

# BC CREATIVE CONVERGENCE

*Towards A Cultural Policy Framework*

## BC Creative Convergence

Report and Recommendations for a Provincial Cultural  
Policy Framework



Prepared by the BC Alliance for Arts + Culture  
Updated August, 2015

[www.allianceforarts.com](http://www.allianceforarts.com)

[www.bccreativeconvergence.ca](http://www.bccreativeconvergence.ca)

# Table of Contents

|  |    |
|--|----|
| 1. Introduction  | 3  |
| 2. Terminology   | 5  |
| 3. Cultural Policy Framework Vision  | 6  |
| 4. Goals and Recommendations   | 7  |
| 4.1 Goal 1: Acknowledging and Supporting the Value of Culture                                    | 7  |
| 4.2 Goal 2: Increasing Access to Resources and Infrastructure, and Reducing Isolation            | 8  |
| 4.3 Goal 3: Improving Cultural Education, Supporting Life-Long Learning, and Succession Planning | 9  |
| 4.4 Goal 4: Stimulating Social Cohesion and Collaboration  | 10 |
| 4.5 Goal 5: Improving Investment Models  | 11 |
| 4.6 Goal 6: Preserving and Understanding Aboriginal Culture                                      | 12 |
| 4.7 Additional Considerations  | 12 |
| 5. Impacts of Culture  | 13 |
| 5.1 Community Connections  | 13 |
| 5.2 Mutual Understanding   | 14 |
| 5.3 Individual Wellness  | 15 |
| 5.4 Economic Growth  | 15 |
| 6. Conclusions   | 17 |
| 7. Acknowledgements  | 18 |
| 8. Bibliography  | 19 |
| 9. Contact Details   | 22 |
| 10. Endnotes   | 23 |

# 1. Introduction

This document is a report on the feedback gathered from participants in the BC Creative Convergence (BCCC) consultation process.

BCCC was an initiative of the Alliance for Arts + Culture, launched at Arts Summit 2013.

Developed and facilitated by Alliance Director of Community Engagement Kevin Dale McKeown and Communications Manager Amanda Peters, BCCC engaged nearly 600 British Columbians in a series of Community Cultural Roundtables held in 19 communities across the province, in collaboration with local community and regional arts councils and ArtsBC.

This Cultural Policy Framework is a community-generated expression of values, goals, and recommendations for the role of the provincial government in support of culture. It is a tool for continued dialogue between government and the culture sector, and an essential reference for all those who have influence in policy development.

During the past decade, British Columbia's arts and culture sector has experienced many highs and lows. The province has boasted a high concentration of artists and artistic activity, but remains at risk of losing its best and brightest due to the high cost of living. Organizations have struggled to absorb the impacts of an extended economic slowdown combined with dramatic fluctuations in the provincial government's support for arts and culture. While this support has recently stabilized, some organizations, both old and new, have not been able to weather the storms of change. At the same time, new artists and organizations are emerging, increasing the diversity of British Columbia's cultural expressions and adding new voices to the provincial conversation.

In the most difficult period of uncertainty, a familiar conversation was reignited among artists and cultural workers about the need for provincial policy that would make clear the government's position on supporting the culture sector. In the absence of overarching policy guidance, politicians and government staff are left to make autonomous decisions related to cultural policy (Marontate and Murray 2010, 336; 337). This creates a scattered and sporadic approach that can be detrimental to the culture sector in the long-term.

There is currently no expression of broad objectives for cultural policy in British Columbia, or a comprehensive plan for the development of the culture sector (Lorimer 2013, 42; Marontate and Murray 2010, 338). While individual policies support particular initiatives under various provincial ministries, a cultural policy framework would link these ideas and expressions, guiding government action across ministries and agencies and providing a direction for cultural development. It would coordinate the intersection between social policy, labour policy, trade policy, urban policy, economic policy, and all other developments related to culture to promote the most effective use of resources and efforts toward a stronger culture sector in British Columbia (Murray and Gollmitzer 2012, 423).

Given the increasing importance of this issue to the entire sector, the Alliance for Arts + Culture's yearly Arts Summits in 2013 and 2014 focused entirely on the topic of public cultural policy. These gatherings took some inspiration from an event 40 years earlier - Arts Access 1973 - which contributed to the establishment of the BC Arts Board, a predecessor of the current BC Arts Council.

Over the course of two Summit gatherings and further work of committees, participants explored examples of cultural policy development, especially at the Canadian provincial level. The Alliance gathered relevant documents and studies and published them on the Summit website for the information and education of all who took an interest. In 2013, we heard from presenters who could speak to recent experiences of other provinces in development of cultural policy documents. Other panelists and guests brought their updates from various national and provincial networks and shared their perspectives on the most important topics facing arts and culture in British Columbia. In 2014, the framework model's success in other sectors was illustrated by looking at Alberta's Social Policy Framework (2013). Participants received updates on the first year of BC Creative Convergence, and debated some key issues raised in the initial conversations, including broad representation in the engagement process.

Once the 2014 Arts Summit concluded, the Alliance began extensive community consultations across the province through various means, including the Community Cultural Roundtables which were attended by representatives of more than 60 BC communities. There was also an online survey which received 80 responses. These consultations were made up of several questions that asked attendees and respondents to address the impacts of culture, the challenges to and opportunities for culture, and what they thought were possible options for government and the culture community moving forward. Feedback and additional insight in accordance to the policy framework was also received at the 2013 and 2014 Arts Summits, and through various engagement meetings.

As a result of this extensive public consultation, this report is a reflection of the current atmosphere and discussion within the culture community about cultural policy. It is structured to provide goals and objectives that express a broader vision for the future of culture in British Columbia, and recommendations as to how those goals could be achieved through cooperative action between the government and culture sector. It works alongside messages already delivered by the provincial government regarding the role of culture in our province.

The Ministry of Community, Sport and Cultural Development (CSCD) released their Service Plan in 2014, highlighting culture "as an economic and social catalyst," and making clear the ministry's support for "the creative and innovative capacity of B.C. communities" (CSCD 2014, 9). The ministry laid out its goals, emphasizing that it was committed to making communities "culturally rich," economically strong, and socially vibrant (CSCD 2014, 11). The government has also expressed its interest in culture through legislation, official communication, commitments of funding, the establishment of agencies (such as the First Peoples' Cultural Council, BC Arts Council, and Creative BC), and other avenues of governance.

British Columbia is unique. It is home to diverse and vibrant communities to which culture is a central aspect of life. Our identity is affected by this diversity, beginning with the historic and contemporary influence of our Aboriginal peoples, to our Asia-Pacific connection, and to our youth who provide a new sense of cultural fusion. British Columbia is geographically vibrant as well, including urban, rural, and remote communities that span islands, mountains, coasts, deserts, and northern regions. These factors are part of what makes up the overarching identity of British Columbia, but they also create specific needs and special considerations when creating policy. The plurality of needs are addressed through the flexibility of a policy framework. As stated in Alberta's Social Policy Framework (2013), "policy frameworks are tools that can guide decision making, set future direction, identify important connections, and support the alignment of policies and practices both inside and outside an organization. In short, policy frameworks are blueprints for something we want to build or roadmaps for where we want to go."

## 2. Terminology

1. For the purposes of this document and for future oversight and measurement, the Canadian definition of culture by Statistics Canada will be used. It is as follows: **"Creative artistic activity and the goods and services produced by it, and the preservation of heritage"** (Statistics Canada 2011).
  - This definition is given by Statistics Canada to allow for precise measurement of the culture sector, and includes the culture domains of heritage and libraries, live performance, visual and applied arts, written and published works, audio-visual and interactive media, and sound recording. It includes their related core sub-domains, ancillary sub-domains, and transversal domains. (For reference and a detailed explanation of the Canadian definition of culture and culture domains, see Statistics Canada 2011).
2. The Statistics Canada definition of those in culture occupations, referred to in this document as "culture workers," will also be used.
  - This includes those in creative occupations, technical support occupations, manufacturing support occupations, management support occupations, and education occupations related to culture. (For more information on these definitions, refer to Statistics Canada 2011, 64).
3. Terminology relating to Aboriginal populations are defined in this document according to the Indigenous Foundations in the First Nations Studies Program at the University of British Columbia (2009).
4. The process of province-wide consultation through the Community Cultural Roundtables, an online survey, Arts Summits, engagement meetings, and advisory committees will be referred to in this document as "the consultation process."
5. Not including the definitions above, this report also adopts definitions from the United Nations Educational, Scientific and Cultural Organization (UNESCO) Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

### 3. Cultural Policy Framework Vision

The overarching goal of a formally adopted cultural policy framework is to ensure that British Columbia builds a strong and highly valued culture sector. A framework will help see the sector's essential contributions effectively supported and its full potential for social and economic impact realized across the province. This report recommends various measures for the provincial government to alleviate barriers to cultural development and contribute to a better future for the culture sector and the province as a whole.

As expressed throughout the consultation process, the community envisions a collaborative culture sector that works to create and reinforce British Columbia's diverse identity, and that maintains an open and mutually cooperative dialogue with the provincial government to promote cultural development (see Lorimer 2013, 43).

Further, a cultural policy framework would contribute to reconciliation with Aboriginal peoples in British Columbia through cultural activities, education, heritage, and practices. Ultimately, we recommend a framework that encourages an atmosphere of "mutual respect, empathy, and engagement" with Aboriginal peoples (Truth and Reconciliation Commission of Canada [TRC] 2015, 21).

Above all, the consultation process has led us to propose a cultural policy framework that ensures transparency and consistency in all relations between the provincial government and the culture sector.

**“The arts are not a matter of life or death - they’re more important than that... When we are starving arts and culture, we are starving our children and grandchildren.”**

*-Prince George Roundtable*

## 4. Goals and Recommendations

In the early stages of BC Creative Convergence, the community identified a number of priorities for inclusion in a cultural policy framework, and these priorities were further explored in the following consultation process. They included recognizing culture as a pillar in the economy; integrating culture in education, social services, health and wellness; promoting diversity, inclusion, and community cohesion; ensuring consistency and transparency in funding; and supporting creation, research and innovation.

Feedback from the consultation process was compiled and compared across the many participating communities and individuals resulting in a collection of common objectives and recommendations. These have been grouped under six overarching goals.

### 4.1 Goal 1: Acknowledging and Supporting the Value of Culture

#### Objectives

- a) Recognition that culture and creative activity are present in all industries, sectors, and elements of society (Lorimer 2013, 10).
- b) An educated public perception of the value of the culture sector and the social, personal, and economic benefits it supplies.
- c) An expanded understanding of culture's broad reach and how it serves the needs of British Columbians and their communities.
- d) Recognition of the contributions of culture workers as the creators of culture, and the catalysts of its benefits (Statistics Canada 2011, 28).
- e) Use of the culture sector to harness its large job creation potential.
- f) A distinguished representation of the culture sector's interests in government.
- g) Comprehensive, thorough, and fair copyright and intellectual property laws and regulations that protect culture workers and organizations

**“We need a strong policy statement [from government] showing they support arts and culture on an ongoing basis.”**

*-Kelowna Roundtable*

#### Recommendations

- a) Develop and institute a policy statement in collaboration with the culture sector that identifies culture, recognizing its value and supporting its development.<sup>1</sup>
- b) Promote cultural development by publicizing and advertising the impacts of culture to broaden the awareness of its importance, relevance, and contributions to society at large.
- c) Publicly advocate for the benefits of cultural investment (Business for the Arts 2009).
- d) Invest in culture sector human resources to fuel talent, efficiency, and consumer activity.
- e) Expand the mandate of organizations like the BC Arts Council to include promotion for the benefits and impacts of culture.<sup>2</sup>

**“Governments need to understand that the arts are a fundamental component of societal research and development.”**

*-Prince George Roundtable*

- f) Research and publish findings on the impacts of culture in British Columbia to support the case for its development.
- g) Embed cultural professionals in the provincial government to increase expertise when delivering programs, funding, &c.
- h) Ensure that all government programs and funding opportunities respect and support the owners of intellectual property and copyright.
- i) Institute a standard of payment and ensure the reimbursement of culture workers for their products and services.

**“Develop policies that enable space for development, creation, and presentation of art so that it is sustainable in communities.”**

*-North Vancouver Roundtable*

## 4.2 Goal 2: Increasing Access to Resources and Infrastructure, and Reducing Isolation

### Objectives

- a) Ease of transportation to and from isolated regions to increase culture workers' export capabilities and access to resources and supplies, and to support cultural tourism and attract skilled labour.
- b) Province-wide internet connectivity and access to communication grids.
- c) An ability for all regions to communicate easily and efficiently to encourage collaboration.
- d) Venues and other cultural infrastructure that give adequate space for culture workers to produce and present their work, and provide mentorship and education.
- e) Venues for the production and presentation of work by non-professional or marginalized culture workers, such as youth, amateurs, or those affected by poverty.

**“Having a healthy arts community and infrastructure is a deciding factor in drawing new families to move and live here.”**

*-Kamloops Roundtable*

### Recommendations

- a) Increase government investment in infrastructural development and maintenance.
- b) Invest in the development and maintenance of new and existing cultural centres, venues, and spaces to allow for increased culture worker development and cultural education.
- c) Appropriate unused or underused publicly owned spaces as cultural centres and venues for culture worker development and the showcasing of work.
- d) Provide provincial standards for space and venue rental costs.
- e) Subsidize and reduce the cost of transportation to and from isolated regions.
- f) Increase the accessibility of resources and supplies to isolated regions.
- g) Enhance communities to encourage the migration of new residents, labourers, and volunteers, as well as cultural tourism.

## 4.3 Goal 3: Improving Cultural Education, Supporting Life-Long Learning, and Succession Planning

### Objectives

- a) The use of culture programs to deter criminal activities and substance abuse in at-risk individuals (Catterall et al. 2012; Public Safety Canada 2007).
- b) The establishment of comprehensive and thriving arts programs in K-12 education systems to enhance the cultural literacy of youth and aid in succession planning.
- c) A balanced education curriculum that supports culture as well as maths, sciences, sports, &c.
- d) A school curriculum that educates about culture beyond its entertainment value.
- e) Plentiful public and community cultural programs, workshops, and events that allow community engagement, professional development, and continued skills development in the culture sector beyond the K-12 education system.
- f) An increased pursuit of careers in the culture sector by younger generations.
- g) Public engagement with cultural heritage, and celebration of British Columbia's unique and diverse cultural makeup.
- h) Common knowledge and understanding of the impacts of the culture sector on society, economy, and community.
- i) An ability within the culture sector to utilize technology for the greatest benefit of the culture sector.

**“Make creative literacy a core value in education”**

*-Kamloops Roundtable*

### Recommendations

- a) Revise school curriculums to increase the delivery of cultural education and training, ensuring that the importance and impact of the culture sector is well understood in schools.
- b) Provide educational funding directed to culture programs in primary, secondary, and post-secondary education.
- c) Form and support community programs and events for training, education, and engagement in the culture sector.
- d) Provide professional development and continued skills development programs to educate culture organizations and workers in business practices and funding capabilities.
- e) Create courses and programs that focus on the use of current and evolving technology for use in the culture sector.
- f) Encourage and promote career opportunities in the culture sector.

**“Support youth engagement in the arts both as artists and as cultural workers.”**

*-Pacific Rim Roundtable*

## 4.4 Goal 4: Stimulating Social Cohesion and Collaboration

### Objectives

- a) Collaboration and cohesion between generations of culture workers.
- b) Mentorship and tutoring programs and activities between amateurs and professionals in culture industries.
- c) Collaboration between communities and organizations to promote cultural literacy and to strengthen regional economies.
- d) Organizational cooperation in receiving funding and resource aid.
- e) Shared responsibility, open communication, and collaboration between individuals, communities, and the private, not-for-profit, and government sectors.
- f) The breakdown or re-examination of silos within the culture sector, between other sectors and industries, between the government, and within the government.
- g) Combined efforts of provincial ministries to foster increased efficiency in governance, programs, funding, and legislation.
- h) A culture sector that works in collaboration with other industry sectors, especially the technology sector.<sup>3</sup>

**“Art performs the function of connecting diverse groups.”**

*-Haida Gwaii Roundtable*

### Recommendations

- a) Engage in regular cross-ministerial communication to achieve unified cultural policy goals. Within this, assess and solve inefficiencies that result from the overlap of social and cultural policy. Identify opportunities for partnerships in overlap to create synergy.
- b) Facilitate and aid in regional, communal, and organizational collaboration through programs and by providing efficient means of communication.
- c) Support collaboration between regions and organizations by providing funding opportunities for cooperative initiatives, activities, and programs.
- d) Encourage cooperation between organizations delivering similar services to reduce unnecessary competition and misallocation of funds.
- e) In the creation of policy and delivery of services, work closely with and seek input from individuals, communities, and the private and not-for-profit sectors.
- f) Host events that allow for conversation between the culture community and the government via ministers, MLAs, and other officials.
- g) Establish programs that support the use of cultural resources and skills in related industry sectors, such as technology, health, and education.
- h) Engage in public consultation and provide meaningful reports on progress of culture initiatives to ensure transparency and accountability in governance, programming, funding, and legislation.

**“We need to see in government a reflection of the cultural cooperation that happens in the community in spite of the lack of tax money allocated to arts and culture.”**

*-Tumbler Ridge Roundtable*

## 4.5 Goal 5: Improving Investment Models

### Objectives

- a) Increased investment in the culture sector to provide adequate resources and infrastructure, maintain cultural education programs, and access to technology and communications.
- b) Accessible and plentiful grants and funding opportunities.
- c) Ease of application processes for grants and other funding opportunities.
- d) Equal and fair distribution and allocation of resources that allows members of the culture sector to receive financial support when necessary.
- e) Committed, regular, transparent, and predictable investment from the provincial government.
- f) Harnessing businesses' already heightened valuation of culture (The Strategic Council 2015) for increased private investment in the culture sector.
- g) Supporting professional standards and fostering fair compensation for culture goods and services.
- h) Ensured financial feasibility of working in the culture sector.

**“Improve/streamline process of grant application and other avenues of communication between artists and government.”**

*-Salt Spring Island Roundtable*

### Recommendations

- a) Create a framework that allows grants to be more accessible to both individuals and organizations.
- b) Revise, simplify, and shorten grant application processes.
- c) Provide workshops and training in applying for grants and in securing private and public sector investment.
- d) Allocate invested resources to give all culture workers and organizations equal opportunity and access to spaces and finances.
- e) Emphasize a commitment to public cultural investment by making it predictable, and reliable.<sup>4</sup>
- f) Increase the transparency of current and future public sector investment by making its purpose and destination explicit.
- g) Install investment programs related to fair wages and compensation for culture workers.
- h) Create tax incentives for private investment, as in tax deductions for the purchase of or investment in culture products or services, provision of resources and supplies, and development of infrastructure, and spaces.
- i) Attract private sector head offices to British Columbia to encourage private investment (Marontate and Murray 2010, 335).
- j) In capital development projects, adopt a “percent for art” program<sup>5</sup> that increases the presence of art in public spaces.

**“Organizations need stability through multi-year funding.”**

*-Williams Lake Roundtable*

**“Remove roadblocks to applying for grants.”**

*-Cowichan Roundtable*

## 4.6 Goal 6: Preserving and Understanding Aboriginal Culture

### Objectives

- (a) Continual work toward reconciliation through open, respectful dialogue with Aboriginal communities.
- (b) Inclusion, not assimilation, of Aboriginal culture in mainstream cultural study and practice (Trépanier and Creighton-Kelly 2011).
- (c) An education system that teaches about our province's honest history, giving students true appreciation and respect for the histories and cultures of Aboriginal peoples (TRC 2015, 21).
- (d) Maintain cultural centres that educate and promote cultural heritage, celebrate diversity, and educate about historical and contemporary Aboriginal culture.
- (e) Recognition for the importance and impact of historical and contemporary Aboriginal culture in British Columbia, and further progress in the process of reconciliation.

**“The greater the awareness and pride in the cultural richness of First Nations’ arts and culture, the healthier our communities become.”**

*-Pacific Rim Roundtable*

### Recommendations

- a) Entrench Aboriginal rights in the government's cultural policy (Marontate and Murray 2010, 334).
- b) Provide for the increase of Aboriginal cultures and dialogues in communities and cultural centres.
- c) In partnership with Aboriginal communities, revise and reinforce education about Aboriginal history, contemporary political issues relating to Aboriginal peoples, social barricades to Aboriginal peoples and their systemic causes, and, importantly, the impact that Aboriginal culture has on all British Columbians.
- d) Promote and officially recognize the role that Aboriginal culture plays in British Columbian society.

**“A dedicated effort to preserve First Nations’ languages brings communities together.”**

*-Pacific Rim Roundtable*

## 4.7 Additional Considerations

- a) Form a separate Ministry of Culture dedicated to serving and protecting the interests of the arts, culture, and heritage sector, and workers within this sector.<sup>6</sup>
- a) Create a cultural exchange program that allows culture workers in different regions to collaborate, create contacts, and reinforce social cohesion.
- a) Certification programs for culture workers so that professionals can be recognized and validated, contributing to the perceived value of culture and to the proper payment of culture workers.
- a) Institute a "trust fund model" of funding by providing communities with a pool of money so that they can then make investment decisions about where funding will be allocated, and how it will be spent.

## 5. Impacts of Culture

The consultation process provided strong feedback on the contribution of culture to communities across British Columbia. Participants shared specific stories of the local impacts of culture which are captured in the detailed notes from Community Cultural Roundtables, as well as from individuals through the online survey. In many cases, anecdotal reports and impressions listed here amplify findings reported in countless research studies. References are provided where the statements relate closely to reports and studies that were part of the collection shared on BC Creative Convergence online resources.

### 5.1 Community Connections

- a) British Columbians are "avid cultural participants," engaging in culture activities more than all other Canadians (Hill Strategies 2014b).
- b) The prevalence of culture brings communities, regions, and the province together by fostering a sense of pride, belonging, and identity (Creative City 2005b; Hill Strategies 2012). This creates bonds between individuals, organizations, and government, allowing British Columbians to spur and benefit from progress together.
- c) The sharing of culture is a means to create meaningful and respectful connections between Aboriginal and non-Aboriginal communities, advancing the process of reconciliation.
- d) Province-wide connection through culture contributes to social cohesion, community appeal, and political engagement (Spoonley et al. 2005; Statistics Canada 2011).
- e) Environmental conservation and concerns surrounding climate can be addressed through cultural activities, which are often environmentally friendly (Lorimer 2013, 40). Creative innovation through culture can provide solutions and options in this field (Creative City 2005f, 5; Jeannotte 2006, 116; 120; Lorimer 2013, 9).
- f) Addressing security and criminal activity in British Columbia, cultural activity discourages crime and increases community security, contributes to community revitalization, and allows for the development of a positive reputation for a community or group (Creative City 2005f; Hill Strategies 2012; Jeannotte 2003).
- g) Culture and cultural activity builds bridges between generations.
- h) Culture gives newcomers to communities a means to integrate themselves.
- i) It increases the attractiveness of arts careers and participation, thereby promoting engagement and volunteerism (Creative City 2005b; Hill Strategies 2012).
- j) Isolated regions, communities, social groups, and individuals are able to connect and engage beyond their local or personal sphere, allowing for a connected, collaborative society.

## 5.2 Mutual Understanding

- a) British Columbia is defined not just by a large number of culture workers and events, but by the diversity of those people and vibrancy of those events (Hill Strategies 2014a).<sup>7</sup>
- b) Culture is a spark for reconciliation between Aboriginal and non-Aboriginal communities. As a powerful avenue for sharing the truth of our history, it creates a process for fostering understanding, respect, and meaningful relationships moving forward (TRC 2015, 20).
- c) Culture can address the complex problem of fostering social cohesion and understanding amidst the increasing immigration that British Columbia experiences (Lorimer 2013, 9).
- d) When divergences arise between groups, culture is a valuable and effective method of conflict resolution.
- e) Culture is used to address systemic social issues that cause divides in British Columbia's society, such as poverty and marginalization.
- f) Through culture, the many different minority and marginalized groups in British Columbia are able to celebrate and maintain their cultures, languages, and heritages (Jeannotte 2006).
- g) Cultural heritage acts as a basis for mutual understanding by supplying individuals and communities with the context of their past, and their place in a broader cultural web (Creative City 2005b).
- h) British Columbia has a unique francophone culture that is celebrated and shared through cultural expression.
- i) Almost all groups – ethnic, political, social, or otherwise – use culture to portray their message, engage society politically and socially, educate about issues, maintain and preserve their heritage, and celebrate their differences (Creative City 2005a).
- j) By contributing to cultural development, mutual respect and admiration are garnered for all groups within British Columbia. Further cultural development allows minority groups to celebrate, preserve, and share their unique cultures, contributing to increased social equality (Stanley 2006), fairness, cultural literacy, and dynamism.

**“Arts and culture  
make places liveable  
and survivable.”**

*-Tumbler Ridge Roundtable*

## 5.3 Individual Wellness

- a) Culture is widely known to have strong personal benefits to those who create, work with, and participate in it (Statistics Canada 2011).
- b) British Columbians report that participation in (and "use" of [see Statistics Canada 2011, 30]) culture provides a "healing" effect, fuelling creativity and passion, empowering choice, creating belonging (Creative City 2005b), providing entertainment (Petri 2013), and allowing for unique self-expression and catharsis (Creative City 2005b).
- c) Health, wellness, and educational benefits to individuals who are involved in the culture sector include improved childhood development, enhanced interpersonal relationships, greater academic performance, and physical fitness (Catterall et al. 2012; Creative City 2005b; Hill Strategies 2012; Jeannotte 2003).
- d) In education, culture fosters creativity in the individual, leading to enhanced problem-solving capabilities and sparking innovative skills that have ripple effects into all sectors.
- e) Culture is used in the fields of medicine and rehabilitation, aiding in mental illness treatment and recovery (Hill Strategies 2005b).
- f) Culture is used to address socioeconomic and criminal issues facing many disadvantaged and at-risk communities and individuals (see Catterall et al. and Public Safety Canada 2007).
- g) Culture gives an understanding of place in community, region, and the world, giving individuals a grounded sense of individual identity, confidence, and self-awareness (Stanley 2006).

**“Arts and culture are an integral part of life that need to be cared for and cultivated with the same degree of attention we give health and economy.”**

*-Prince George Roundtable*

## 5.4 Economic Growth

- a) The culture sector is one of the fastest growing sectors in the British Columbian economy, generating a wealth of new revenue, contributing to workforce growth, and attracting and training highly skilled labourers (Brinton 2012; Creative City 2005c; Petri 2013).
- b) According to the most recent report by Statistics Canada (2015), culture GDP in British Columbia is \$5.7 billion, making up 3.0% of the total provincial GDP, and making up 12% of culture GDP in Canada. There are 88,000 culture jobs in British Columbia, which is equal to 3.8% of all jobs in the province (Statistics Canada 2015).
- c) Culture GDP in British Columbia is 6.33 times that of sport, and culture creates 4.31 times more jobs than sport (Statistics Canada 2015).
- d) The GDP contributed by culture is greater than that of other prevalent industries, such as agriculture, forestry, fishing and hunting; utilities; and accommodation and food services (Statistic Canada 2015).
- e) The above statistics demonstrate that the culture sector is a “pillar of economic priority” in British Columbia (Gollmitzer and Murray 2008).

**“Culture enhances quality of life.”**

*-Nelson Roundtable*

- f) Private and public sector investment in culture is proven to result in a high return, corporate improvement, and social effects that work to the benefit of the investing party (Business for the Arts 2009).
- g) Through creative innovation, the culture sector is able to diversify British Columbia's predominantly resource-based economy (Creative City 2005c; Hill Strategies 2012; Lorimer 2013, 9).
- h) A strong culture sector gives British Columbian communities a brand, or "attraction factor," for new labourers, residents, and tourists, spurring and supporting a vibrant cultural tourism industry (Creative City 2005c; 2005f; Hill Strategies 2012; Lorimer 2013, 9; see also Aboriginal Tourism Association of BC).
- i) Culture contributes to urban and rural development and revitalization, enhancing British Columbian communities and providing further opportunities for economic and social growth (Creative City 2005c; 2005f).
- j) The economic effects of the culture sector include direct impacts of the sector itself, indirect impacts of supplier expenditures, induced impacts of wage re-spending by culture workers, and ancillary impacts of cultural participant spending associated with attendance, to name a few (Hill Strategies 2012). Examples of economic effects of culture outside of direct impacts include, hospitality, real estate, retail, transportation, small business, tourism, &c (Brinton 2012; Petri 2013).

## 6. Conclusions

The goals and recommendations above, guided by community and a hopeful vision for the future of culture in British Columbia, are intended to be pursued by government with the continued collaboration and cooperation of the culture sector.

For our vision to be reached, open dialogue is necessary to ensure continuous improvement in the development and understanding of culture and cultural policy in British Columbia.

There is still much work to be done. Many government directed policy documents sit in archives with no action taken after they are publicly introduced. The Alliance for Arts + Culture will strengthen the ties with communities and individuals engaged through the consultation process and build upon those relationships to form a province-wide network of community advocates for culture. Working with that network, the Alliance will develop strategies and toolkits to ensure that elected officials are aware of this report and its importance to communities.

The progress toward reaching our goals can be measured through monitoring of Statistics Canada data, performance trends in the sector, and social and economic impacts at the provincial and community level, along with continuous public consultation. Given the lack of resources for this work within the culture sector, it is incumbent on government to take a leading role in continued research and consultation.

In the next phase of the relationship between the culture community and government, the goal of the community is to work closely with government, to share this report and its recommendations, and to continue engaging stakeholders and decision makers on both sides of the equation toward formal adoption of a Cultural Policy Framework for British Columbia.

## 7. Acknowledgements

The Alliance for Arts + Culture would like to acknowledge the contributions of the following organizations and individuals in the formation of the BC Creative Convergence cultural policy framework:

Arts Council of Central Okanagan  
Kelowna Art Gallery  
Kamloops Arts Council  
Kamloops Art Gallery  
Nanaimo Arts Council  
Gabriola Arts Council  
City of Nanaimo  
CVRD Arts & Culture Division  
Cowichan Valley Arts Council  
Campbell River Arts Council  
The Museum at Campbell River  
Pacific Rim Arts Society  
Ucluelet Community Centre  
Salt Spring Arts Council  
Nelson and District Arts Council  
Nelson Civic Theatre  
Penticton Arts Council  
The Shatford Centre  
Prince George Arts Council  
Two Rivers Gallery



Haida Gwaii Arts Council  
Fort St. John Arts Council  
North Peace Cultural Society  
Tumbler Ridge Community Arts Council  
Peace Liard Regional Arts Council  
Dinosaur Discovery Gallery  
Central Cariboo Arts & Culture Society  
Community Arts Council of Williams Lake & Area  
North Vancouver Community Arts Council  
Gordon Smith Gallery of Canadian Art  
Community Arts Council of Greater Victoria  
District of Saanich  
Community Arts Council of Vancouver  
The Post at 750  
Arts Council of New Westminster  
City of New Westminster  
The Anvil Centre

The Cultural Policy Framework document was drafted by Rob Gloor of the Alliance for Arts + Culture and research assistant Nick Babey, with support from Minna Schendinger of The Post at 750 and Zaena Campbell of the Dancer Transition Resource Centre. The advisory committee included Kirsten Schrader of the Cowichan Performing Arts Centre, Beng Favreau of the Haida Gwaii Arts Council, Peter Thompson of the Two Rivers Gallery in Prince George, Jordan Coble of the Okanagan's Westbank First Nation, Sue Popesku of the Peace Liard Regional Arts Council, Bob D'Eith of Music BC, Joel Klein of Made in BC - Dance on Tour, and Cory Phillely of the Shadbolt Centre for the Arts.

Community Cultural Roundtables were presented by the Alliance in partnership with ArtsBC.

The Alliance gratefully acknowledges the support of the Province of British Columbia toward the Community Cultural Roundtables series.



## 8. Bibliography

- Aboriginal Tourism Association of BC. <https://www.aboriginalbc.com/>. (Accessed June 10, 2015).
- Brinton, Susan. 2012. "From the Margins to the Mainstream: Moving BC's Creative Industries Forward." *Suebee Media Consulting*. [http://books.bc.ca/wp-content/uploads/2012/04/CI\\_Report\\_Web\\_Final.pdf](http://books.bc.ca/wp-content/uploads/2012/04/CI_Report_Web_Final.pdf). (Accessed May 20, 2015).
- Business for the Arts. 2009. "A strategic and economic business case for private and public sector investment in the arts in Canada." <http://www.businessforthearts.org/wp-content/uploads/2012/02/BftA-business-case-for-funding-the-arts.pdf>. (Accessed July 27, 2015).
- Catterall, James S., Susan A. Dumais, and Gillian Hampden-Thompson. National Endowment for the Arts. 2012. "The Arts and Achievement in At-Risk Youth: Findings from Four Longitudinal Studies." March. <http://arts.gov/sites/default/files/Arts-At-Risk-Youth.pdf>. (Accessed June 9, 2015).
- Clark, Christy. 2014. "Mandate Letter to Honourable Coralee Oakes." June 10. [http://www2.gov.bc.ca/gov/DownloadAsset?assetId=5006A52DB5894A8F87FEC393CF368872&filename=coralee\\_oakes\\_mandate\\_letter.pdf](http://www2.gov.bc.ca/gov/DownloadAsset?assetId=5006A52DB5894A8F87FEC393CF368872&filename=coralee_oakes_mandate_letter.pdf). (Accessed June 2, 2015).
- Creative City Network of Canada. 2005a. "Making the Case for Culture: Arts and Positive Change in Communities." [http://www.creativecity.ca/database/files/library/arts\\_positive\\_change.pdf](http://www.creativecity.ca/database/files/library/arts_positive_change.pdf). (Accessed May 25, 2015).
- Creative City Network of Canada. 2005b. "Making the Case for Culture: Building Community Identity and Pride." [http://www.creativecity.ca/database/files/library/building\\_comm\\_identity\\_pride.pdf](http://www.creativecity.ca/database/files/library/building_comm_identity_pride.pdf). (Accessed May 25, 2015).
- Creative City Network of Canada. 2005c. "Making the Case for Culture: Culture as an Economic Engine." [http://www.creativecity.ca/database/files/library/culture\\_economic\\_engine.pdf](http://www.creativecity.ca/database/files/library/culture_economic_engine.pdf). (Accessed May 25, 2015).
- Creative City Network of Canada. 2005d. "Making the Case for Culture: Personal and Social Development of Children and Youth." [http://www.creativecity.ca/database/files/library/personal\\_social\\_development\\_youth.pdf](http://www.creativecity.ca/database/files/library/personal_social_development_youth.pdf). (Accessed May 25, 2015).
- Creative City Network of Canada. 2005e. "Making the Case for Culture: Quality of Life/Quality of Place." [http://www.creativecity.ca/database/files/library/quality\\_of\\_life\\_and\\_place.pdf](http://www.creativecity.ca/database/files/library/quality_of_life_and_place.pdf). (Accessed May 25, 2015).
- Creative City Network of Canada. 2005f. "Making the Case for Culture: Urban Renewal and Revitalization." [http://www.creativecity.ca/database/files/library/urban\\_renewal\\_revitalization.pdf](http://www.creativecity.ca/database/files/library/urban_renewal_revitalization.pdf). (Accessed May 25, 2015).
- Gollmitzer, Mirjam, and Dr. Cathrine Murray. 2008. "From Economy to Ecology: A Policy Framework for Creative Labour." *The Canadian Conference of the Arts* (March):1-54. <http://ccarts.ca/wp-content/uploads/2009/01/CREATIVEECONOMYentiredocument.pdf>. (Accessed May 21, 2015).
- Government of Alberta. 2013. *Alberta's Social Policy Framework*. February. [http://socialpolicyframework.alberta.ca/Document/Albertas\\_Social\\_Policy\\_Framework](http://socialpolicyframework.alberta.ca/Document/Albertas_Social_Policy_Framework). (Accessed June 2, 2015).
- Hill Strategies and Research Ltd. 2014a. "Artists and Cultural Workers in Canada's Provinces and Territories." October 22. <http://www.hillstrategies.com/content/artists-and-cultural-workers-canada%E2%80%99s-provinces-and-territories>. (Accessed May 19, 2015).

- Hill Strategies and Research Ltd. 2012. "British Columbia's Cultural Climate: Understanding the Arts in BC's Economy and Society." June 21. <http://www.hillstrategies.com/content/british-columbia%E2%80%99s-cultural-climate-understanding-arts-bc%E2%80%99s-economy-and-society>. (Accessed May 19, 2015).
- Hill Strategies and Research. Ltd. 2014b. "Understanding Diversity in British Columbia's Arts Audiences." June 19. <http://www.hillstrategies.com/content/understanding-diversity-british-columbia-arts-audiences>. (Accessed May 19, 2015).
- Indigenous Foundations. First Nations Studies Program, University of British Columbia. 2009. "Terminology." <http://indigenousfoundations.arts.ubc.ca/?id=7400>. (Accessed June 9, 2015).
- Jeannotte, M. Sharon. 2006. "Millennium dreams: arts, culture, and heritage in the life of communities." *Canadian Journal of Communication* 31 (1). [http://socialsciences.uottawa.ca/governance/eng/documents/millennium\\_dreams.pdf](http://socialsciences.uottawa.ca/governance/eng/documents/millennium_dreams.pdf). (Accessed May 21, 2015).
- Jeannotte, M. Sharon. 2003. "Singing Alone? The Contribution of Cultural Capital to Social Cohesion and Sustainable Communities." *International Journal of Cultural Policy* 9 (1):35-49. [http://socialsciences.uottawa.ca/governance/eng/documents/singing\\_alone.pdf](http://socialsciences.uottawa.ca/governance/eng/documents/singing_alone.pdf). (Accessed May 22, 2015).
- Lorimer, Rowland. 2013. "Dreamcatcher: Towards a Creativity/Innovation Strategic Plan for British Columbia." <http://www.sfu.ca/bcreative/files/dreamcatcher.pdf>. (Accessed June 9, 2015).
- Macpherson, H., Angie Hart, and Becky Heaver. 2015. "Building Resilience through Group Visual Arts Activities: Findings from a Scoping Study with Young People Who Experience Mental Health Complexities and/or Learning Difficulties." *Journal of Social Work* 0 (0):1-20. <http://jsw.sagepub.com/content/early/2015/04/21/1468017315581772.full.pdf+html>. (Accessed June 1, 2015).
- Marontate, Jan, and Catherine Murray. 2010. "Neoliberalism in Provincial Cultural Policy Narratives: Perspectives from Two Coasts." *Canadian Journal of Communication* 35 (2):325-43. Retrieved online from ProQuest. (Accessed June 3, 2015).
- Ministry of Community, Sport and Cultural Development. 2014. *2014/15-2016/17 Service Plan*. Victoria, B.C.: CSCD. <http://www.bcbudget.gov.bc.ca/2014/sp/pdf/ministry/cscd.pdf>. (Accessed June 2, 2015).
- Murray, Catherine, and Mirjam Gollmitzer. 2012. "Escaping the Precarity Trap: A Call for Creative Labour Policy." *International Journal of Cultural Policy* 18 (4):419-38. <http://www.tandfonline.com/doi/abs/10.1080/10286632.2011.591490>. (Accessed May 25, 2015).
- Petri, Igna. 2013. "The Value of Presenting: A Study of Performing Arts Presentation in Canada." *CAPACOA and Strategic Moves*. [http://www.capacoa.ca/valueofpresentingdoc/ValueofPresenting\\_Final.pdf](http://www.capacoa.ca/valueofpresentingdoc/ValueofPresenting_Final.pdf). (Accessed May 20, 2015).
- Public Safety Canada. Nation Centre for Crime Prevention. 2007. *National Art and Youth Demonstration Project (Evaluation Summary)*. <http://www.publicsafety.gc.ca/cnt/rsrscs/pblctns/rt-yth-dmnstrtn/rt-yth-dmnstrtn-eng.pdf>. (Accessed June 6, 2015).
- Spoonley, Paul, et al. 2005. "Social cohesion: A policy and indicator framework for assessing immigrant and host outcomes." *Social Policy Journal of New Zealand* 24 (1):85-110. <https://www.msd.govt.nz/documents/about-msd-and-our-work/publications-resources/journals-and-magazines/social-policy-journal/spj24/24-pages85-110.pdf>. (Accessed May 25, 2015).
- Stanley, Dick. 2006. "Introduction: The Social Effects of Culture." *Canadian Journal of Communication* 31 (1):n. pag. <http://www.cjc-online.ca/index.php/journal/article/view/1744/1856>. (Accessed May 21, 2015).

- Statistics Canada. 2015. "Provincial and Territorial Culture Satellite Account, 2010." *Income and Expenditure Accounts Technical Series*. June 9. <http://www.statcan.gc.ca/pub/13-604-m/2015079/eco-eng.htm>. (Accessed June 9, 2015).
- Statistics Canada. 2011. "Conceptual Framework for Culture Statistics 2011." *Canadian Framework for Culture Statistics*. Ottawa, Ont.: Statistics Canada, Demography Division. <http://www.statcan.gc.ca/pub/87-542-x/87-542-x2011001-eng.pdf>. (Accessed May 29, 2015).
- The Strategic Council. 2015. "Building the Case for Business Support of the Arts." February. Commissioned by Business for the Arts. <http://www.businessforthearts.org/wp-content/uploads/2015/04/Business-Support-for-the-Arts-%E2%80%93-Making-the-Case.pdf>. (Accessed June 11, 2015).
- Truth and Reconciliation Commission of Canada. 2015. "Honouring the Truth, Reconciling for the Future: Summary of the Final Report of the Truth and Reconciliation Commission of Canada." March 31. [http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Exec\\_Summary\\_2015\\_05\\_31\\_web\\_o.pdf](http://www.trc.ca/websites/trcinstitution/File/2015/Findings/Exec_Summary_2015_05_31_web_o.pdf). (Accessed June 4, 2015).
- Trépanier, France, and Chris Creighton-Kelly. 2011. "Understanding Aboriginal Arts in Canada Today: A Knowledge and Literature Review." Prepared for the Research and Evaluation Section, Canada Council for the Arts. <http://canadacouncil.ca/council/research/find-research/2012/understanding-aboriginal-arts>. (Accessed June 4, 2015).
- United Nations Educational, Scientific and Cultural Organisation (UNESCO). 2005. "Convention on the Promotion and Protection of the Diversity of Cultural Expressions." October 20. Paris, France. <http://unesdoc.unesco.org/images/0014/001429/142919e.pdf>. (Accessed June 9, 2015).

## 9. Contact Details



### **BC Alliance for Arts + Culture**

Rob Gloor  
Executive Director

Kevin Dale McKeown  
Director of Community Engagement

Amanda Peters  
Communications Manager

100-938 Howe Street  
Vancouver BC V6Z 1N9  
T 604 681 3535  
W [www.allianceforarts.com](http://www.allianceforarts.com)

## 10. Endnotes

<sup>1</sup> An example of a policy statement at the Federal level is the [\*Status of the Artist Act\*](#). A British Columbian example is *A Cultural Policy for British Columbia*, Ministry of Small Business, Tourism and Culture, May 1995. Another provincial example is Saskatchewan's [\*The Arts Professions Act, 2009\*](#).

<sup>2</sup> For example, the role of Ontario Arts Council includes advocating for the arts, and Canada Council's role includes the advocacy and promotion of culture.

<sup>3</sup> There was a prominent message in the consultation process that stressed the need for the culture sector to work with the technology sector specifically. This is based on the fact that advancements in digital technology supply many challenges and opportunities to the culture sector in creation, dissemination, audience building/retention, collaboration, &c

<sup>4</sup> Community Cultural Roundtable reports included proposals for a cyclical funding scheme, but almost all requested more reliable, long-term funding.

<sup>5</sup> A “percent for art” program requires capital development projects by Ministries and Crown corporations to allocate 1-2% of their annual capital budget expenditures to the acquisition of public art.

<sup>6</sup> This option was recommended at every Community Cultural Roundtable, and often in the online survey.

<sup>7</sup> Number and diversity culture and events were perceived to be the largest strengths in British Columbian communities according to the BC Creative Convergence online survey.