for equity groups (indigenous, culturally diverse, people with disabilities) and, by extension, increase access to artistic experiences by and for these groups.

To fully deliver on the promise of this plan calls for:

- New investment of about $**1 million over five years**.
- An increase in staff by one FTE (full time equivalent) to fulfil the two additional roles. This **new Community Outreach Coordinator** will lead the champion and convenor roles in close collaboration with the manager of the Arts Service.
  - Core activities can be outsourced to a qualified consultant, in the interim.

2015-2018 STRATEGIC ARTS PLAN

This Strategic Arts Plan responds to the mission and vision of the CRD and the CRD Arts Development Service.

Capital Regional District

Mission

We are diverse communities working together to serve the public good and build a vibrant, livable and sustainable region.

Vision

Our communities strive to achieve exemplary environmental stewardship, a dynamic, vibrant economy and an inclusive, caring society. Regional cooperation, mutually beneficial decision making and advancing shared interests shape the essence of the CRD – an effective, efficient and open organization.

CRD Arts Development Service

Mission

The CRD supports, promotes and celebrates the arts.

Vision

The arts are central to life in our communities.

Goals of the Arts Plan

The CRD Arts Development Service identified these broad goals:

1. Access

- Increase access to the arts in the region by identifying and reducing barriers to participation.

2. Sustainable growth

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

3. Awareness

- Increase community awareness and stakeholder knowledge of the role of the arts and the CRD Arts Development Service.

4. Granting

- Ensure that the CRD Arts Development Service grant programs are responsive to community needs and use effective and accountable processes.

5. Increase Funding

- Encourage municipalities to fully participate in supporting the CRD Arts Development Service with the goal of increasing funding.

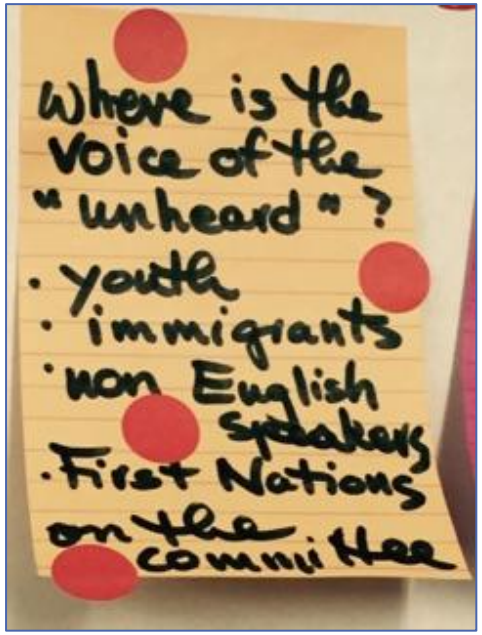
6. Economic Impact

- Strengthen the contribution of the arts to economic development.

7. Facilities*

- Understand the role of key arts facilities, including publicly-owned regional arts facilities, with a view to identifying future needs.

See separate document on Regional Arts Facilities: A Framework



COMMUNITY WORKSHOPS, SEPTEMBER 2016. WORKING GROUP INPUT ON PRIORITIES FOR THE ARTS COMMUNITY.

FUNDER ROLE: EXPAND FUNDING PROGRAMS

Strategy: Move toward a life cycle funding model.

The shift toward a life-cycle funding model requires a stronger focus on organizational capacity and individual skills building. (see sections on* Incubator Fund *and* Champion Role*)

The current project funding program will not change.

Action 1: multi-year operational funding. The Arts Service will enhance sustainability of arts organizations and efficiency of its granting program by moving from the current annual to a multi-year cycle.

Rationale: Operational funding tends to be approved for the same organizations each year. This change will enable longer planning horizons and reduce administrative burden for arts organizations.

Once fully implemented, the shift to a multi-year model reduces the related workload within the Arts Service by one third annually. That time will be used on other strategic initiatives, in particular building relationships with indigenous and other equity groups.

Parameters:

- Move to a 3-year operational funding cycle
- Ongoing monitoring is enhanced through an annual progress update against the organization's three year operational plan as a pre-requisite to release funds annually
- Ensure that funds are available annually to allow new arts organizations to enter this stream, either as others depart, funds are reallocated or through new funds.

Action 2: Create an Incubator Fund to build skills and capacity more rapidly. The Arts Service will enhance sustainability and resiliency of the arts by funding staffing for new kinds of arts projects and of arts organizations by enabling access to senior-level expertise in any area they require to accelerate their development.

Rationale: The inability to hire staff and adequately remunerate professionals with significant expertise is a considerable obstacle to arts development at the idea and early start-up phases.

In particular, emerging artists as well as those engaged in innovative, experimental or new artistic practices often have difficulty accessing start-up funding as well as the qualified experts to advance their practice.

Economic impact of the arts comes primarily from salaries and wages, as is the case in every other sector of the economy. By ensuring staff positions can be created earlier and that expertise is paid for, both direct and indirect economic impact of the arts will grow along with the artistic, creative and social benefits.

Additionally, increasing the number and types of high quality, innovative artistic experiences will help position the CRD as a major arts centre in Canada within a unique landscape and context. With some support from the tourism sector/Tourism Victoria, these new experiences in turn can increase appeal among visitors to the region.

Initially, this fund will be at least $25,000. Each year it should double until it reaches 5% of total Arts Service funding. At 2016 funding levels that would mean $110,000 annually.

Parameters:

- Open to arts initiatives that are not otherwise fundable.
- Must have established a not-for-profit arts organization or partner with a not-for-profit organization in order to be able to receive CRD Arts Development Service funding.
- Encourages establishment or use of shared platforms in the arts, including sharing of administrative and financial management resources, to move initiatives forward more quickly and develop a strong, innovative arts scene.
- Eligible activities include funding for a staff position, funding to access senior-level expertise, funding for mentors to work with the project team.
- Funding for up to two years.

Once it reaches its target size, this fund can be used for arts organizations in decline in order to help incubate renewal of their organizational capacities and activities.

Action 3: Dedicated Indigenous and diversity (equity) funding pool. Transform the IDEA Grants to support arts initiatives that offer greater diversity and mutually respectful relationship-building with Indigenous and other equity groups.

Initially, this dedicated fund will be $25,000 (the 2016 IDEA Grants budget). Each year it should double until it reaches 15% of total Arts Service funding.

Rationale: Throughout the consultations, participants from all backgrounds encouraged forging closer, mutual relationships between Indigenous and non-Indigenous arts organizations as well as the CRD Arts Development Service. Dedicated funding is key to relationship building through action.

In addition to Indigenous arts, there was also a strong championship to become more broadly representative of the community within the arts community by focusing on multi-cultural, people with disabilities, youth-at-risk or low-income groups.

The 15% target of total budget target was established using a combination of population and the number of relevant professional arts organizations funded by Canada Council for the Arts. In the last available census (2006) the CRD had a visible minority population of about 10% and an Indigenous population of about 5%. Further in 2015-2016, Canada Council provided 9% of its funding to arts organizations and 14% of its funding to individual artists to those that identified as Indigenous, culturally diverse or deaf and disability arts.

Parameters:

- This fund will be open to not-for-profit organizations that are led by or specifically serve **Indigenous, multi-cultural, people with disabilities** through arts programs.
- Arts organizations may apply in **partnership** with arts initiatives led by any of these equity groups.
- Indigenous, culturally diverse and deaf and disability not-for-profit arts organizations led by members from these groups can apply to other funding streams in the same year.
- Indigenous artistic practices will be defined by Indigenous practitioners working in their own culturally relevant context.
- It will be an open application without deadlines in the first two years to allow maximum promotion through the initial phase.
- Ensure available grants are high enough to encourage applications from new organizations.

Funding Mechanism

In particular, adequately funding Indigenous artistic practices represents an opportunity to right historic systemic wrongs on the basis of a moral priority. It is recognized that Indigenous arts may not be organized within the model of not-for-profit status or as separate legal entities in all cases. Further, the question of who reviews Indigenous art proposals has been an important concern.

The Arts Service will consider how best to administer the dedicated Indigenous component within this funding program to satisfy the cultural protocols and practices of Indigenous peoples. Two options are to establish an Indigenous peer review process as a sub-section to the Arts Advisory Council or to partner with an existing Indigenous not-for-profit organization that is a qualified recipient of Arts Service funds and has the proven capacity to act as a funder.

The BC government has resolved that question in its jurisdiction by creating the First Peoples' Cultural Council FPCC. The FPCC is a First Nations-run Crown Corporation with a mandate to support the revitalization of Aboriginal language, arts and culture in British Columbia. It administers the Indigenous funding programs supported by the BC Arts Council, BC's provincial arts funding arm.

It may be possible for the Arts Service to forge a new kind of partnership to meet its objective of ensuring equitable support for Indigenous arts and culture within the jurisdiction of the CRD.

Action 4: Increased Arts Service funding envelope by $1 million over five years.

This is a proposed rate of growth about four times greater than current practice, i.e. instead of targeting increases of close to $50,000 annually, the Arts Service will seek new investment of $200,000 to $250,000 annually.

Rationale: At current rates of obtaining cost-of-living raises the status quo can be effectively maintained.

To strengthen the arts and arts community and establish sustainable growth requires significant new investment. It also requires that investment be spent in new ways within the proposed life-cycle funding model and is supported by adopting the new proposed roles.

CHAMPION ROLE: AN OUTREACH STRATEGY

Strategy: Highlight the benefit and value of arts in the lives of individuals and the community and significantly increase knowledge and awareness among policy and decision-makers within the CRD's municipalities on the impact of regional arts funding.

Action 5: Annually publish *Arts Impact: Community Value and Benefits* report

- Activities and organizations funded by the Arts Service will be at the core of the report, to demonstrate value and impact in terms of outputs and outcomes.
- Aggregate arts funding and other support by local municipalities to create a comprehensive regional landscape and context.
- Annual facts and figures of community impact, value and benefit of the arts activities in the region, including survey-based public opinion.
- Create infographics and other tools for dissemination through the arts community to their audiences, donors, partners, funders and other stakeholders.
- Media and public relations to launch the report annually and encourage wide-spread use by the arts community and others interested.

Action 6: Share arts information with all municipalities and elected councillors directly

- Establish a clear value proposition for regional participation in the Arts Service and communicate it consistently and frequently.
- Use *Arts Impact: Community Value and Benefits* to convey key information

Action 7: Promote organizational capacity and individual skill building to underpin the life-cycle based funding model

- Lead regular workshops to teach arts organizations how to apply for CRD Arts Development Service funding
- Connect arts organizations with existing professional development, mentoring and capacity building training, such as Arts BC, Volunteer Victoria, Business for the Arts.

Action 8: Hire a new 1.0 FTE Community Outreach Coordinator.

Rationale

The public consultations highlighted the need for an accessible, easy-to-read regional report on the arts that presents the facts and figures of the value of the arts and regional public arts funding.

A number of elements of the 2015-18 Arts Plan relate to pro-active communications to increase community and stakeholder knowledge and support of the arts and the CRD Arts Development Service; enhance communications between funding bodies; make the case for public funding regionally with the aim to encourage municipal participation; and in so doing contribute to the sustainability of arts and arts organizations in the CRD.

Artists and arts organizations also frequently requested organizational capacity and skill building.

CONVENOR ROLE: ARTS & CULTURE ROUNDTABLE

Action 9: To convene a community of practice for municipal arts and culture staff.

- Regular working meetings to share practices, updates on activities, new initiatives
  - Include any municipal staff with an interest in arts and culture.
  - Frequency to be determined by participants based on shared interests.
  - Areas of focused conversations and collaboration can include:
    - Developing mechanisms to support Indigenous arts
    - Diversity in the arts
    - Advancing the connection between arts and tourism to achieve greater economic impacts
    - Funding needs and priorities
    - Public arts facilities and infrastructures
    - Public art policy

Action 10: Through the Arts & Culture Roundtable convene an Arts Champions Summit

- Focus on topics of regional interest across arts practices and organizations, e.g.
  - Building relationships between Indigenous and non-indigenous arts practices
  - Diversity and partnerships in the arts
  - Strengthening the ties between arts and tourism businesses
  - Celebrate achievements of the arts scene

Rationale

Municipal staff and members of the arts community welcome the Arts Service taking on a convenor role. As part of the regional government, the Arts Service is well-positioned to provide and encourage regional coordination and collaboration between municipalities as well as between arts organizations.

In this forum any topic that benefits from concerted action can be explored.

The Arts Service can use the roundtable to facilitate input for the new *Arts Impact: Community Value and Benefits* report.

Making a difference...together

IMPLEMENTATION MILESTONES

Action 1: **multi-year operational funding** **Led by Arts Service Manager**	**1st Half 2017** Develop detailed transition process including annual progress reporting requirement. Review existing evaluation methodology to ensure relevance of all parameters. Identify 1/3 of clients to transition toward multi-year in 2017. Meet with selected operational funding clients to review readiness to move to a three-year funding cycle and provide briefing.	**2nd Half 2017** Receive and process first multi-year applications. Evaluate and announce funding.
	1st Half 2018 Identify and brief second cohort to transition to multi-year funding. Encourage new organizations to apply for the operating funding stream.	**2nd Half 2018** Receive and process multi-year applications. Evaluate and announce funding. Receive first cohort's annual progress report and release funds or discuss concerns.
	1st Half 2019 Identify and brief third cohort to transition to multi-year funding. Encourage new organizations to apply for the operating funding stream.	**2nd Half 2019** Receive and process multi-year applications. Evaluate as usual and announce funding. Receive each cohort's annual progress report and release funds or discuss concerns.
Evaluation Criteria	After initial time investment, staff and Arts Advisory Council time should be reduced by about two-thirds of the hours invested annually to operate this funding process. Coupled with freeing up time due to the completion of the IDEA grants, this time can be allocated to the two new funding mechanisms proposed. The result should be time neutral. Arts organizations should experience a significant reduction in time spent preparing proposals.	

Action 2: **Incubator fund** **Led by Arts Service Manager**	**1st Half 2017** Establish a two-year pilot. Develop the fund eligibility and evaluation criteria for funding of capacity and skill building. Promote the new fund with a focus on initiatives by emerging arts professionals (either operating their own not-for-profit arts organization or partnering with not-for-profit organization capable of receiving and disbursing the funds. Secure at least $25,000 to begin operating this fund.	**2nd Half 2017** Receive and process first set of applications and use experience to refine application process by set deadline. Announce funding.
	1st Half 2018 Revise fund eligibility, application and evaluation criteria based on experience from first pilot year. Promote the new fund with a focus on initiatives by emerging arts professionals (either operating their own not-for-profit arts organization or partnering with not-for-profit organization capable of receiving and disbursing the funds. Secure a substantial increase in the investment to grow this fund.	**2nd Half 2018** Receive and process new set of applications and use experience to refine application process by two set deadlines. Announce funding. Receive report of impact of funded activities or staff from arts initiatives.
	1st Half 2019 Conclude pilot phase and finalize permanent funding program. Promote the fund broadly in the arts community. Secure a substantial increase in the investment to grow this fund.	**2nd Half 2019** Receive and process applications on an ongoing basis. Complete when fund is fully committed. Announce funding as approved. Receive report of impact of funded activities or staff from arts initiatives.
Evaluation Criteria	Number of new arts initiatives funded. Number of grant recipients graduating to operating funding. Increased number of paid staff in start-up arts initiatives. Increase in wages/salaries paid.	

Action 3: **Dedicated Indigenous and diversity (equity) funding pool** **Led by new Community Outreach Coordinator and Arts Service Manager**	**1st Half 2017** Establish a two-year pilot program. Convene gatherings with Indigenous and diverse arts leaders and artists to discuss intention of the pilot program, examine definition of eligibility, application and evaluation process. Agree on culturally appropriate initial funding process for Indigenous arts with Indigenous arts leaders. Secure at least $25,000 to begin operating this fund.	**2nd Half 2017** During a six months open pilot period receive and process applications. Use this initial experience to refine application process. Announce funding as it is approved. Consider how to ensure funds reach Indigenous organizations where they are needed most; hold talks with qualified third-party organizations to evaluate administration of Arts Service funds.
	1st Half 2018 Determine whether to outsource administration of Indigenous arts to a third-party Indigenous funding organization. If positive, create a contract/memorandum of understanding, including administrative fees. Refine, revise fund eligibility, application and evaluation criteria for Indigenous and diverse arts organizations based on experience from first pilot year. Secure a substantial increase in the investment to grow this fund.	**2nd Half 2018** During a six months open pilot period receive and process applications. Announce funding as it is approved.
	1st Half 2019 Conclude pilot phase and finalize permanent funding program. Promote the fund broadly in the Indigenous and diverse communities. Secure a substantial increase in the investment to grow this fund further.	**2nd Half 2019** Receive and process applications on an ongoing basis. Complete when fund is fully committed. Announce funding as it is approved.
Evaluation Criteria	Number of new and ongoing relationships and level of support for Indigenous arts Number of new and ongoing relationships with culturally diverse, disability groups using the arts Increased number and dollar amount of fees paid to Indigenous artists.	

Action 4: **Secure additional funds for Arts Service** **Led by Arts Committee and Arts Service Manager**	**1st Half 2017** Establish goal of increasing CRD Arts Development Service funding by $1 million over 5 years. Develop a clear value proposition for regional participation in the Arts Service based on benefit to citizens, energy and vitality of the local community and quality of life for residents.	**2nd Half 2017** Refine the value proposition for joining the Arts Service and disseminate to councils. Pursue alternative revenue sources via gas tax or hotel tax.
	1st Half 2018 Pre-election campaign to socialize arts facts and figures and options for sources of funding.	**2nd Half 2018** Reinforce the value proposition for joining the Arts Service and disseminate to councils. Pursue alternative revenue sources via gas tax or hotel tax.

Action 5: **Annually publish *Arts Impact: Community Value and Benefits*** **Led by new Community Outreach Coordinator**	**1st Half 2017** Contract out the development, design, production, printing and dissemination of *Arts Impact 2016: Community Value and Benefits.*	**2nd Half 2017** Contractor to collect data and prepare compelling content for the report. Launch the first report in October 2017, at the 2nd annual Arts Champions Summit.
	1st Half 2018 Work with Arts & Culture Roundtable to refine content and sources of *Arts Impact 2017: Community Value and Benefits.* Identify best time to publish the report annually.	**2nd Half 2018** Contractor to collect data and prepare compelling content for the report. Launch the second report in September 2018.
	2019 Ongoing production and publication of the report.	
Evaluation Criteria	Number of downloads of report. Media coverage obtained including analysis of reach in market and quality and quantity of coverage. Number of arts organizations using the report's facts and figures to advocate for the arts and arts funding.	

Action 6: **Share arts information with all municipalities and elected councillors** **(supports Action 4)** **Led by new Community Outreach Coordinator and Arts Service Manager**	**1st Half 2017** Share most recent consolidated data on the arts in the CRD. Share this implementation plan for all councillors. Invite councillors to the 2nd annual Arts Champions Summit in October 2017.	**2nd Half 2017** Launch the first report in October 2017. Undertake direct briefing of municipal councils.
	1st Half 2018 Invite councillors to the 3rd annual Arts Champions Summit in October 2018.	**2nd Half 2018** Upon launch of the report, undertake direct briefings with municipal councils
	1st Half 2019 Public acknowledgement and celebration of municipal members, including new ones, of the Arts Service to reinforce value of participation for all.	**2nd Half 2019** Upon launch of the report, undertake direct briefings with municipal councils
Evaluation Criteria	Number of council members who have received a briefing on the report. Change in willingness to join the Arts Service.	

Action 7: **Promote organizational capacity and individual skill building** **Led by new Community Outreach Coordinator**	**1st Half 2017** Promote via social media existing professional development activities by authoritative organizations that have a proven track record for providing valuable training suited to various stages of development.	**2nd Half 2017** Develop CRD workshop on funding applications and evaluation processes. Promote via social media existing professional development activities
	1st Half 2018 Deliver CRD workshop twice during the winter-spring period. Promote via social media existing professional development activities	**2nd Half 2018** Promote via social media existing professional development activities
	1st Half 2019 Deliver CRD workshop twice during the winter-spring period. Promote via social media existing professional development activities	**2nd Half 2019** Promote via social media existing professional development activities
Evaluation Criteria	Number of participants in sessions offered and promoted. Scores of changes on self-assessment of organizational capacity and individual skills	

Action 8: **Hiring process for new Community Outreach Coordinator** **Led by Arts Service Manager**	**1st Half 2017** Begin process of getting approval for a new staff position of Community Outreach Coordinator including establishing job description and salary range. Outsource outreach activities, Arts Champions Summit and Arts Impact report creation to a contractor.	**2nd Half 2017** Manage the approval process for the new position
	1st Half 2018 Undertake hiring process for Community Outreach Coordinator. Outsource outreach activities, Arts Champions Summit and Arts Impact report creation to a contractor.	**2nd Half 2018** New hire in place

Action 9: **Convene community of practice for municipal staff.** **Led by new Community Outreach Coordinator and Arts Service Manager**	**1st Half 2017** no activity	**2nd Half 2017** Undertake working meeting on a topic TBD, e.g. CRD Arts Strategy Implementation progress and City of Victoria Arts and Culture Master Plan
	1st Half 2018 Follow up on conversations and action items	**2nd Half 2018** Undertake working meeting on a topic TBD
	1st Half 2019 Follow up on conversations and action items	**2nd Half 2019** Undertake working meeting on a topic TBD
Evaluation Criteria	Number of participants in roundtable. Increase in cooperation and collaboration. Decisions made as a result of roundtable conversations.	

Action 10: **Convene Arts Champions Summit** **Led by new Community Outreach Coordinator and Arts Service Manager**	**1st Half 2017** In the Spring organize Arts Champion Summit, format, facilitation, logistics, date, venue, session leaders	**2nd Half 2017** October 2017 – 2nd annual Arts Champions summit, includes launch of *Arts Impact* report
	1st Half 2018 Evaluate the Summit and based on learnings design and organize next Arts Champion Summit	**2nd Half 2018** October – 3rd annual Arts Champions summit
	1st Half 2019 Evaluate the Summit and based on learnings design and organize next Arts Champion Summit	**2nd Half 2019** October – 4th annual Arts Champions summit
Evaluation Criteria	Number of participants at Summit Increase in cooperation and collaboration between participants Satisfaction Survey scores for the Summit.	

PART 3: APPENDIX – TWO FUNDING SCENARIOS

SCENARIO - STATUS QUO No change in participation – cost-of-living increases

	2016 actual	2017 approved	2018 pro forma	2019 pro forma	2020 pro forma	2021 pro forma	2017 ratio	2021 ratio
Operating grants	$2,121,240	$ 2,153,060	$2,171,121	$2,205,044	$2,234,844	$2,260,541	92.3%	89.3%
Project grants	$153,485	$168,780	$164,496	$168,286	$172,152	$176,095	6.7%	7.0%
Indigenous, diversity grants (*IDEA Grants)	$ 22,500*	$25,000	$25,000	$35,000	$50,000	$65,000	1.0%	2.6%
Incubator fund	n/a	n/a	$25,000	$25,000	$25,000	$30,000	0.0%	1.2%
Total	***$2,297,225***	***$2,346,840***	***$2,385,617***	***$2,433,330***	***$2,481,996***	***$2,531,636***		
annual increase		2.2%	1.7%	2.0%	2.0%	2.0%		
year over year increase		$49,615	$38,777	$47,713	$48,666	$49,640		

SCENARIO - INCREASE $1 MILLION WITH NEW FUNDING OVER 5 YEARS

	2016 actual	2017 approved	2018 projected	2019 projected	2020 projected	2021 projected	2017 ratio	2021 ratio
Operating grants	$2,121,240	$2,150,000	$ 2,202,000	$2,300,000	$ 2,377,000	$2,420,000	92.3%	73.4%
Project grants	$153,485	$161,840	$175,000	$190,000	$ 210,000	$ 220,000	6.7%	6.7%
Indigenous, diversity grants (*IDEA Grants)	$22,500*	$25,000	$ 90,000	$180,000	$ 310,000	$ 452,000	1.0%	13.7%
Incubator fund	n/a	n/a	$ 40,000	$77,000	$ 100,000	$ 150,000	0.0%	4.5%
New projects: Report, Summit		$10,000	$ 40,000	$50,000	$ 50,000	$55,000	0.0%	1.7%
Total	***$2,297,225***	***$ 2,346,840***	***$ 2,547,000***	***$2,797,000***	***$3,047,000***	***$3,297,000***		
annual increase		2.2%	8.5%	9.8%	8.9%	8.2%		
year over year increase		$49,615	$200,160	$250,000	$ 250,000	$ 250,000		

These two funding scenarios project the annual evolution of funding with the top one showing cost-of-living increases to funding, and the bottom one showing the effect of achieving a $1 million dollar increase over this period of time.

Making a difference...together

Regional Arts Facilities:

A Framework

December 2016

BUILDING OUR
#ArtsFuture
TOGETHER
CRD ARTS STRATEGY

The CRD Arts Development Service acknowledges the First Nations whose traditional territories span the Capital Region: Pacheedaht First Nation, Scia'new (Beecher Bay) First Nation, T'Sou-ke Nation, Esquimalt Nation, Songhees Nation, W̱JOŁEŁP (Tsartlip) First Nation, BOḰEĆEN (Pauquachin) First Nation, SȾÁUTW̱ (Tsawout) First Nation, W̱SÍḴEM (Tseycum) First Nation, MÁLEXEŁ (Malahat) First Nation, Stz'uminus (Chemainus) First Nation, Quw'utsun (Cowichan) Tribes, Halalt First Nation, Lake Cowichan First Nation, Lyackson First Nation, Penelakut Tribe, Tsawwassen First Nation, SEMYOME (Semiahmoo) First Nation.

This Regional Arts Facilities Framework was commissioned by the CRD Arts Development Service as part of its Arts Strategy and was prepared by:

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Making a difference...together

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This aspect of the public consultation process, under the banner of *Building our #ArtsFuture Together*, was designed to understand the role of key arts facilities, including publicly-owned regional arts facilities, with a view of identifying future needs.

It was not intended to provide answers or recommendations for specific arts facility projects.

Current Authority for Capital Projects

The CRD Arts Development Service (Arts Service) **does not** have jurisdictional responsibility or authority over any capital projects at present. Specifically, the Arts Service is **not able to fund capital** projects within its existing bylaws.

Individual municipalities are in charge of zoning decisions as well as the building permit process. The Arts Service and, except in isolated instances, the CRD itself, does not have a role in that regard.

Any theatre, in particular the Royal Theatre, that has been transferred to the CRD as owner, is not run by, funded by or reporting through the Arts Service. For example, the Royal Theatre is managed by a separate not-for-profit society and receives its CRD funding by way of a Service Agreement that is not a part of the Arts Service.

Similarly where funding arrangements have been struck via referendum, such as the tax levies on Salt Spring Island that supports two local arts organizations or in Sooke for the Sooke Regional Museum, the funding mechanisms are part of Service Agreements that are not a part of the Arts Service.

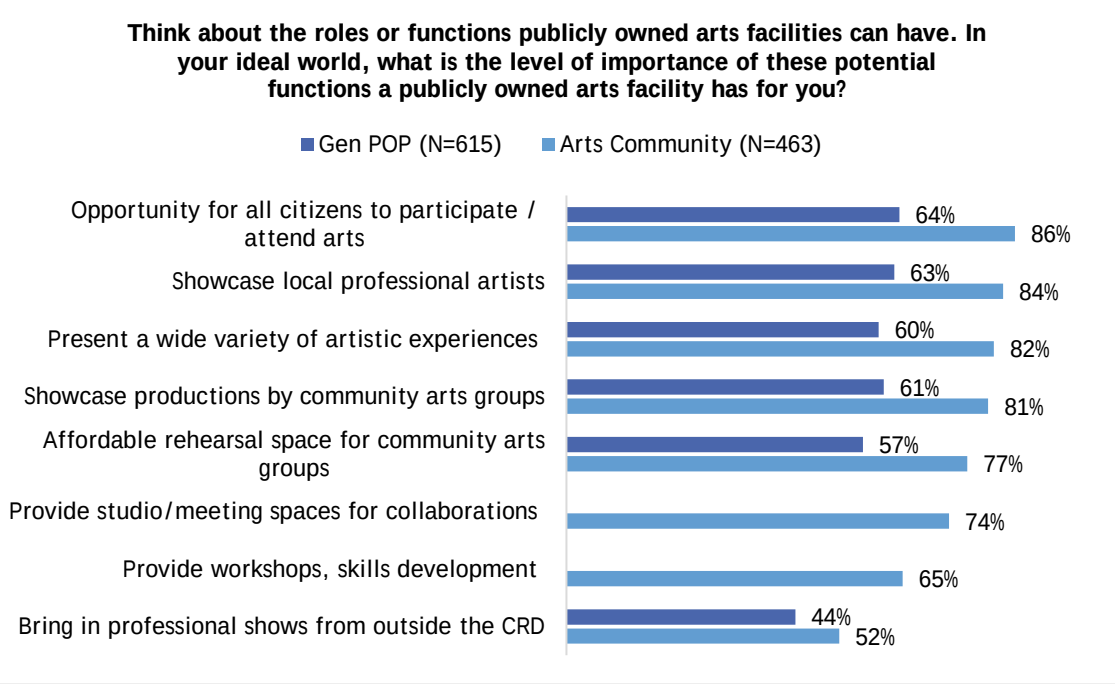
Sphere of Influence

The Arts Service can:

- **Convene regional conversations** that bring stakeholders from the arts sector and municipalities together to develop a common, regional vision and establish needs- and opportunity-based priorities for concerted action.
- **Champion** renovations or new arts centres or arts hubs/arts district to the **CRD Board of Directors** for funding decisions.
- **Advance specific process and approaches** to regionally assess arts facility capital projects.
- **Contemplate** to spend a portion of its funds to undertake **regional needs assessments and feasibility studies** for future arts facility development in close collaboration with stakeholders and communities.

IDENTIFYING NEEDS

Priorities identified by the general public in the CRD and the arts community are broad and should be considered by decision-makers and decision influencers.



The key gaps identified revolved around **affordable spaces** for working and living, rehearsal, performance, exhibits and so on. There was a recognition that there is some unused capacity within existing theatres and other facilities, like those in schools. The obstacles cited by arts organizations were two-fold: 1) not being able to afford the rental fees, and 2) not being able to access and use a facility as necessary to mount their work.

Artists expressed the need for affordable work and living spaces.

There was a strong interest among some stakeholders to build new, iconic arts centres both inside and outside the core for use by residents from across the whole CRD as well as by visitors.

Other participants were focussed on finding or creating spaces to work and present art. They see this as critical for sustainable growth of and improved access to the arts in the CRD.

The development of multi-use, mixed zoning arts hubs (single building) and arts districts (city blocks) appealed to many participants. Creating new creative spaces where artists and arts organizations can locate long-term in affordable living and working spaces (including for young and emerging artists) and that feature various related retail, restaurants and community spaces was an often discussed idea.

FRAMEWORK FOR CONSIDERATION OF PUBLIC INVESTMENT IN REGIONAL ARTS FACILITIES

- **Needs assessment**: Evaluate current asset utilization, i.e. what is the level of unused capacity available for arts organizations across the CRD and whether they can access them to meet their needs. Where gaps exist, identify the specific range of needs from a regional perspective and evaluate whether a multi-purpose arts space can be considered as a solution.
- **Feasibility study**: Evaluate the required user base and/or population to support a particular new facility desired or the need for extensive renovations for existing facilities. In other words, how do new facilities/renovated facilities complement and enhance the existing infrastructure and provide value for money in terms of the multiple bottom lines of artistic output, economic activity, social outcomes, and environmental stewardship, given existing facilities in the CRD.
- **Financial management:** New facilities and major renovations need to develop a detailed capital budget, annual operating budget and a 20-year infrastructure maintenance budget to demonstrate financial feasibility given the proposed user base, projected regional population development and the arts and culture eco-system in the CRD.
  - Affordability of facilities for rehearsal, presentation, exhibition, as well as affordable places to live is the most critical factor for artists and arts groups.
  - Affordability in terms of user/rental fees has to be addressed pro-actively.
- **Access:** Favour multi-purpose facilities located in areas with easy access via public transit, a sufficiently large local walking distance population, services like restaurants and shops should be favoured over single-purpose facilities.
- **Technology:** Ensure that multi-purpose facilities have the technical capabilities necessary to present professional, multi-disciplinary work effectively.

1. The CRD adopts the attitude that **arts facilities are essential** infrastructure that support cultural, social, economic and environmental aims.
2. The CRD treats arts infrastructure with the same level of **financial support** in terms of capital and operations it provides to other essential public infrastructure such as libraries.
3. The Arts Committee will work with the CRD Board of Directors to secure financial support for detailed **needs assessments and feasibility studies on a regional basis** for new facilities/major renovations, including proposed theatres, multi-purpose arts hubs and complete arts districts.
4. Consider **long-term** feasibility of ownership and operator models.
5. Favour **existing** arts facilities for renovations rather than building new structures as long as cost-effectiveness is proven.

PROVINCIAL AND FEDERAL FUNDING FOR FACILITIES

The federal and provincial governments recognize the importance of arts and cultural infrastructure to realizing important benefits for communities in terms of quality of life, healthy communities as well as their cultural, social and economic benefits.

They are making efforts to reduce the cultural infrastructure deficit by investing significant infrastructure funding in arts and culture spaces:

- The **Canada Cultural Spaces Fund (CCSF)** at Canadian Heritage supports the improvement of physical conditions for artistic creativity and innovation. In the 2016 budget the federal government announced that over the next two years, it will be investing an additional $168.2 million in cultural infrastructure. Not-for profit organizations, Indigenous organizations as well as municipal governments can apply for funding. http://canada.pch.gc.ca/eng/1455203896312/1455204007503.

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

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STAFF REPORT TO THE ARTS COMMISSION
REGULAR MEETING OF WEDNESDAY, January 25, 2017

SUBJECT 2017 CRD Arts Development Operating Grant Recommendations

ISSUE Approval of 2017 Operating Grant Recommendations

BACKGROUND

On November 26, 2016 the Arts Advisory Council met to assess 31 applications received for 2017 Arts Development Operating Grants. Twenty-nine applications were from organizations currently receiving funding and two were from new applicants to the operating program. The allocation for the 2017 operating fund is $2,153,063. Total requests were $2,320,915, a difference of $167,852.

The Arts Advisory Council assessed each application in 22 areas covering the three categories of evaluation for the program: artistic merit, administrative competence, and community impact. The relative rankings of the applications were then reviewed in light of the overall purpose of the Arts Service which is to provide assistance for the purpose of benefiting the community.

The main principle applied in allocating operating funding was that consistent performance should result in consistent funding. Where increases were recommended, three additional principles were applied: rewarding excellence, providing support for timely developmental needs, and supporting growth and/or development in deserving organizations that had not received increases for a period of time.

Six organizations had received a Notice of Significant Concern after last year's adjudication. A Notice of Significant Concern is sent to organizations with two or more occurrences of less-than-satisfactory scores, in one or more of the three evaluation categories. In the following year's application the applicant must report on remediation activity and provide detail on the steps taken to resolve the issues and on the outcomes. If concerns are not adequately addressed future funding may be affected or conditions may be attached to ongoing eligibility.

Of the six organizations receiving a Notice last year, two did not reapply and one addressed all of the concerns. The remaining three organizations did not fully address their Notice of Concern and, following assessment each merited a second Notice. Of these three organizations, two were recommended for reduced support and one received no increase.

The Notice of Significant Concern Policy and assessment processes are being used for the second year. They are the result of ongoing evaluation of funding programs related to the Arts Service 2015-2018 strategic goal to ensure responsible, effective and accountable granting.

The two organizations that were new applicants to the program were assessed as having insufficient capacity to merit support through the operating grant program at this time.
As past recipients of project funding they will be encouraged to continue applying to that program.

Following a discussion of the merits of all applications, and in consideration of the above noted principles, initial funding amounts were assigned and then reconciled to the approved 2017 operating grant budget of $2,153,063.

Organizations were informed of the results by letter, accompanied by Notices of Concern where applicable. A specified period of time was allowed for organizations to request an appeal of their grant. An appeal may be considered if an applicant can show that there is significant new information that could not have been presented in the application or, if they have reason to believe there was a significant misunderstanding of the information provided in the original application. No requests for an appeal meeting were received.

The attached summary pages contain comments on each recommendation referencing three cohorts: organizations operating below the satisfactory level; organizations operating above the satisfactory level with minor issues as noted; and the top 15 organizations that are operating at the highest level with no issues of note.

ALTERNATIVES

1. That the Arts Advisory Council recommendations for 2017 operating grants be approved as presented.

2. That the Arts Advisory Council be provided with direction to reconsider the recommendations.

IMPLICATIONS

1. Approval of the recommendations will result in the allocation of the 2017 operating grant budget. A request to reconsider the recommendations should be made only if there are significant concerns with the process and the resulting recommendations.

CONCLUSION

The operating grant adjudication process begins in September and continues through December. It includes review of applications by staff, evaluation and assessment by Arts Advisory Council members, and a plenary meeting to discuss and make grant recommendations.

The adjudication is thorough, conscientious and detail oriented. Using an established process, the Advisory Council brings forward recommendations that provide benefits to the community, according to the published goals and criteria of the operating grant program.

Twenty-nine organizations are recommended for funding through operating grants. Two organizations are not recommended and have been referred to the project grant program.

RECOMMENDATION

It is recommended that the Arts Advisory Council recommendations for 2017 operating grants be approved as presented.

James Lam, Manager
CRD Arts Development Service

Appendix 1: 2017 Operating Grants Recommendations
Appendix 2: 2017 Operating Grant 2017 Operating Grant - Applicant Summaries

2017 CRD Operating Grant Recommendations	2016 grant	2017 Request	2017 Recm'd
Art Gallery of Greater Victoria	440,500	448,000	443,430
Atomic Vaudeville	27,000	30,000	25,000
Aventa Ensemble	20,000	30,000	22,930
Ballet Victoria	45,000	60,000	45,000
Belfry Theatre	214,530	225,000	217,460
CineVic	21,000	25,000	23,000
Community Arts Council of Greater Victoria	24,000	30,000	24,000
Dance Victoria	60,000	70,000	62,930
Deluge Contemporary Art	37,210	40,000	38,210
Early Music Society	12,000	12,000	12,000
Greater Victoria Performing Arts Festival	8,000	8,000	8,000
Greater Victoria Youth Orchestra	8,000	8,000	8,000
Intrepid Theatre	95,000	100,000	97,930
Kaleidoscope Theatre	53,000	55,000	55,000
MediaNet	19,000	25,000	19,000
Open Space	80,000	88,000	82,930
Pacific Opera Victoria	217,500	240,000	220,450
Puente Theatre	30,000	36,000	31,000
Story Theatre	40,000	42,500	40,000
Theatre Inconnu	24,000	30,000	27,500
Theatre SKAM	34,000	42,000	34,000
Victoria Baroque Players		18,000	0
Victoria Children's Choir	11,000	14,000	13,930
Victoria Conservatory of Music	55,000	65,000	55,000
Victoria Film Festival	35,000	42,000	37,930
Victoria Jazz Society	58,000	60,000	60,000
Victoria Operatic Society	25,000	30,000	25,000
Victoria Shakespeare Society	20,000	25,000	20,000
Victoria Summer Music Festival		8,200	0
Victoria Symphony	390,500	402,215	393,430
Xchanges Artists' Gallery	11,000	12,000	10,000
Total	2,115,240	2,320,915	2,153,060

ART GALLERY OF GREATER VICTORIA	2016 Grant	2017 Request	2017 Recommended Grant
	440,500	448,000	443,430

Background/description

The AGGV opened in 1951 with expansions between 1957 and 1988. Collections include the 2nd largest Asian Collection in Canada, and works by Emily Carr. The AGGV is the major regional art gallery on Vancouver Island producing and hosting a variety of exhibitions (curated in-house and touring), workshops and other activities typical of a major gallery. It has 10,000 square feet of exhibition space meeting the Canadian Cultural Property Review Board's requirements for traveling exhibitions and has a gift shop, art rentals and sales, and facilities rentals with offices, storage and preparatory areas. Planning and fundraising is underway for redevelopment and further expansion with completion of construction projected for the fall of 2017.

Director: Jon Tupper
Board: 19 members, Ruth Wittenberg, president

Comments on the Recommendation

The Art Gallery of Greater Victoria was assessed as being in the middle third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

ATOMIC VAUDEVILLE	2016 Grant	2017 Request	2017 Recommended Grant
	27,000	30,000	25,000

Background/description

Atomic Vaudeville is a Victoria-based performance theatre company founded by Jacob Richmond and Britt Small. It produces a four-show season of original theatre aimed at a younger demographic and presents locally as well as touring.

Artistic Producer: Britt Small
Board: 7 members, Kathryn Popham, President

Comments on the Recommendation

Atomic Vaudeville was assessed as operating slightly below the overall minimum level for satisfactory performance. This organization received a Notice of Significant Concern last year. A number of those issues were not dealt with satisfactorily and new issues arose in the current application. A reduction in support is recommended and a second Notice of Concern was issued. If subsequent applications do not address these concerns then recommendations for further reductions in funding may result.

AVENTA ENSEMBLE

2016 Grant	2017 Request	2017 Recommended Grant
20,000	30,000	22,930

Background/description

The Aventa Ensemble produces and performs a series of contemporary new music concerts locally and tours performances in BC, Canada and Europe. It also commissions and premieres performances of new works.

Founding Artistic Producer: Bill Linwood
Board: 6 members, Dale Stanley, president

Comments on the Recommendation

Aventa was assessed as being in the lower third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

BALLET VICTORIA

2016 Grant	2017 Request	2017 Recommended Grant
45,000	60,000	45,000

Background/description

Ballet Victoria was founded in 2002 by Jacqueline Sloan. It began as a company that sought to include a wide range of community dance partners. In 2006, Paul Destrooper was introduced as a choreographer and became Artistic/Executive Director in 2007. Since then it has become focussed on becoming a professional ballet company. BV produces a series of dance productions that focus on new or reimagined choreography, mainly by the Artistic Director and also runs dance classes.

Artistic/Executive Director: Paul Destrooper
Board: 8 members, Susan Van Cadsand, president

Comments on the Recommendation

Ballet Victoria was assessed as being in the upper third of organizations operating above the satisfactory level. The application demonstrated consistent achievement in all areas of artistic merit, administrative competence and community impact. No increase is recommended as the organization has been the recipient of increases in each of the past three years.

BELFRY THEATRE

2016 Grant	2017 Request	2017 Recommended Grant
214,530	225,000	217,460

Background/description

The Belfry Theatre focuses on the presentation of contemporary, mostly Canadian plays. They are Victoria's largest professional theatre company, with a venue developed from a former church built in 1885 and renamed “The Belfry” in 1976. In 1985, the company eliminated a large accumulated deficit by implementing cuts to operations and stabilized under new management beginning in 1987. In 1990, the Belfry raised $4.3 million to purchase/renovate the building that includes the 277-seat mainstage and in 1991 opened the 94-seat Studio theatre. In 2002 seismic and technical upgrading were completed and the mortgage was retired in 2011.

Executive Director: Ivan Habel
Artistic Director: Michael Shamata
Board: 9 members, Veronica Jackson, president

Comments on the Recommendation

The Belfry Theatre was assessed as being in the upper third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

CINEVIC

2016 Grant	2017 Request	2017 Recommended Grant
21,000	25,000	23,000

Background/description

CineVic began as an equipment co-op and filmmaker mutual aid society. It has evolved into a film and media production centre that produces events, commissions work, hosts visiting artists, and engages organizations and artists of other disciplines in collaborative projects. It is one of two funded organizations focussed on media arts, the other being MediaNet.

Executive Director: David Geiss
Board: 9 members, Stacey Ashworth, president

Comments on the Recommendation

Cinevic was assessed as being in the top third of organizations operating above the satisfactory level. The application demonstrated consistent achievement in the areas of artistic merit, administrative competence. It had one concern raised in the area of community impact around providing more information about community support. The organization has not received an increase in support since 2015 and the recommendation for a small increase is to support recent growth in the organization.

COMMUNITY ARTS COUNCIL OF GREATER VICTORIA	2016 Grant	2017 Request	2017 Recommended Grant
	24,000	30,000	24,000

Background/description

The CACGV is one of about 70 community arts councils in BC that are funded through the BC Arts Council to support the arts (particularly in rural communities). Most community arts councils receive BCAC funding based on a per capita formula.

For many years the CACGV was based in office/gallery space in Victoria through a density bonus agreement. In 2009 Administrative and board issues, programming overreach and the loss of gaming revenue put the organization into crisis resulting in the lay off of part-time staff and a longtime Executive Director. The organization vacated its downtown location and 2010/11 was a year where operations, staffing etc. were all reduced. The organization relocated to the Cedar Hill Recreation Center in Saanich in 2011. They rent office space and contract to program various spaces: art gallery, cafe gallery, visual art and dance studios and continue to produce their signature event the Look Show, a non-juried exhibit of visual art. The CACGV uses contracted staff and depends on the involvement of a hands-on Board. As of July 2016 they have moved to the Bay Centre, street level on Fort St. side.

Executive Director: Stephanie Eisenbraun (part-time)
Board: 7 members, Peter Such, president

Comments on the Recommendation

The CACGV was assessed as being in the lower third of organizations operating above the satisfactory level. The organization demonstrates generally consistent achievement in artistic merit, administrative competence and community impact. The recommendation is for the same level of funding as the previous year.

DANCE VICTORIA	2016 Grant	2017 Request	2017 Recommended Grant
	60,000	70,000	62,930

Background/description

Dance Victoria presents a ballet and contemporary dance series at the Royal and McPherson Theatres well as workshops, residencies, free and subsidized studio space, and other programming at Dance Victoria Studios, their leased,12,000-square foot facility that includes 3 dance studios and 3 office suites.

Artistic Producer: Stephen White
General Manager: Bernard Sauve
Board: 8 members, Mariann Burka, president

Comments on the Recommendation

Dance Victoria was assessed as being in the upper third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

DELUGE CONTEMPORARY ART	2016 Grant	2017 Request	2017 Recommended Grant
	37,210	40,000	38,210

Background/description

The Runnymede Enhancement Society (RES) is the society that directs programming of Deluge Contemporary Art that includes gallery exhibitions, The Antimatter Film Festival (festival of "underground" films) and Foreign Matter (selection of films from Antimatter) which tours to other countries.

The society first operated as the Rogue Gallery in Market Square, moving in 1995 to the Bay Center until 2005, when it then moved to 636 Yates St. with a name change to Deluge Contemporary Art. In 1998-99, Rogue Art produced the first ANTIMATTER FESTIVAL OF UNDERGROUND SHORT FILM AND VIDEO and became a major focus for future programming, along with FOREIGN MATTER.

Curator/Director: Deborah DeBoer
Board: 7 members, Todd Eacrett, president

Comments on the Recommendation

Deluge was assessed as being in the lower third of organizations operating above the satisfactory level. The organization demonstrates generally consistent achievement in artistic merit with one concern in the area of administrative competence and one in community impact. Neither concern was sufficient to merit a Notice of Concern. A small increase is recommended to support staffing given the organization has not received an increase for the last three years.

EARLY MUSIC SOCIETY	2016 Grant	2017 Request	2017 Recommended Grant
	12,000	12,000	12,000

Background/description

EMSI is a volunteer-run, presenter of early music. They present approximately 8 concerts annually, featuring original instruments, correct scores and soloists and ensembles from BC, Canada and around the world performing medieval, renaissance, baroque and early classical music. The society fosters the development of early musicianship through workshops, promotional assistance for Early Music soloists and ensembles and the sponsorship of an annual music scholarship/bursary.

Artistic Director: James Young
Board: 8 members, Rondallyn Perras, President

Comments on the Recommendation

The Early Music Society was assessed as being at the top of the group of organizations operating above the satisfactory level. This organization demonstrates consistent achievement in all areas of artistic merit and administrative competence with a minor concern in the area of community impact that did not merit a Notice of Concern. The recommendation is for the requested amount which is the same level of support as the previous year.

GREATER VICTORIA PERFORMING ARTS FESTIVAL	2016 Grant	2017 Request	2017 Recommended Grant
	8,000	8,000	8,000

Background/description

The Greater Victoria Performing Arts Festival is held at various venues in the region for 6 weeks from March to May. It is one of 35 or so music festivals in BC that provide opportunities for music students in a range of disciplines to perform in a public venue and receive a verbal and written critique by music professionals. Adjudicators select performers to advance to "highlights" concerts in various categories of skill including provincial and national levels, and some receive awards (e.g. scholarships).

In 2007/08, after several years of deficits, the organization was close to ceasing operations but rallied under a restructured board, increased fundraising and stricter financial oversight of day-to-day operations.

Office Administrator: Lynne Picard
Board: 12 members, John Sterk, president

Comments on the Recommendation

The GVPAF was assessed as being in the lower third of organizations operating above the satisfactory level. The organization had one concern in the area of artistic merit and generally consistent achievement in administrative competence and community impact. The concern was not sufficient to merit a Notice of Concern. The requested grant was for the same amount as the previous year which is the amount recommended.

GREATER VICTORIA YOUTH ORCHESTRA	2016 Grant	2017 Request	2017 Recommended Grant
	8,000	8,000	8,000

Background/description

The GVYO presents 3 concerts per year at the Farquar Auditorium. The organization provides young musicians with opportunities to participate in an orchestra under the direction of professional conductors and musicians. Sectional instruction is provided by 13 local professional musicians who coach and mentor the players.

Music Director: Yariv Aloni
General Manager: Sheila Redhead
Board: 13 members, Matthew S. McConchie, president

Comments on the Recommendation

The GVYO was assessed as being in the lower third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

INTREPID THEATRE

2016 Grant	2017 Request	2017 Recommended Grant
95,000	100,000	97,930

Background/description

Intrepid Theatre produces 2 annual theatre festivals, the Victoria Fringe Theatre Festival (Aug/Sep) and Uno Fest (May/June), as well as other Intrepid Theatre productions. It developed and manages the 200-seat Metro Studio (in space leased from the Conservatory of Music) and the Intrepid Theatre Club in a separate space that also houses Intrepid's offices.

Producer/Artistic Director - Outgoing - Janet Munsil
General Manager Heather Lindsay
Board: 8 members, Anna-Lise ter Mors, President

Comments on the Recommendation

Intrepid Theatre was assessed as being in the upper third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

KALEIDOSCOPE THEATRE

2016 Grant	2017 Request	2017 Recommended Grant
53,000	55,000	55,000

Background/description

Kaleidoscope Theatre presents a series of productions focussed on Theatre for Young People. It also runs a theatre school focussed on the the same demographic. In the early 1990s the company opened a renovated facility on Herald Street in downtown Victoria but closed it after several years due to financial difficulties. It has had combined office and studio/rehearsal space in its present location since 2010. In 2011, Kaleidoscope entered into a partnership with Suddenly Dance Theatre which agreed to “take on the management of Kaleidoscope’s 3-studio space to increase rental revenue for Kaleidoscope – in exchange for rehearsal and office space.” The arrangement hired the GM of SDT as GM of Kaleidoscope however the partnership failed badly and Barbara Clerihue was hired but left after 18 months. Marcus Handman, former ED of the Victoria Symphony and other organizations, was hired Oct.1, 2016.

Artistic Director: Roderick Glanville
General Manager: Marcus Handman
Board: 9 members, George Szwender, president

Comments on the Recommendation

Kaleidoscope was assessed as being solidly in the middle of the group of organizations operating above the satisfactory level. Under new management the organization has demonstrated consistent achievement in all areas of artistic merit, administrative competence and community impact and, following six years of no increase in support, the recommendation is to provide an increase in 2017.

MEDIANET	2016 Grant	2017 Request	2017 Recommended Grant
	19,000	25,000	19,000

Background/description

MediaNet's original focus was the production of socially relevant documentaries. In 1999 it expanded to include experimental and narrative works, and it's equipment roster has grown from 1 camera to 12 for use by members, and from 1 to 6 computers for editing and has upgraded its equipment to accommodate High Definition. MediaNet hosts presentations, screenings and artists talks and in 2010 absorbed OPEN CINEMA as the means through which to present screenings and talks on topics of social relevance. It is one of two funded organizations focussed on media arts, the other being Cinevic.

Executive Director: Peter Sandmark
Board: 6 members, Kristina Campbell, President

Comments on the Recommendation

MediaNet was assessed as being in the lower third of those organizations operating above the satisfactory level. The organization demonstrates generally consistent achievement in artistic merit, administrative competence and community impact. The recommendation is for the same level of funding as the previous year.

OPEN SPACE	2016 Grant	2017 Request	2017 Recommended Grant
	80,000	88,000	82,930

Background/description

Open Space is one of Canada’s earliest established artist-run centres presenting and producing exhibitions and events by local, Canadian and international contemporary artists. Programming includes performance, installations, symposia, concerts, residencies, workshops, partnerships, lectures, readings and off-site projects. It owns a two-story building at 510 Fort Street with a revenue tenant on street level. The second-floor has 2,500-square foot multi-use space, for exhibitions, public performances and contains a resource centre. It has recently begun renting space to MediaNet.

Executive Director: Helen Marzolf
Board: 8 members, Hunter Boucher, Chair

Comments on the Recommendation

Open Space was assessed as being in the middle third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

PACIFIC OPERA VICTORIA	2016 Grant	2017 Request	2017 Recommended Grant
	217,500	240,000	220,450

Background/description

Pacific Opera Victoria provides opera and a range of others productions with Canadian artists at the forefront. It presents 3 mainstage productions per season at the Royal and occasionally the McPherson Theatres. It recently developed "The Opera Centre" an acoustically designed space suitable for rehearsals by POV and other community stakeholders, as part of a sustainability strategy to engage other organizations in the community. The new space incorporates the organization's administrative offices.

Artistic Director: Timothy Vernon
Chief Executive Officer: Ian Rye
Board: 18 members, Robert Milne, President

Comments on the Recommendation

Pacific Opera was assessed as being in the upper third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

PUENTE THEATRE	2016 Grant	2017 Request	2017 Recommended Grant
	30,000	36,000	31,000

Background/description

Puente Theatre was founded in Victoria in 1988 by Chilean-born director Lina de Guevara, who remained Artistic Director until she retired in 2011. It explores social issues including, but not limited to, those relating to race and culture and expresses the immigrant experience to Victoria audiences through plays, workshops, theatrical readings and ‘forum’ performances. It also works to create a multi-ethnic network of immigrant artists and resources designed to attract and engage newcomers, and providess opportunities for work and training for immigrant artists.

Artistic Director: Mercedes Batiz-Benet
General Manager (volunteer): Judd Palmer
Board: 7 members, Treena Stubel, president

Comments on the Recommendation

Puente Theatre was assessed as being near the top of the group of organizations operating above the satisfactory level. The application demonstrated consistent achievement in all areas of artistic merit, administrative competence and community impact. While the organization has received increases over the last three years, the recommendation is intended to support consistent performance as well as provide support for staffing.

STORY THEATRE	2016 Grant	2017 Request	2017 Recommended Grant
	40,000	42,500	40,000

Background/description

Story Theatre originated in 1980/81 as a Kaleidoscope Theatre summer program in Victoria libraries. The company performs narrative theatre for young people, primarily in schools in BC as well as other parts of Canada. The performers are, for the most part, graduates of the University of Victoria Theatre program or the Canadian College of the Performing Arts.

Artistic Director: David McPherson
General Manager: Patricia O'Brien
Board: 8 members, Tim O'Gorman, president

Comments on the Recommendation

Story Theatre was assessed as being in the middle third of the group of organizations operating above the satisfactory level. The application demonstrated consistent achievement in all areas of artistic merit, administrative competence and community impact. The application demonstrated consistent achievement in all areas of artistic merit, administrative competence and community impact. Given it received an increase last year no increase is recommended in 2017.

THEATRE INCONNU	2016 Grant	2017 Request	2017 Recommended Grant
	24,000	30,000	27,500

Background/description

Theatre Inconnu was co-founded in 1978 and presented productions in a variety of genres in a 50-seat theatre in Market Square until 1996. From 1997-2002, the company's main activity was presenting an annual summer Shakespeare festival. In 2003 and 2004 the company lost CRD and other funding due to operational deficiencies. It returned to its "original mandate of producing alternative theatre" and in spring 2004 established itself as the resident theatre company at the Fernwood (Community Association) Little Hall producing 5-7 plays per season. CRD Operating funding was reinstated in 2005.

Founding Artistic Director and General Manager: Clayton Jevne
Board: 9 members, Monique Cartesa, President

Comments on the Recommendation

Theatre Inconnu was assessed as being in the middle third of organizations operating above the satisfactory level. The application demonstrated consistent achievement in the areas of artistic merit and administrative competence. There was a concern in the area of community impact and planning, around marketing and promotion, although not one large enough to merit a Notice of Concern. The recommendation for an increase is to provide support for staffing in the area of administration.

THEATRE SKAM	2016 Grant	2017 Request	2017 Recommended Grant
	34,000	42,000	34,000

Background/description

Theatre SKAM began as a collective of Victoria artists (Sarah, Karen, Amiel, Matthew) creating new work and presented its first production in 1995, incorporating two years later. The company presents alternative, contemporary theatre and is known for its use of unusual performance spaces which have included a café, a loading dock, a pick-up truck, Esquimalt's Macaulay Point Park and most recently the Galloping Goose Trail. Its primary focus is presenting to Greater Victoria audiences, but has also toured to Vancouver, the BC interior and Toronto.

Artistic Producer: Matthew Payne
Operations manager: Kate Wallace
Board: 7 members, Robin Tosczak, President

Comments on the Recommendation

Theatre SKAM was assessed as being at the lower middle of organizations operating above the satisfactory level. The application demonstrated consistent achievement in the areas of artistic merit and administrative competence. There was one concern in the area of community impact around the recruitment of volunteers but not significant enough to merit a Notice. Given it received an increase last year, no increase is recommended in 2017.

VICTORIA BAROQUE PLAYERS	2016 Grant	2017 Request	2017 Recommended Grant
		18,000	0

Background/description

The Victoria Baroque Music Society supports the activities of the Victoria Baroque Players who provide performances of music from the Baroque to classical periods, played on period instruments. The organization produces about five main stage performances per year throughout, and outside of, the CRD. The organization differs from the Early Music Society, currently funded through CRD operating grants, in that it is an ensemble whose core members live on Vancouver Island. The organization also provides workshops for local students and adults.

Artistic Director: Soile Stratkauskas
Board: 7 members, Diana McDonald, President (stepping down, according to the application)

Comments on the Recommendation

This was a first-time applicant to the operating grant program. The organization was assessed as not having a level of operational capacity to be funded through the operating grant program at this time. They should be encouraged to continue to seek support through the Project Grant program.

VICTORIA CHILDREN'S CHOIR

2016 Grant	2017 Request	2017 Recommended Grant
11,000	14,000	13,930

Background/description

The organization provides choral training and performance opportunities for children between the ages of 9 and 16. There are 2 choirs providing training in musical theory, ear training and sight reading:

1) The Apprentice Choir (ages 8 to 12) provides the basics of focus, tuning, good vocal tone and musical phrasing geared to improving their skill level.
2) The Concert Choir (ages 12 to 16) provides a more advanced level of performance sometimes working with professional orchestras and musicians; performing at choral festivals, perform music at an international standard, and be challenged by singing in up to sixteen parts.

Artistic Director: Madeline Humer
Music Directors: David Stratkauskas, Teodora Georgieya-Gitberg
Executive Director: Carla Tadla
Board: 8 members, Paul Boughen, president

Comments on the Recommendation

The Victoria Children's Choir was assessed as being in the lower third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

VICTORIA CONSERVATORY OF MUSIC

2016 Grant	2017 Request	2017 Recommended Grant
55,000	65,000	55,000

Background/description

The Victoria Conservatory of Music is housed in a renovated church with 50,000-square-feet of offices, classrooms, studios and 3 concert halls used for public presentations. VCM has five inter-related, distinct enterprises – a community school, a professional music school, a summer school, a music therapy centre, and a public presentation enterprise (“VCM Presents”). The latter is the only aspect of VCM operations that is eligible for CRD Operating support.

CEO: Jane Butler McGregor
Board: 21 members, Roy Cullen, president

Comments on the Recommendation

As an educational organization the Conservatory of Music is supported only for operations associated with VCM Presents. It was assessed as being in the upper third of organizations operating above the satisfactory level. The application demonstrated consistent achievement in all areas of artistic merit, administrative competence and community impact.

VICTORIA FILM FESTIVAL	2016 Grant	2017 Request	2017 Recommended Grant
	35,000	42,000	37,930

Background/description

Founded in 1995 as part of the Cinevic Society of Independent Filmmakers and incorporated as a separate non-profit society in 1998. The organization presents an annual film festival as well as other similar events that include the free-B Film Festival, the Foodie Film Festival, various youth programming, workshops and school programs. It also runs the the Vic Theatre, a movie theatre that acts as a festival venue as well as having year-round operations.

Festival/Artistic Director: Kathy Kay
Board: 8 members, Daniel McDonagh, president

Comments on the Recommendation

The Victoria Film Festival was assessed as being in the lower third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

VICTORIA JAZZ SOCIETY	2016 Grant	2017 Request	2017 Recommended Grant
	58,000	60,000	60,000

Background/description

The society presents an annual 10-day jazz festival in late June/early July. Prior to 2009 the festival was called “JazzFest International,” but re-named “TD Victoria International JazzFest” to recognize a long-term sponsor. Since 1995, VJS has also produced the 3-day Vancouver Island Blues Bash on Labour Day weekend and a concert series from October to April, as well as various workshop/clinics aimed at young musicians.

Founding Executive/Artistic Director and Festival Producer: Darryl Mar
Board: 9 members, Monte Prior, president

Comments on the Recommendation

The Jazz Society was assessed as being in the middle third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

VICTORIA OPERATIC SOCIETY	2016 Grant	2017 Request	2017 Recommended Grant
	25,000	30,000	25,000

Background/description

A community-based, volunteer organization that has produced and presented a range of musical theatre, focussing in recent years on popular musical theatre including broadway shows and Gilbert and Sullivan. It began at the Royal Theatre but moved to the McPherson Playhouse in 1965. Over the years it has reduced the number of annual productions from 4 to 2. The organization owns a warehouse space that functions as rehearsal hall, office, storage and scene shop.

Administrative Assistant: Catherine Plant
Board: 7 executive members, Francesca Bitonti, president

Comments on the Recommendation

The Victoria Operatic Society was assessed as operating at the minimum level for satisfactory performance. This organization received a Notice of Significant Concern last year. Although several of those issues were dealt with in the current application, a number of issues in the area of community impact were not. No increase is recommended and a second Notice of Concern was issued. If subsequent applications do not address these concerns then funding may be reduced.

VICTORIA SHAKESPEARE SOCIETY	2016 Grant	2017 Request	2017 Recommended Grant
	20,000	25,000	20,000

Background/description

The GVSF launched in 2003 with one production in Centennial Square. In 2004 it moved to St. Ann's Academy with two productions and in 2005 moved to the grounds of Camosun College. In 2007, after the resignation of several founding board members and the artistic director, it returned to one production. Since then the Society has returned to a two play season. The Society applied five times for CRD operating before being approved for funding in 2015.

Artistic Director: Karen Lee Pickett
Board: 7 members, Ian Case, President

Comments on the Recommendation

The Victoria Shakespeare Festival was assessed as being in the middle third of organizations operating above the satisfactory level. The application demonstrated consistent achievement in all areas of artistic merit, administrative competence and community impact. The organization will be funded for the third year in 2017. Given it received an increase in its second year of funding, no increase is recommended at this time.

VICTORIA SUMMER MUSIC FESTIVAL

2016 Grant	2017 Request	2017 Recommended Grant
	8,200	0

Background/description

The Victoria Summer Music Festival society is a volunteer run organization that produces an annual series of summer concerts featuring chamber music of local and visiting artists. Concerts are presented at Philip T Young Recital Hall. It has received numerous project grants, typically in support of three of the concerts.

Board: 6 members, Marilyn Dalzell, president

Comments on the Recommendation

This was a first-time applicant to the operating grant program. The organization was assessed as not having a level of operational capacity to be funded through the operating grant program at this time. They should be encouraged to continue to seek support through the Project Grant program.

VICTORIA SYMPHONY

2016 Grant	2017 Request	2017 Recommended Grant
390,500	402,215	393,430

Background/description

A 34 piece orchestra presenting an annual program of classical music. Programming includes various components featuring symphonic music in the genres of classical, new music and pops. In September 2015 the organization announced the hiring of Kathryn Laurin to replace ED Mitchell Krieger in spring of 2016. The VSO is also engaged in a search to replace its principal Music Director who will leave following the 2016-2017 season.

CEO/Executive Director: Kathryn Laurin
Music Director: Tania Miller (leaves the organization in 2017)
Board: 15 members, Brian Butler, President

Comments on the Recommendation

The Victoria Symphony was assessed as being in the middle third of the top 15 organizations. This group of organizations demonstrate achievement well-above the satisfactory level in all areas of artistic merit, administrative competence and community impact with no issues of note. The recommendation reflects support for consistent performance as well as for excellence in fulfilling the goals of the operating grant program.

XCHANGES ARTISTS' GALLERY

2016 Grant	2017 Request	2017 Recommended Grant
11,000	12,000	10,000

Background/description

Xchanges is an artist run organization, originally the Signal Hill Arts Centre, and renamed Xchanges in 1979 when it relocated to a space on North Park Street. In 1998 it relocated to a 16,000-square-foot building on William Street in Victoria West and then in February 2009 to 2333 Government Street. The previous facility, by virtue of its collective membership, had gallery space and a multi-purpose annex, a workshop with power tools, indoor and outdoor kilns, 18 studios and storage. The new venue is eight individual studios and one group studio (a photography darkroom). Xchanges has a submission process for monthly exhibitions and generates some income through offering art classes and venue rentals. XChanges is volunteer run. All operations are managed by the Board.

Board: 6 members, Kate Seymour, president

Comments on the Recommendation

XChanges was assessed as operating below the overall minimum level for satisfactory performance. This organization received a Notice of Significant Concern last year. A number of those issues were not dealt with satisfactorily and remained in the current application. A reduction in support is recommended and a second Notice of Concern was issued. If subsequent applications do not address these concerns, recommendations for further reductions in funding may result.

CAPITAL REGIONAL DISTRICT

BYLAW NO. 4143

****

A BYLAW FOR THE ESTABLISHMENT OF A CAPITAL REGIONAL DISTRICT (CRD) ARTS COMMISSION

****

AND WHEREAS by Bylaw No. 2884, the Capital Regional District (CRD) established a service for the provision of assistance in relation to the arts and culture for the purpose of benefiting the community or an aspect of the community to be known as the Arts and Culture Support Service Establishment Bylaw;

AND WHEREAS by Bylaw No. 2884, the Board of the CRD have the authority to establish one or more committees to advise the Board on matters regarding the service and manage the administration and operation of the service;

NOW THEREFORE the Board of the Capital Regional District in an open meeting assembled enacts as follows:

1. MEMBERSHIP AND TERMS OF OFFICE

(a) A Commission to be known as the "CRD Arts Commission" is hereby established and shall consist initially of the current CRD Arts Committee members appointed, whose terms will expire November 30, 2018 and thereafter shall consist of one member from each of the participating areas, as defined by Bylaw No. 2884 as amended, to be nominated by the participating area Council on or before November 30, for a term as follows:

i. where the nominee is a CRD Director, the term of office shall be for a four-year term,
ii. where the nominee is a not a CRD Director, the term of office shall be for a two-year term,

to be appointed by resolution of the Regional Board.

(b) In the event of the death, resignation or disqualification of a member of the Commission, the Regional Board shall appoint a successor for the remainder of the term.

(c) Each of the participant area Councils who nominate a non CRD Board Member may nominate an alternate member, to be appointed by the Regional Board, to attend the Commission in the absence of the Council's appointed representative.

(d) The CRD Board Chair shall appoint the Commission chair.

2. PROCEDURE

(a) A quorum of the Commission is a majority of the members appointed from time to time.

(b) The rules of procedure for the Commission shall be consistent with those of the Regional Board.

(c) In voting on the Commission all members shall have one vote each.

3. DUTIES

(a) The Commission shall work with the Arts Development staff in the carrying out of the duties of the Commission.

(b) The Commission shall coordinate policy for support programs and facility development for the arts in the region.

(c) The Commission shall receive advice from the Arts Advisory Council on policies to foster and promote:

i. support of the arts in the community.
ii. public awareness of and involvement in the arts.
iii. the creation, exhibition and performance of artistic works: and
iv. the development of artistic and other requisite skills and measures to be conductive to those ends.

(d) The Commission is hereby delegated the authority of the Regional Board to award arts and cultural grants to organizations benefiting the participant municipalities, after receiving advice on these grants from the Arts Advisory Council.

(e) The Commission shall, as soon as practicable, advise the Regional Board of the organizations which have been awarded Arts and Culture Grants, and the amounts of those awards.

(f) The CRD Arts Commission Chair shall from time to time advise the Regional Board of significant arts related items of interest.

4. In September of each and every year, the Commission shall forward to the Regional Board a proposed annual budget which shall include estimates for arts and cultural grants, administration, operation and other expenses, together with estimates for expected revenues, for the approval of the Regional Board and for inclusion in the Regional Board's provisional and annual budgets.

5. This Bylaw may be cited as "Capital Regional District (CRD) Arts Commission Bylaw No. 1, 2017"

READ A FIRST TIME THIS	day of	2017
READ A SECOND TIME THIS	day of	2017
READ A THIRD TIME THIS	day of	2017
ADOPTED THIS	day of	2017

CHAIRPERSON

SECRETARY

Dear James Lam & the Arts Committee,

I'm writing to thank you for the CRD's support of the Victoria Film Festival. Your generous contribution allows VFF to present original programming, support artists, and bring film to life for Greater Victoria.

I look forward to sharing this festival with you,

Kathy