

# **BUILDING FROM STRENGTH**

**Report and Recommendations from**

***Arts and Culture: Building B.C.'s Creative Agenda***

**An Arts and Culture Summit convened by**

**Hon Olga Ilich, Minister of Tourism, Sport and the Arts,**

**Government of British Columbia**

***at the Morris J. Wosk Centre for Dialogue,***

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# Introduction

Approximately 150 representatives of the British Columbia cultural community, drawn from all fields of activity and all parts of the province, gathered in Vancouver on April 6, 2006, for the British Columbia Cultural Summit, *Arts and Culture: Building B.C.'s Creative Agenda*.

They were there at the invitation of Hon. Olga Ilich, Minister for Tourism, Sport and the Arts, who expressed the belief that the time has come for a new vision and strategic plan to advance the cultural and creative agenda in the province.

“The arts define us and the arts inspire us,” she said in her introduction to the meeting. “The arts stimulate us and the arts have the ability to unite us. We believe a strong arts and cultural sector is critical to a healthy society.”

However, while a strong foundation has been built for B.C.'s creative community, “we must do more if we are to realize its considerable potential and remain competitive with other jurisdictions.” This is not just the responsibility of government, she said. “If we want to realize the enormous potential of this sector, our arts and cultural community, arts education institutions, tourism and marketing organizations, municipalities, districts and the private sector have to work together with a common vision and a common goal.”

She invited the delegates to help create a new roadmap for arts and culture that will move British Columbia “into a higher realm of economic success and social progress ... It will take a strong partnership to shape a vision for the future and it will take a strong partnership to move it forward.”

Participants were asked to set aside personal agendas and address the broader picture. The wide-ranging discussion opened with an articulation of the group's vision of the ideal conditions for culture and creativity in the province, followed by a long exploration of strategies and tactics that might make that vision reality. A limited amount of instant electronic polling on central issues of concern also took place.

Many topics overlapped and interwove with others; pragmatism existed side-by-side with out-of-the-box idealism. Clearly, not all opinions expressed were shared by all participants. However, while the nature of the event and the time constraints mean that these discussions should certainly not be considered to be conclusive on any of the issues (some were barely discussed), they did provide a valuable indication of current thinking and possible guidelines for future action.

It is in this light that this report should be regarded. It is not intended as a strategic blueprint or a framework for action, and should not be treated in that way. It is a thematic record of the day's proceedings, based on the verbatim transcript, plus notes and submissions from individuals who attended but did not have the opportunity to speak.

For convenience of reference, the discussion is summarized by topic, rather than sequentially. Each section is preceded by questions participants were asked to consider before arriving at the summit, and the ideas, suggestions and recommendations for action that emerged in discussion are captured at the end of each section.

The agenda can be found in Appendix A. Two keynote speeches that served to set the opening framework of debate are summarized in Appendix B. A list of attendees appears as Appendix C.

# Executive summary

A consistent thread throughout the day was the need to build on current strengths to affirm and develop the importance of the cultural sector to the province's economic prosperity and social health.

The strength of the role played by the cultural sector in the province's economy was particularly stressed. As the Minister pointed out, the most recent Statistics Canada data indicate that in 2003 British Columbia was the third largest producer of culture output in Canada, accounting for \$5 billion - four percent of provincial gross domestic product, and a labour force of close to 80,000.

“But the cultural sector represents and contributes more than just money and jobs to our economy,” she said. “It's the very stuff that defines us as a society.” And it was around the issues implicit in that statement that many of the themes of the day's discussions revolved.

While the meeting was unanimous in its belief that more resources (both public and private) are necessary to allow the province's cultural sector to flourish, it was also agreed that money without context is pointless and ultimately unhelpful. What is needed is **a comprehensive, multi-year investment program** that takes into consideration the relationship of arts and cultural activity to recreation, community development, education and the diverse cultures of the province. Delegates strongly supported the statement that **sustained core operational funding is required** to ensure the long-term growth and development of the sector.

They also felt strongly that **new investment in cultural facilities is necessary** if the sector is to prosper and contribute to B.C.'s social and economic development. In particular, increased support is needed for the Provincial Cultural Infrastructure program to help organizations upgrade existing facilities.

Partnerships were also regarded as vital contributors to the sector's success. One of the strongest messages to emerge from the Summit was the idea that **artists and the cultural community must recognize that they are**

**part of a larger society**, in every sense. The arts and culture sector does not exist in isolation, and it is vital to consider its benefits at the broadest level, and **establish partnerships across all sectors** – health, social justice, multiculturalism, immigration – in a holistic way. Connections should be established among ministries in government, and across different levels of government.

**Business should be integrally involved, not merely as benefactors but as investors**, since B.C. business will increasingly rely on the creative community to enrich the life of communities around the province as the workforce becomes more educated and as the economy's focus changes.

Delegates also identified a clear need for **more analysis of the tangible evidence of the economic and social benefits of investment in culture**, and the way this investment fits the provincial government's priorities, such as literacy, healthy living, and support for people at risk or disabled, the environment and job creation.

An equally prominent theme was the notion of the **need to celebrate the province's aboriginal and diverse cultures**, and for arts and culture programs to operate inclusively to ensure that the province's wide range of cultural traditions and artistic practices are supported, respected and celebrated. **The heritage sector is also seen as inextricably linked with professional arts and culture.**

In terms of education, it was generally felt that **creativity must be encouraged in our schools, our workplaces and our communities** in order to develop a knowledgeable, compassionate and entrepreneurial society. Artists and cultural workers must be invited into the broader discussion of how we define and shape all aspects of our daily life. The importance of **a new approach to the integration of arts and culture into the school system** was repeatedly stressed.

There was also a strong call for artists and cultural workers to **become involved at the political level** to advance the economic and social arguments for cultural investment.

It was generally agreed that the Cultural Summit was an excellent beginning to the process of building a stronger arts and cultural community, one that is integrated with the community at large and contributes to the economic prosperity and creative power of the province, and the meeting repeatedly expressed gratitude and encouragement for the Minister's initiative.

Delegates also agreed with the Minister that it is time now to move from general discussion to the development of actionable strategies, and a greater integration of culture within governmental policy discussions – as one delegate put it, “if this were health, social service or education we would not question the need to invest in professional conditions.”

Among the suggested next steps were: more meetings of this kind, perhaps in smaller groupings in various regions of the province, perhaps including on-line consultations, focussed on planning, deepening the conversation by addressing specific ideas or subject areas to help build strategy, and including politicians, municipal managers, city councillors, business-people, as well as representatives of the cultural sector.

The meeting was unanimous in the belief that British Columbia has the ability to become recognized as a province built on an innovative, creative culture, and delegates urged that the initiative of this Cultural Summit not be lost.

# Creativity

*What is needed to develop a culture that maximizes creativity and fosters research, production and presentation in the arts and culture for both professional and community activity?*

*How do we responsibly encourage risk-taking and new thinking? How do we foster a climate of receptivity for the “creative class”?*

This discussion allowed the meeting to address not only the issue of support for individual artists and arts organizations, but also the wider issue of the integration of cultural activity into the mainstream of society and the need to forge partnerships among art, culture, government and commerce.

It was generally felt that creativity must be encouraged in our schools, our workplaces and our communities in order to develop a knowledgeable, compassionate and entrepreneurial society. Artists and cultural workers must be invited into the broader discussion of how we define and shape all aspects of our daily life. “We need to build a common ethos of inclusion where creativity, difference and excellence would be shared, practised and celebrated.”

To maximize creativity in society we need to strengthen institutional means of recognizing and rewarding young talent. One delegate expressed the need to support “the young unknown, the people who are coming out of nowhere ... tap into them, give them the help they need and then [let them] do their own thing and they change the world.” We need to find new ways to keep young talent in B.C., contributing new ideas. Helping to fund basic subsistence living for emerging talents would go a long way toward fostering creativity, according to one delegate.

If we endorse the idea of creative risk as a pillar of creativity, then supporting all individual artists – from the newcomer to the established professional - and enabling them to create new work for cultural organizations should be a top priority, according to another.

However, the responsibility also lies with artists themselves. Since artistic curiosity and intelligence are *a priori* to do with originality, it's not so much the institutions that need to be taking risks (other than that inherent in showing good work), it's the artists. The marketplace already encourages risk-taking and new thinking.

We need to see children's art, folk art and "high art" as part of the same continuum while not losing sight of the fact that some work is better than others. Art that has nothing new or relevant to say is mediocre art and should be less rewarded, felt one delegate. We need to value craft as an ennobling form of artistic expression. We need to recreate a world where architects, developers, carpenters, bricklayers, no less than artists, take pride in their work, and act with conviction on the premise that education, the trades, art and culture are working toward the same ever-elusive goal: quality of civic and private life for all.

At the same time, we might need to be better informed by the broad intellectual consensus that mainstream popular culture represents a poverty of mind, and to act more consistently in maintaining higher standards, and in establishing standards that should be met in order to justify funding.

"There will never be enough money to support every good effort and so we must have the courage to explain how and why we are selective," wrote one delegate. Cultural administrators should base their judgments on quality-based criteria of their own or rely on experts in the field, and should strive to enlist the best peer adjudicators available. Decisions should always give prime importance to merit ("not nationalism or cronyism," for instance) and the importance of these criteria should be stressed when providing process guidance.

The same delegate also suggested that the arts "marketplace" – as opposed to the popular media – should be seen as a key measure of worth. "It's not that artists who prosper in the arts marketplace continue to require state funding, although they certainly probably do from time to time. It's that established artists who do *not* ever prosper in the marketplace don't deserve continual state funding. The public are better served when tax dollars go both to the *best* artists and to the most *promising* artists: talented young people. To manage this within limited means, less must go to the many others in the field ... Expectations of high standards are what matters in the end."

While individual arts organizations must take second place to our great public institutions like universities, the public library system and the CBC, they should reinforce each other in building Canada's creative agenda by each being standard bearers of quality work, and guarding against the natural slippage towards being taxpayer-subsidized purveyors of fare already delivered more than well enough by the commercial marketplace.

One delegate cautioned that the notion of the "creative class" can be misleading, since it connotes a clear line of separation between people who create and produce and people who simply consume. "In reality, there is no such line ... the great majority of people of most communities create and produce things of value - material, cultural and otherwise - though they do so in varying ways, with varying degrees of commitment and success, receiving different rewards for their contributions."

Nowhere is this fact more evident than in the field of the amateur arts - men, women and children who play, live and work together in their pursuit of and participation in art forms they love. Though not "professional" in the strict remunerative sense of the term, they are often highly professional in what they do. And they should be included, along with the professional community, in the ongoing debate.

"Our huge community of amateur artists ... singers, dancers, painters, photographers, actors, all ... can and should be a major player in shaping the future of our creative culture," said this delegate, stressing: "This is not an argument for giving these people more money, but rather for recognizing them, cherishing them, and providing them 'a place at the table.' This potent force should be intimately involved in the process of strategic and tactical planning for the arts ... Wisely approached and allowed to flourish, the amateur arts community can play a key role in developing a high level of creativity in the culture of this city and province."

*Recommendations and suggestions on the theme of fostering creativity included:*

- develop stable multi-year funding for arts organizations
- increase financial support for individual artists
- forge new partnerships with the private sector and wider programming opportunities
- investigate ways the new technologies can advance the arts
- strengthen the role of arts and culture in the educational curriculum
- establish a more flexible legal framework under which artists operate
- change taxation policies to encourage increased private sector investments in the arts
- revise the Copyright Act to deal with the new digital universe, “since the best way to stifle creative energy is to take away an artist's ability to earn a living from making art.” Most artists see value in their art and want that protected by the law; the digital age has profoundly threatened that value. Many forms of art are affected - music, film, video, visual arts, literature
- put in place stronger protective measures regarding such issues as appropriation of indigenous materials
- establish a Ministry of Education policy to “buy B.C.” instead of importing textbooks, thus contributing to home-grown writing, publishing and designing, and helping locally-trained creators make a living at home.
- Provide marketing assistance for individual artists through collaborative ventures involving support organizations such as the B.C. Potters Guild and the B.C. Crafts Association.

- Provide more training for artists in the business side of their work, and include training in the business of art in art school curricula.
- Scale repayment of student loans for artists in relation to income.
- To improve the public perception of the artist and to counter the marginalization effect of the image of the “starving artist,” raise their recognition level in the community by presenting their work in a positive light: for example, TV “commercials” that highlight artists and their work, a province-wide arts award program that celebrates their contributions to their communities.
- Use government influence to place more B.C. books on B.C. Ferries, and to encourage bookstores to stock and promote local authors.

# Infrastructure and sustainability

*How do we support the development of cultural and heritage industries and organizations with long-term operational stability?*

*What is needed in terms of facilities and capital projects?*

*What is the role of taxation and planning authorities?*

*How can we ensure that the benefits identified by many commentators are available to smaller and/or regional communities?*

## *Organizations*

It was strongly felt that government funding for culture should be seen in a new light. Government funding is not “some kind of mysterious pseudo-donation,” as one delegate put it, but a fundamental reinvestment of a small part of the economic benefit that arts and cultural activity bring to the province.

However, money without context is pointless and ultimately unhelpful. “If the government simply gives us more money, we will just spend it,” said one participant. Even if collective grants were doubled, “I can absolutely guarantee that within 3 years there would be no discernible difference in overall stability.”

What is needed is a comprehensive, multi-year *investment* program that takes into consideration the relationship of arts and culture to recreation, community development, education and the diverse cultures of the province. Project funding can invigorate deserving institutions, but stable, predictable core-funding is essential to them. Successful, longer-established arts organizations should not need to reiterate basic core materials each year in grant applications. “If we want our provincial cultural and heritage industries and organization to thrive, they must be able to compete on a more even

playing field with the long-term operational stability of central Canadian counterparts.”

However, sustainability is not good enough as a target. “We should move to the next step, to take a broader, more positive forward-looking view, and talk not about sustenance for our arts and cultural organizations and our artists but about growth, development, expansion, blossoming and thriving,” said one delegate. He called for “significant new operating dollars for arts and culture” delivered through the BC Arts Council and steady growth of these funds, certainly no less than inflationary, on an annual basis thereafter.

One delegate also called for a comparison of hard costs versus discretionary costs. Central Canadian arts organizations have essentially the same hard costs (rent, base salaries, advertising line rates, acquisitions budgets, publications expenses) as their B.C. counterparts. But because they are better funded, their extra resources (over and above those required to cover hard costs) give them added power. We get a distorted view of the difference in funding levels when we forget that it’s the purchasing power of the surplus that makes the difference.

Grassroots funding is also crucial, insisted another delegate. Make the investment at the bottom end. It will trickle up. They’re the ones that will build the organizations that will fill the infrastructure and make the new infrastructure sustainable ... “You’ve got to use the principle of cultural ecology.”

Collaboration among organizations was repeatedly stressed. One delegate told the story of how a disparate collection of music-industry associations, all functioning independently (“turf warfare was rampant and civil discussion was not possible”) gradually discovered – “with a little help from a wonderful facilitator” – that they could do more together than apart. Today, the collaborative venture they created represents 10,000 members across Canada, and is respected and consulted on a wide variety of national cultural sector issues.

Financial incentives should be put in place to encourage funded facilities *managers* and funded facilities *users* to work together for efficiency’s sake without the former assuming the risks of the latter.

In terms of private sector support for the cultural sector, one delegate expressed the belief that “there is a profound and deep capacity for philanthropy in this province and in this city,” but surveys show that two areas always rank the lowest in attracting philanthropic giving: the arts and the environment.

In attempting to redirect those philanthropic dollars toward the arts, it is important to use the language of community investment and the social returns on that investment – “because the returns that are delivered by arts and cultural organizations as social enterprises, despite our flawed business model, are tremendous and they are measurable, and we can look at all kinds of economic multipliers to build our case for support, both with private and public funders.”

The same delegate drew an interesting comparison between arts companies and the oil industry. Building a new ballet, she said, is “not unlike being a wildcat and investing in oil and gas development in the tar sands ... You keep pouring money in and pouring money in and pouring money in, and at some point you realize that even though you've made this huge investment you can't stop, because until you put it up on a stage or you reach the oil, you're not going to be able to earn anything from it ... We're not just creative; we're also some of the greatest risk managers that exist in this province.”

*Recommendations and suggestions:*

- Establish an Arts and Culture Task Force for BC to evolve a solid foundation of articulated policy, as well as a stable framework of research and factual data, such as a cultural scan, in order to provide a platform for clear and sustained action, setting out government and community priorities with a focus on the long term rather than the day-to-day.
- Develop integrated inter-ministry, cross-governmental initiatives in which the benefits of the arts and culture sector are addressed across all sectors – health, social justice, multiculturalism, immigration – in a holistic way.
- Create a permanent B.C. Ministry of Culture that is not an adjunct to other ministries.

- Affirm and expand the role of the B.C. Arts Council – “a fine body which has the respect of the community” - as the most effective and trusted means to support individual artists and arts organizations, and provide it with sufficient staff to deliver these services. Review the separate funding programs currently supporting the arts and culture in British Columbia with a view to bringing them under the single aegis of the B.C. Arts Council.
- In order to develop a coherent structure to support cultural entrepreneurship, establish a B.C. agency, similar to Quebec’s SODEC (the Society for the Development of Cultural Enterprises), that will support culture as an engine of economic development.
- Institute measurable standards and deliverables to ensure that every decision and direction that government takes is checked against the positive support and tangible benefit it provides for our creators and their audiences.
- Examine what is being done in other jurisdictions around the world faced with similar challenges and generate our own hybrid model. Organize an international *Best Practices* Summit, to learn from the experiences of cities and countries with strong cultural strategies. As one example, British Columbia might host an assembly of past and future Olympic host regions to explore using the Olympics as a launch platform for an effective arts and culture program.

### *Organizations*

- Do not give priority to “large organizations” over “small organizations,” or vice versa. Both are in equal need of increased support.
- Establish a “boot camp” for cultural workers and administrators, where future leaders can find best-practice training in the profession.
- Investigate the idea of shared services – i.e. sharing a treasurer - among non-profit groups.

- Encourage the full-time employment of young people in cultural administrations positions to ensure an even flow of replacement management.
- In small communities and regions, fund the position of cultural coordinator to assist volunteer staff at non-profit organizations in grant preparation and general administration, and to administer grant programs at the grassroots level.
- Examine the models for cinema taxation for arts funding that has been evolving in France, South Korea, Denmark and Australia.
- Encourage the management of Vanoc responsible for ceremonies and culture to initiate a dialogue with the arts community to ask three questions: what can the arts community do to support the Olympics? What can the Olympics do to support the arts community? And how can both work together to serve and strengthen the public audience of Vancouver both in 2010 and beyond?

### *Business*

- Institute a form of recognition for private and corporate donors – perhaps some kind of order, perhaps a logo they could put on their stationery or their lapel.
- To encourage business and corporations to support the arts through sponsorship, establish an incentive scheme. For example, if a new sponsorship is entered into, the partnership can apply for matching government support. An existing partnership can apply for 1: 3 funding. Partnerships must clearly demonstrate how they will use the extra support to promote the arts organization. The program could be administered through the BC Arts Council, juried by a mixed arts and business committee.

### *Some left-field suggestions*

- The three levels of government co-operate to fully fund the operations of every performing arts organization for one year, based on the submitted and approved budget. Everything earned that year from all sources goes into a trust fund. This becomes the budget for the subsequent year.
- Take everyone's operating budgets and divide them in half. Half goes to overhead, the other half is a direct grant to the artistic director, music director, curator etc. If they leave the company, they take their grant with them. Companies will naturally want the ADs with the largest grant, but if a small company can convince a high profile AD to work with them, then they would get the grant to go with it (“For instance, Robert Lepage may choose to work with Theatre Skam and take his million dollar grant with him. Imagine the fun.”)
- No one gets any money from the government unless they collaborate during the season with another arts organization from a different art form, or a less resourced company, or a different medium. “Imagine the creativity unleashed ...”

### *Heritage*

The role of the heritage sector was seen as inextricably linked with professional arts and culture, despite the fact that it is often an uneasy partnership. Heritage - “that which we have inherited, value, believe in and wish to keep,” a definition that encompasses everything from traditions to buildings, from cemeteries and trails to cultural landscapes, from specific natural features to stories, music and art - is the community thumbprint.

The uneasiness lies in part in the different functions of the two sectors. The heritage sector collects, manages, encourages preservation/research and knowledge sharing, which is quite different from creation, performance and distribution. Different types of facilities and programming support are required, and different evaluation criteria are applied. Often in a single community the sectors are also competing for limited funds.

However, it was stressed that we would be remiss to exclude history-keeping in our consideration of the way the arts contribute to the definition of our Canadian being. It is also vital to keep in mind the need to preserve and restore our cultural memory, the made artwork – film, video, audio, books, photography, dance – in ways and formats that will ensure that it will be available for future generations to consult.

## *Facilities*

Delegates felt strongly that investment in cultural facilities is required if the sector is to prosper and contribute to B.C.'s social and economic development. In particular, increased support is needed for the Provincial Cultural Infrastructure program to help organizations upgrade existing facilities. "Cultural precincts are great," said one delegate. "Let's make sure that the existing structures are adequately maintained and funded as well."

It is necessary to strike a balance between creativity and preservation – and recognize their interconnectivity to benefit every community in the province – including the conservation of existing buildings as a contribution to the creative economy. This does not mean that we should ignore the need for new spaces, particularly in small communities – "proper spaces, affordable office space, for all cultural organizations to have homes to work from."

Many of the theatres in which our organizations produce concerts, plays, dance and educational programs are outdated, run down and in some cases dilapidated. History has repeatedly shown that updated, revitalized, rejuvenated and new venues entice the public, inspire increased attendance and thus a new artistic and managerial spirit. They create civic, provincial and national pride and give tourists from around the world something positive to relate to their friends and neighbours about their visit.

In Vancouver, the immediate need is medium size performing/media arts venues in the downtown core and designated shared warehouse and production office space. While municipal government could well take the lead here, the province's Cultural Services Branch could play an important role by designating funding specifically for joint or cooperative capital initiatives.

In general throughout the province there is a lack of public spaces for gatherings and festivals, and many delegates indicated the need for the removal of various kinds of bureaucratic limitations. Legal approaches that were suggested included the following:

- To combat the effects of gentrification of affordable residential areas, change zoning regulations in communities to allow for a certain percentage of renovated or newly developed space to be set aside for art practitioners, and relax building requirements for artists' studios.
- To facilitate a richer engagement between artists and the community and to allow young artists to challenge themselves and their audiences, relax regulations around municipal code requirements for performing spaces and the presentation of art in public areas.

*Other suggestions:*

- Establish an ongoing fund to which organizations can apply to build, renovate and/or equip the facilities in which our artists perform, rehearse and educate and our administrators manage.
- To ensure that we have the resources to fill and maintain the new spaces we build, insist that an endowment be created, at twice the cost of the building itself, to support not only its operations but the work that it presents.
- Investigate creative development of creative spaces in other parts of North America and Europe (spaces that allow experiment and are affordable on a long-term basis) as a possible model for new approaches to space provision for artists and arts organizations in B.C.
- Develop multi-disciplinary, technologically advanced gathering-places, supported by funding that allows them to keep up with technological advances.
- Use schools as community art centres after school hours and in vacations. Create an inventory of buildings, such as schools, that are empty at certain parts of the year and program touring arts presentations to augment tourist programs around the province.

# Arts in the Community

*Given that a central element of an atmosphere of acceptance is a broad representation of cultural diversity, what new forms of inclusion and access can be considered for diverse cultures? Where does cultural tourism fit into the process?*

*How do we develop greater collaboration, cooperation and communication across and between governments and government departments, and between government and the public/private and non-profit sectors?*

*What are the implications for the education sector?*

## *Community Involvement*

A resident of Vancouver's Downtown Eastside made the point that the impact of artists working within the community to create artworks that have significance to that community can be profound. The principle here is one of active involvement in the art-making, not passive consumption – and active involvement not only of residents but businesses, social agencies, civic planners. When this kind of integrated activity occurs, the importance that individuals attach to arts and culture is “dramatically increased.”

The role of the artist in adding value to a neighbourhood should also be considered. This should move beyond the use of artists as a means to community revitalization by means of gentrification, and instead focus on the engagement of artists in building community and giving voice to community – always in ways that ensure that neither the artists nor the residents who call the community home are displaced. The overriding strategies, systems and values should reflect the individual communities they serve, and their implementation should involve all those who have a connection to the issues. It was also thought important to build links across professions – for example, between health bureaucrats and artists who work in the community with drug addicts. Encourage the private sector to talk to non-profit groups about social issues.

Several delegates called for better media coverage of arts and culture, even going so far as to suggest regulation of the public airwaves to provide specifically for attention to what is happening in local arts communities. One way to do that might be by encouraging greater recognition of the diversity of cultural experience that is made available by the demographic mix of the province. If that range of available experience became more relevant to the broader community, it would become more news-worthy. “When creativity and artistic achievement have the same public respect that achievements in science, technology and athletics have, then we will have a society that devotes more to its creativity.”

## *Partnerships*

*If you started tracing back every IT job, every media job, every wine maker's job, everyone who's working in the 80 percent of jobs that are urban, small-town, that involve knowledge-based non-product, you'll find they have some root in the arts.- Glen Murray.*

The arts and culture sector does not exist in isolation, and it is vital to consider its benefits at the broadest level, and address it across all sectors – health, social justice, multiculturalism, immigration – in a holistic way. Connections should be established among ministries in government, and across different levels of government.

At the same time, delegates strongly believed, artists should be part of the planning process. “We're not going to dig ourselves out of the hole in which we have found ourselves without huge amounts of imagination. Not only artists are imaginative, but for the artists, imagination is what they represent. It's their stock in trade, and they need to be admitted to all kinds of decision-making processes.”

Business should also be involved in this process. B.C. business will increasingly rely on the creative community to enrich the life of communities around the province as the workforce becomes more educated and as the economy's focus changes. It is important to continue to foster relationships between business and the cultural sector (such as the sponsor relationship Alcan has with the VECC) because the benefits run in two

directions: to the business, whose employees (and the communities they live in) become stimulated to be more creative, and to the arts organization, which gets the funds to help it provide that stimulation.

One delegate argued that, in terms of partnerships, the challenge is to attract partners who have a shared vision and a simultaneous motivation to invest. This can involve going beyond our immediate environs to other cities, provinces or even countries. She cited the example of the presenting of the Bruce Mau exhibition, *Massive Change: the future of global design* at the VAG., which involved collaboration with an innovative designer and a college in Toronto, innovative businesses and creative thinkers spanning the globe from BC to Brazil and sponsors from Vancouver, Toronto, Chicago and New York “Vancouver, as we all know, is rapidly being recognized as one of the world's great cities, and this really opens the door for each of us to consider global partnerships in our organizations ... to leverage financial investment, creativity and artistic legacy.”

The area of permanent legacies should also be pursued more vigorously, argued another delegate. “We haven’t yet tapped the private resources of the province for culture.” In particular, he suggested the government start to challenge the private sector – and vice versa – to raise funds for the cultural sector, though he warned that this should not replace core funding through the B.C. Arts Council, which should at the same time be increased.

*Suggestions and recommendations:*

- Establish systems, processes and funding to build and reward partnerships between business, government, arts organizations and individuals of all cultures, values, styles, and beliefs.
- Promote partnerships between business, government, arts organizations and individuals work to support and fund the teaching of arts programs both in the schools and in the community.
- Develop partnerships between business, government, arts organizations and individuals to create and fund the places, spaces, facilities and infrastructure where art is produced and presented.

- Foster greater collaboration between arts presentation organizations such as ArtStarts and regional libraries to enable more authors to tour the province.

## *Diversity*

In polling, a large majority of the delegates supported the statement that “Arts and culture programs must operate inclusively to ensure that the wide range of cultural traditions and artistic practices are supported, respected and celebrated.”

One priority issue that emerged was the need for the provincial government to take the lead in demonstrating, to British Columbians and the rest of the world, B.C.’s wide-ranging creative and ethnic diversity and the distinctiveness of the B.C. culture that is emerging. Given the anticipated demographic changes in B.C., we can expect an increasingly culturally diverse population that may not always share values, may not be able to work out differences. The arts have a significant role to play in finding solutions to those challenges.

An aboriginal delegate made the point that it is time to dismantle the notion that aboriginal art, songs and dances are only for aboriginal people. This is, he said, a misunderstanding that needs to be addressed at all levels if we want to talk seriously about promoting art in our communities. “The more we begin to share, then the more we begin to understand the principles of diversity and the more we begin to understand the culture that is evolving out of that.”

Diversity of genres and cultures should become a greater priority. There is an undesirable trend to compartmentalize: diversity is the keyword. “Whether it’s professional artists working independently telling their story, or a community being facilitated through an artist to tell their story, it is about thinking, it is about communication, it is about dialogue, and that is what is important for us to practise, a pluralism in a civil society, and we can’t underestimate the value of the arts in that.” More attention should also be given to First Nations historical and contemporary art – “please invite them to be contributors to ‘stir the pot’” and have “different voices inviting us into uncharted, unimagined possibilities.”

However, one member of the Asian creative community issued a word of caution about deliberate “ethnic” programming, suggesting that it is important to “break out of our own mental blocks in presenting things we think may or may not be acceptable.” He cited the example of a highly successful local production of a Western musical that had a cast almost completely composed of Asian or ethnic minority performers and an audience that was almost entirely non-Asian. “If we focus on what we present and are sincere about it, I think we’ll have the audience.” A representative from the B.C. Cowboy Heritage Society made the same point. “When you build a quality event you attract an audience, no matter what genre you’re in.”

We also, said one delegate, need to stop being defensive about, and apologizing for, cultural hierarchies based on merit. “We need to dare to reassert the secular, humanist values of the enlightenment, and the project of modernism. Equally, and for the same reasons, we need to assert the value of other canons of world art, to celebrate them and to specialize in them.”

Less concretely, one delegate also called for a closer attention to “values.” “There is no art without values. The reason our francophone artists are so successful is precisely because they have shared values. Who better than artists to create shared values and [their] ultimate expression?”

*Suggestions and recommendations:*

- Invite grass-roots minority groups to showcase their culture on a larger platform.
- Expand the educational literature and humanities curriculum to include authors from diverse backgrounds and histories of minority groups and other cultures.
- To encourage sharing of cultures, support festivals along the lines of the massively successful Taiwanese cultural festival.
- Make a commitment to collaboration with Canada’s aboriginal peoples, recognizing that First Nations have a unique historical and spiritual relationship with the land and can contribute to the building of B.C.’s cultural identity in unique ways.

## *Access and distribution*

The question of how better access to arts and culture can be provided to British Columbians throughout the province is of great concern to the cultural community, both inside the large centres and outside them. Touring today is a far more complex matter than simply sending a theatre or dance company around the province on a bus. One delegate asked for a much greater outreach by the major cultural institutions of the province to smaller communities – in a sense, a pay-back from the metropolitan areas to the resource-generating areas.

It is also important, delegates thought, to examine the impact of technology and changing attitudes to “culture” on young people and what the implications of this are for the future of our cultural institutions and artists. Young consumers today are being trained to get their cultural content where they want, when they want. What does this mean for the future?

### *Suggestions and recommendations:*

- Training programs - to expand the numbers and abilities of arts promoters and administrators to ensure that the talent that exists has a better chance to be seen.
- Hosting Programs – provide incentives for the leading arts institutions to share their programs and some of their intellectual capital with visiting colleagues from other parts of the province.
- Broadcasting Partnerships – Reinvigorate the Knowledge Network as a distribution point for province-wide arts activity.
- Explore the use of new digital technologies to serve communities of virtual interest and develop audiences,
- Work with community leaders to define specific audience needs and desires, rather than imposing a one-size-fits-all touring philosophy.

- Develop communication networks connecting cultural workers across B.C. to share information, experience, ideas and best practices, and to develop new frameworks for involving the community.
- provide business loans for artists to become small business operators in rural areas.
- Foster an appreciation of the arts and culture in small communities by visits by cultural organizations from larger centres.
- Foster greater collaboration between arts presentation organizations such as ArtStarts and regional libraries to enable more authors to tour the province.
- Involve tourism agencies such as Tourism BC and Tourism Vancouver by making marketing funds available on a matching basis from tourism funds to arts groups wishing to invest in marketing to an out-of-the-province revenue source.

## *Education*

The statement that “Learning in, about and through the arts and culture should become a mandatory and integral element of the educational curriculum” drew strong support when delegates were polled. If we do not provide an arts-enriched education, said one, “we are denying not only our youth the joy and fulfillment that a passion for the arts can bring, we are robbing society of an essential creative driving force.” The inclusion and engagement of youth in the arts is crucial to the health not only of the arts and cultural sector but of all society.

*Learning in the arts:* At its most elementary level, education and mentorship in the arts is about learning the basis skills of art-making. Without the necessary tools, our artists will not be able to compete, at home or in this global marketplace. If we wish our art to compare with the best the planet has to offer, we need to ensure that our youth receive the training necessary to create at an elevated level. Educating within the school system is the way to give students an understanding of a discipline and, with the help of trained professionals, explore their own abilities.

*Learning about the arts:* Education in the arts, some felt, also overlaps into the area of audience development. Audiences and artists who learn about and support the arts do so because they have been given access from a young age. If we are to develop an audience for what is being created and disseminated, we need a rich and vibrant cultural learning environment, including formal, informal and lifelong learning. Canada has done a wonderful job in the past 30 years developing a publishing industry and developing creative writers, but the audience is disappearing. “We have to develop an appetite to engage in the arts.”

*Learning through the arts:* Linking their argument to the need to develop individuals of imagination and ingenuity to enable B.C. to take full advantage of the changing world economy, some delegates called for a new approach to the educational curriculum, in which the arts and culture would be seen as a fundamental element of education as a means to help foster imaginative activity and individual fulfilment, and the arts would become a central feature of the education system and in learning throughout life.

*Suggestions and recommendations::*

- Through collaboration between the Minister of Education and the Minister responsible for culture, explore ways that the arts – including arts from all cultures – can be put on an equal footing with mathematics, science and other subjects in the educational curriculum, to ensure that the children of British Columbia “have access to the arts and the art-making experience that will make them into creative individuals and inspired adults.”
- To rehabilitate the image of the arts teacher in the schools and to improve the quality of arts teaching, establish a teacher training program for artists who would like to be arts teachers.
- Free bus transportation for children to any cultural activity of their choice.
- Restoration of funding for school field trips to theatres and arts festivals.

- Subsidize those outside the school system with proven credibility to train gifted students.
- Distance Education – use equipped facilities to broadcast arts programming around the province. Arts partnerships with universities are the obvious first line of approach here, but High-school programmes are no less important, and could be facilitated easily with existent technology.

# Public and political engagement

*If we agree that cultural resources are essential in the development of competitive, sustainable and liveable communities, how do we reposition culture at the centre of the social and political agenda? What are the implications for education?*

*What advocacy and information tools do we need to strengthen the message? Do we need a re-branding exercise for the arts and culture in Canada? Is it time for a coordinated advocacy campaign that covers the entire creative spectrum? What might that look like?*

*What kind of information should we be collecting on a regular basis to build the arguments? Is there a need for a formal research structure that will not duplicate what already exists? How do we tap into the growing body of research that is being undertaken? What is the most efficient way of using and distributing it?*

It is essential, insisted one delegate, that the arts community become involved at the political level – that arts advocates make contact with their political representatives to advance the economic and social arguments for cultural investment. Issuing a call to advocacy action to everyone in the room, he said: “It’s all very well for the minister to believe in it, but what happens when she goes to the cabinet table and somebody else says, well, we need this or we need that?”

It was a position endorsed by the minister herself, who urged the cultural community to take a leaf from the book of the tourism industry in the province - “Tourism people are very, very well organized ... they have tourism day in the legislature and they meet with all of us and they just are relentless in telling us what it is that they need, and as a result of that they get a lot of attention. Arts people have not been as well organized ... but that is exactly what is needed in order to get extra funding for the arts and extra awareness as to what it is you do and what you provide to society.”

Another delegate pointed out that political lobbying can be even more effective when the opposition is on board as well, pressing the government toward the goals that the community is striving to achieve. “It’s helpful to both the minister as well as the arts community to ensure that all of the lobbying potential is harnessed ... it doesn’t have to be a partisan thing, but the agenda has to be filled with issues that are of concern to the artist community ... the broader approach that you have, the more reflective of the entire province it can be, the more success we will have.”

The notion of creating a broad advocacy coalition of people in the arts was widely endorsed by the meeting, but one delegate went further, suggesting that, to be effective, such a coalition should include not only members of the cultural community but citizen members of arts boards from all over the province.

*Possible actions by the cultural community:*

- Develop a “substantial and broad” B.C. Arts Coalition - an advocacy agency/network including not only members of the cultural community but citizen members of arts boards from all over the province, as well as representatives of government and the business and education sectors, to spearhead a province-wide program to promote arts awareness and the importance of cultural support and to advocate “on a more vigorous basis than we’ve ever done in the past for the passions of our life.”
- Organize an annual “information day” in Victoria at which the united cultural community can put the case of the arts in front of the members of the legislature.

Develop a collaborative plan between government and the cultural community - to raise awareness, develop public/private partnerships, and to gather and disseminate information about the economic and social benefits of cultural investment. It is time to “get away from a sense of entitlement and start working with our governments to ensure that arts and culture become one of their stated priorities.”

- Invite politicians, business leaders and sports luminaries to become champions of the arts in communities across the province.

- Encourage political leaders to be seen at arts events and to regularly quote B.C. and Canadian artists and writers, as a means to demonstrating to the general public their belief in the ongoing significance of the creative sector.
- To develop international profile for B.C. artists and help our arts organizations build sustainability, appoint national or international cultural attachés, whose task would be to make sure that the world knew about the B.C. creative community – not simply to generate awareness, but also contribute to the provincial economy by creating new revenue streams for our arts organizations.
- 
- Seek the passionate voices of the artists themselves. Don't just have politicians photographed at arts events; have them talk with the artists as well.
- Enlist the help of resource companies in rural communities to help expose rural communities to the creative work happening in urban centres.
- Fund lobbyists to put arts and culture at the forefront of cabinet thinking
- Develop a provincial radio station like Alberta's CKUA
- Institute a free night policy (free access to theatre, dance, music, art) on the same day across the province.
- Revive the BC Arts Festival, where professional and emerging artists in a range of disciplines can celebrate their work together.
- Program an integrated, province-wide publicity campaign – a single message that is carried to every level of the community under a “cultural canopy” with regional coordinators and a province-wide website.
- Arrange collaboration between Translink and neighbouring arts institutions to decorate and program exhibits in each RAV station.

- Establish a one-stop B.C. public arts information hub linking existing festivals, performances and presentations.
- Establish a program of information-sharing to circulate cultural statistics and other information – cultural mapping, cultural inventories - on a regular basis to municipal and regional administrations and elected politicians.
- Establish a database of volunteers and share them among organizations – bring in new and younger volunteers.
- Conduct management studies of successful festivals to establish effective business models that can be shared.
- Establish a Cultural or Arts Alliance for Northern BC., to coordinate activities and provide a vehicle for joint access to the audience.
- Promote the celebration of artists in our communities in local media.
- A variation on one of Margaret Atwood’s ideas for advocacy: “An ad campaign on TV – the Canucks are playing – remove, one by one, the parts of the game that are produced by artists: the logos on the helmets, the music, the logos on the jerseys, the ads on the walls, the building they are playing in and finally the film format itself – all that’s left is the sound: swish, swish, slap, and the crowd cheering. That’s what would be missing if we didn’t have artists.”

## APPENDIX A

### **ARTS AND CULTURE: Building B.C.'s Creative Agenda**

Tuesday, April 11, 2006

The Morris J. Wosk Centre for Dialogue,

Vancouver, British Columbia

#### **9 a.m. – 10:40 a.m. SETTING THE SCENE**

*Words of welcome:*

Hon. **Olga Ilich**, Minister of Tourism, Sport and the Arts

Keynote speech: *The economic and social impact of the creative community*  
**Glen Murray**, Partner, AuthenticiCity

Scene-setter: *Changing People, Changing Places: British Columbia's demographics and economics as a context for change in the cultural sector*  
**David Baxter**, Executive Director, Urban Futures Institute

**10:40 a.m. – 11 a.m.** Break

#### **11 a.m. – 12:30 p.m. DEVELOPING THE VISION**

**Where do we want to go?**

**How close are we?**

**What are the obstacles?**

**12:30 p.m. – 1:45 p.m.** Lunch

#### **1:45 p.m. – 4:00 p.m. TURNING VISION TO REALITY**

**How do we get there?**

**4:00 p.m. – 4:20 p.m.** Break

#### **4:20 p.m. – 5:30 p.m. WRAP-UP AND FORWARD PLANNING**

**5:30 p.m.** Closing remarks

## APPENDIX B

# Keynote speeches

### *The economic and social impact of the creative community*

**Glen Murray**, Partner, AuthentiCity

Cautioning from the start that art and culture has intrinsic value (“it is in itself an important connection to our spirituality, our identity and our sense of well-being, and we should never get caught up in funding the arts simply for the sake of their economic output”) Glen Murray nevertheless strongly urged delegates to take a broad view of culture in society and its importance in the modern economy. Eighty per cent of urban jobs come not from resources or physical manufacture but from the human imagination. “If a bomb was dropped on this building and all of us were wiped out,” he said. “you'd be surprised how many unrelated workforces [would be] unemployed because you won't go home tonight.”

Drawing extensively on his experience as the former Mayor of Winnipeg, he urged participants not only to recognize the essential contribution of the cultural sector to the creation of an environment of entrepreneurship based on diversity and creativity, but to think in terms of “lived culture” – walkable neighbourhoods, architecture as a matter of civic esteem, public works as public art, libraries as exciting places to go: infrastructure as a lived cultural experience.

All of which, he stressed, is about driving wealth creation. Improve quality of place and you get higher liveability. Create a better environment that other communities – an environment people enjoy being in - and you retain those people, wealth is generated, property values rise. Recognize these effects, and suddenly support for the arts and culture becomes not a cost but an investment.

But it is essential that this is approached in an integrated way. “You cannot have a separate land use and transportation plan and a separate cultural plan and a separate economic development strategy ... [It's vital to understand] the ecology of the creative economy, of which artists and potters and multimedia people and designers at all different ranges of income are part. They're relying on as much of the same tourist travel, economic development and corporate opportunities.” The productivity gap is not about not working harder, not producing more toasters per hour in Canada. It is about producing innovations, new design and new ideas that can be commercialized quickly and build new customers and expand exports. What is key is “understanding the interdependent ecology of these things and how you build on the authentic, unique nature that makes your place specific and successful.”

*Changing People, Changing Places: British Columbia's demographics and economics as a context for change in the cultural sector*

**David Baxter**, Executive Director, Urban Futures Institute

At the heart of this detailed and illuminating examination of the demographic details of the rapidly changing social context of British Columbia – “a society where there will be many tensions between people of vastly different values” – was a simple but vital question: what role can the cultural sector play in helping resolve those conflicts?

The British Columbia of the future will be older (the share of the population over the age of 65 will go from 1 in 8 to 1 in 4), by the end of the current decade any labour force growth will come from immigration, younger aboriginals will play a larger role in society, and one in three members of the population will be visibly diverse.

The challenge of attracting skilled workers and taxpayers to fund the growing burden of social services – a challenge shared by many other parts of Canada - will inevitably lead to greater immigration. “So how will British Columbia and Canada attract and retain the next generation of workers and taxpayers in what the Conference Board [of Canada] calls the coming global war to attract immigrants? The answer will be by the quality of life in a community. It will be by meeting [Nobel literature laureate Naguib] Mahfouz's definition of paradise, which is a place where somebody can live with security and ... with dignity.” In other words, “the new economy is diversity.”

However, it is important to realise that the individuals in this new, diverse society are not defined by their appearance, their age or their ancestry but by the communities of interest they belong to and the values they embrace. It will not be possible to make sweeping definitions of what is art or what isn't art. Different groups of people will be changing our communities, and artists will be expected to help with that process, “especially when we're moving into a world where values which are much more deeply held than appearances are dominating the social environment.”

He concluded: “What we have to do is talk about ethical societies: not about what we believe, but how we behave about what we believe ... we have to figure out a way to work together in areas of common interest through engagement in respectful partnerships between people with different perspectives. Tough, but probably the right challenge.”

## APPENDIX C

### List of Delegates

Prefix	first_Name	last_Name	Title	Company
Mr.	Jeff	Alexander	President & General Manager	Vancouver Symphony Orchestra
Mr.	Amir Ali	Alibhai	Board Member Canada Council for the Arts/ Arts Programmer	Roundhouse Community Arts and Recreation Centre
Mr.	Garry	Anderson	Executive Director	Canadian Museum of Rail Travel - Cranbrook
Mr.	Norman	Armour	Executive Director   Co-Curator	PuSh International Performing Arts Festival
Mr.	Michael	Audain	Chairman	Polygon Homes Ltd.
Ms.	Jann	Bailey	Executive Director	Kamloops Art Gallery
Ms.	Nini	Baird	Chair	TELUS Vancouver Community Board
Ms.	Kathleen	Bartels	Director	Vancouver Art Gallery
Ms.	Lori	Baxter	Director, Arts Now	2010 Legacies Now
Mr.	Larry	Beasley	Co-Director of Planning	City of Vancouver
Ms.	Lorna	Brown	Artist and Curator	Independent
Mr.	Colin	Browne	Professor	School for the Contemporary Arts, SFU
Mr.	Richard	Brownsey	Director	Ministry of Tourism, Sport & the Arts
Mr.	Hank	Bull	Executive Director	Vancouver International Centre for Contemporary Asian Art
Dr.	Ron	Burnett	President	Emily Carr Institute of Art + Design
Mr.	Michael	Cade	Executive Director	Vernon and District Performing Arts Centre Society
Mr.	Pete	Chamberlain	President	Chor Leoni Men's Choir
Ms.	Cathi	Charles Wherry	Arts Program Coordinator	First Peoples Heritage, Language and Culture Council
Ms.	Marie	Clements	Artistic Director/Producer	Urban Ink
Ms.	Ellen	Corea	Curator/Director	Dawson Creek Art Gallery
Ms.	Susan	Croome	Film Commissioner	BC Film Commission
Ms.	Hazel	Currie	President	Alliance for Arts and Culture
Ms.	Lesia	Davis	Executive Director	Campbell River Museum
Mr.	Bob	D'Eith	Executive Director	Music BC

Prefix	first_Name	last_Name	Title	Company
Mrs.	Mary	Desprez	General Manager	Belfry Theatre
Ms.	Sue	Donaldson	Coordinator, Visual and Media Arts Programs	Ministry of Tourism, Sport and the Arts
Mr.	Tom	Durrie	General Manager	Pacific Baroque Orchestra
Mr.	Rob	Egan	Director, Business and Planning	CBC Television
Ms.	Ruth	Embree		
Mr.	Greg	Evans	Executive Director	Maritime Museum of BC Society
Dr.	Salvador	Ferrerias	Performer/Instructor	Vancouver Community College
Mr.	Stephen	Foster	Assoc. Professor	UBC Okanagan
Mr.	Michael	Francis	Chair	BC Film
Mr.	Alan	Franey	Director	Vancouver Int'l Film Festival & Centre
Mr.	Patrick	Frey	Director Heritage Branch	Ministry of Tourism, Sport and the Arts
Ms.	Sandra	Garossino	Member	Citizens Roundtable for the Arts
Mr.	Jerold	Gerbrecht	Music Director C.E.O	Vancouver Academy of Music
Mr.	Rick	Goodacre	Executive Director	Heritage Society of B.C.
Mr.	Garry	Gottfriedson	Land Claims Coordinator	Kamloops Indian Band
Ms.	Teryl	Greenard	Project Supervisor	Oceanside Cultural Coalition
Ms.	Deborah	Griffiths	Director	Courtenay & District Museum
Ms.	Lorna	Gunn	Cultural Services Manager	City of Kelowna
Mr.	Ivan	Habel	General Manager	Green Thumb Theatre for Young People (& VP External PACT)
Ms.	Suzanne	Haines	Chair	Richmond Arts Coalition
Dr.	Stanley	Hamilton	President, Board of Directors	Arts Club Theatre Company
Mr.	Marcus	Handman	Executive Director	Victoria Symphony
Mr.	Jim	Harding	Executive Director	British Columbia Museums Association
Mr.	George	Harris	Curator	Two Rivers Gallery
Mr.	Rod	Harris	President & CEO	Tourism British Columbia
Mrs.	Sue	Harvey	Managing Director Cultural Services	City of Vancouver
Ms.	Hope	Hickli	Public Affairs Officer	Public Affairs Bureau
Ms.	Darlene	Howard	Chair of Board	Playhouse Theatre Company
Ms.	Gail	Hunt	Coordinator	Central Interior Regional Arts Council
Mr.	Terry	Hunter	Executive Director	Vancouver Moving Theatre
Ms.	Sherry	J Yoon	Artistic Director	Boca del Lupo
Mr.	Howard	Jang	General Manager	Arts Club Theatre Company

Prefix	first Name	last Name	Title	Company
Ms.	Linda	Johnston	Director, BC/Yukon District	Canadian Heritage
Mr.	Simon	Johnston	Artistic & Exec. Director	Gateway Theatre
Ms.	Jennifer	Johnstone	Executive Director	Ballet British Columbia
Ms.	Margo	Kane	Artistic & Executive Director	Full Circle: First Nations Performance
Ms.	Sikeena	Karmali	Writer/Editor	Ascent Magazine
Dr.	Graham	Kelsey	Council Member	BC Arts Council
Mr.	Robert	Kerr	Executive Director	Coastal Jazz & Blues Society
Mr.	George	Killy	President	Vancouver Art Gallery
Mr.	Bill	Lai	President	BC Chinese Music Association
Mr.	Jerry	Lampert	President & CEO	Business Council of British Columbia
Ms.	Alma	Lee	Consultant	Alma Lee Management & Associates
Ms.	Su-Feh	Lee	Choreographer	Battery Opera
Mr.	Claude	Lelievre	General Operations Manager	Active Mountain Entertainment Corp.
Ms.	Glynis	Leyshon	Artistic Director	Playhouse Theatre Company
Mr.	Jeremy	Long	Assistant Director	Ministry of Tourism, Sport and the Arts
Ms.	Diane	Loomer	Musician/Conductor	Chor Leoni/Elektra
Mr.	Duncan	Low	Executive Director	Vancouver East Cultural Centre
Mr.	Allan	MacDougall	President & CEO	Raincoast Books
Ms.	Paddy	MacLeod	General Manager	Blackbird Theatre Company
Mr.	Paul	Manning	Senior Consultant	Four Host First Nations Secretariat
Mr.	Darryl	Mar	Program Director	Victoria Jazz Society
Dr.	Judith	Marcuse	Artistic Producer	Judith Marcuse Projects
Mr.	Ian	Mass	Executive Director	Vancity Community Foundation
Dr.	Donna	McAlear	Director/CEO	Art Gallery of Greater Victoria
Mr.	Scott	McIntyre	President & Publisher	Douglas & McIntyre Ltd.
Mr.	Bill	Millerd	Artistic Director	Arts Club Theatre
Mr.	Don	Montgomery	Executive Director	Vancouver Asian Heritage Month Society
Mrs.	Dona	Moore	Executive Director	Kelowna Art Gallery
Ms.	Sue	Morhun	Manager, Community and Heritage Services	Township of Langley
Ms.	Catherine	Murray		SFU, School of Communication
Ms.	Sudnya	Naik	Artistic Director	Sudnya Dance Academy
Ms.	Wendy	Newman	Executive Director	ArtStarts in Schools

Prefix	first Name	last Name	Title	Company
Ms.	Doti	Niedermayer	Executive Director	Whistler Arts Council
Ms.	Nancy	Noble	CEO	Vancouver Museum
Ms.	Lucille	Pacey	Executive Director	Arts Umbrella
Ms.	Krista	Patterson	Executive Director	W. Kootenay Regional Arts Council
Mr.	Gordon	Price	Director, City Program	Simon Fraser University
Mr.	Richard	Prokopanko	Director of Corporate Affairs - BC	Alcan
Mr.	Mike	Puhallo	President	BC Cowboy Heritage Society
Mr.	Walter	Quan	Coordinator, Arts Awards Programs	Ministry of Tourism, Sport and the Arts
Mr.	Alexander	Radetski	Artist	Alvi Glass Inc.
Ms.	Pauline	Rafferty	Chief Executive Officer	Royal British Columbia Museum
Ms.	Heather	Redfern	Executive Director	Alliance for Arts and Culture
Ms.	Margaret	Reynolds	Executive Director	Association Book Publishers of BC
Ms.	Christina	Ritchie	Director/Curator	Contemporary Art Gallery
Mr.	Pierre	Rivard	Executive Director	Centre culturel francophone de Vancouver
Dr.	Donald	Rix	Chair	Cantest Laboratories
Mr.	Shawn	Robins	Communications Director	Public Affairs Bureau
Mr.	David	Ross	Artistic Producer	Western Canada Theatre
Ms.	Jan	Ross	Curator/Manager	Emily Carr House
Mrs.	Gulzar	Samji	Vice Chair	Arts and Culture-Ismaili Council for BC
Mr.	David	Shefsiek	Managing Director	Vancouver Opera
Mr.	Donald	Shumka	Chair	British Columbia Arts Council
Mr.	Nicholas	Simons	MLA	NDP Caucus
Mr.	Hazen	Sise	Director	Plank Vancouver
Ms.	Lindy	Sisson	Executive and Artistic Director	Vancouver International Children's Festival
Mr.	Jim	Smith	Producer	Eponymous
Mr.	Paul	Sontz	Manager	Tickets Tonight / Tourism Vancouver
Ms.	Donna	Spencer	Artistic Producer	Firehall Arts Centre
Ms.	Phyllis	Stenson	Chair	BC Touring Council
Mr.	Tim	Stevenson	Deputy Mayor	City of Vancouver
Ms.	Becky	Strube	Principle	Strube Design and Drafting
Ms.	Gina	Sufrin	Executive Director	Assembly of BC Arts Councils

Prefix	first Name	last Name	Title	Company
Ms.	Linda	Tanaka	Artistic Director	Salmon Arm Roots and Blues Festival
Mr.	Richard	Taylor	Executive Director	Union of BC Municipalities
Mr.	Burke	Taylor	Vice President, Culture and Ceremonies	VANOC
Mr.	Bing	Thom	Principal	Bing Thom Architects
Ms.	Sandra	Thomson	General Manager	The Port Theatre
Mr.	Tyl van	Toorn	CEO	TNT Productions Inc.
Ms.	Lan	Tung	Musician/Manager/Producer	Orchid Ensemble
Mr.	Bill	Turner	Executive Director	TLC The Land Conservancy of BC
Ms.	Lynn	Turner	President	Delta Arts Council
Mr.	Owen	Underhill	Co-Artistic Director	Turning Point Ensemble
Ms.	Trudy	Van Dop	President	Van Dop Arts & Cultural Guide to BC
Mr.	Mauro	Vescera	Program Director	Vancouver Foundation
Mr.	Hal	Wake	Artistic Director	Vancouver International Writers Festival
Mr.	Wen Wei	Wang	Artistic Director	Wen Wei Dance
Mr.	Paul	Whitney	City Librarian	Vancouver Public Library
Mr.	Andrew	Wilhelm-Boyles	National Director	Creative City Network of Canada
Mr.	Arthur	Willms	Chair	Vancouver Symphony Society
Ms.	Shirley	Wilson	Chair	Abbotsford Parks, Recreation and Culture
Mr.	John	Winter	President & CEO	BC Chamber of Commerce
Ms.	Marguerite	Witvoet	Musician	
Ms.	Gillian	Wood	Coordinator, Professional Performing Arts Programs	Ministry of Tourism, Sport and the Arts
Ms.	Maiko	Yamamoto	Artistic Director	Theatre Replacement
Dr.	Charles	Yang	Advisor to the Board	Taiwanese Canadian Cultural Society
Mr.	Jim	Yardley	Assistant Deputy Minister, Tourism and Resort Development	Ministry of Tourism, Sport and the Arts
Mr.	Marcus	Youssef	Interim Artistic Producer	Newworld Theatre
Ms.	Mirna	Zagar	Executive Director	The Dance Centre