

**Regional Economic Impact Assessment and Strategy
for Arts, Culture & Heritage: Sea to Sky Corridor,
From Lions Bay to the Pemberton Valley**

**Final Report Prepared for the
Regional Steering Committee**
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EXECUTIVE SUMMARY

PURPOSE OF THE STUDY

While the Sea to Sky Corridor is home to a diverse range of artists and artisans, attractions and cultural festivals/events, no economic impact study has ever been undertaken of the arts, culture and heritage sector. As such, the purpose of this study was to:

- Identify the economic benefits of arts, culture and heritage activities in the Sea to Sky Corridor, from Lions Bay to the Pemberton Valley; and
- Recommend strategies for enhancing those benefits in the future.

The scope of the study was limited to a supply-side economic analysis of the arts, culture and heritage sector in the Sea to Sky Corridor as a whole. No attempt was made to measure the economic impact generated by cultural tourists/visitors to the region, although some organizations, festivals and events had conducted analyses of their own audiences in the past.

The study was implemented under the direction of a Regional Steering Committee consisting of cultural, business and community leaders. Funding for the study was provided by the Resort Municipality of Whistler, the Squamish Lillooet Regional District, and Arts Now.

METHOD OF THE STUDY

We conducted the study in three phases. The primary objective of the first phase was to prepare a detailed work plan which was then implemented in the second phase. The second phase included development of an extensive population list of sector participants and interviews with 202 artists and artisans, 57 staff members of 45 arts, culture and heritage organizations, and 55 stakeholders involved in the arts, culture and heritage sector. In the third phase, we conducted a series of community workshops (in Squamish, Whistler and Pemberton) and developed recommendations to strengthen the arts, culture and heritage sector in the region.

CONCLUSIONS

The major conclusions of the study are as follows:

- 1. The Sea to Sky Corridor has a vibrant arts and culture community as well as a foundation of arts, culture and heritage infrastructure on which to build.**

Survey and workshop participants frequently referred to the diverse range of arts, culture and heritage organizations/associations, festivals/events and facilities/venues in the region as an indicator of the vibrancy of the Arts, Culture and Heritage (ACH) sector. They also noted that the sector receives strong support from a large number of enthusiastic volunteers. The region has a high concentration and diverse base of artists and artisans encompassing the different disciplines under visual arts, performing arts and crafts which is vital to a thriving arts and culture scene. The region is home to some of the most artistic small and rural municipalities in Canada based on the proportion of artists in the overall labour force. The major and established arts, culture and heritage organizations in the region have become more professional and coordinated in their efforts to promote arts and culture in recent years. This study was initiated following a large-scale dialogue to increase collaboration and coordination in the ACH sector among the communities in the region.

2. The arts, culture and heritage sector in the Sea to Sky Corridor generates significant economic impacts.

The sector generates \$16.5 million in annual revenues, employs approximately 650 people in the region, and spends \$12.2 million locally on suppliers, artists and artisans every year. Investments made by the sector in the region over the last five years totaled \$35.5 million. The gross economic output (including the direct, indirect and induced outputs) of the sector is estimated at about \$26 million annually, supporting over 1,600 jobs across the province and generating \$3.7 million in federal, provincial and local government tax revenues.

3. There are significant opportunities to further develop the arts, culture and heritage sector in the Sea to Sky Corridor.

Growing popularity of cultural tourism, coupled with increased exposure of the region due to high-profile events like the 2010 Winter Olympics and complementary developments such as Whistler's designation as the 2009 Cultural Capital of Canada and the expansion of the Sea to Sky Highway, can significantly enhance and diversify the region's current status as a popular and established tourist destination for outdoor recreation.

4. The sector faces some challenges that need to be addressed in order to capitalize on these opportunities.

The arts, culture and heritage sector needs to mobilize at the community and regional level and work with businesses, government, First Nations communities, and local residents to adequately address the issues that hinder its growth. Some of the key challenges facing the sector include:

- Absence of a clear vision and leadership at the community and regional levels;
- Lack of coordination which results in some duplication of activities and a failure to lever available resources;
- Limited access to sustainable funding for organizations, artists and artisans;
- Limited access to affordable venues;
- Limited access to professional and skilled human resources;
- Limited marketing/promotion in and outside the region; and
- Lack of local sources for supplies/materials for artists and artisans.

Forty-two percent of the organizations and 40% of the artists and artisans in the survey reported being active for less than 6 years whereas over 60% of the organizations reported annual revenues under \$200,001. As their cultural products/services mature and the organizations and the artists and artisans develop a track record over time, it is likely that the ACH sector as a whole will become more coordinated as well as more resourceful in accessing funding and support from different sources.

RECOMMENDATIONS

The major recommendations arising from the study are as follows:

1. The results of the impact assessment should be communicated widely to raise the profile of the sector and leverage funds to support further development.

Data pertaining to the considerable direct, indirect and induced economic impacts of the arts, culture and heritage sector should be highlighted and communicated to key stakeholders who can

advocate for the sector, help the sector become more coordinated, and lend their support to secure funding. Some of the key targets for these communications include federal, provincial and local government officials, major arts, culture and heritage organizations/societies in the region, regional businesses and industry associations, and local residents. Possible funding streams to leverage existing funding for arts, culture and heritage may include both public and private sources such as federal, provincial and local government grants, assistance from foundations, businesses and industry associations, and provincial gaming funds or funds specifically allocated for the 2010 Olympics and related initiatives.

2. The focus of any regional sector development strategies should be to first mobilize the sector in each community.

The major communities in the Sea to Sky Corridor are at different stages of development with respect to the arts, culture and heritage sector. Each community in the region needs to establish a clear vision for arts and culture based on the characteristics and strengths unique to each community and work toward achieving that vision. The vision for each community should clarify how arts and culture will fit into the region's existing cachet as a tourism and outdoor recreation destination.

Some of key priorities that were identified by sector participants in Squamish, Whistler and Pemberton are outlined below:

Squamish:

- Coordinate and, if possible, merge the functions of the arts and culture organizations/groups in the community that represent different disciplines within the sector. Having one umbrella organization representing the entire sector will strengthen the influence of the sector while lobbying for government, industry and community funding/resources, maximize leverage benefits, and minimize duplication of efforts.
- Funding should be secured to enable the umbrella organization to have paid staff support for championing the arts and culture agenda and coordinating local arts and culture activities.
- Secure a full-fledged, dedicated and multiuse space for arts and culture along with sustainable operating funding for the venue.

Whistler:

- In order to make arts and culture a sustainable and viable component of the community in post-Olympics Whistler, continue to build on initiatives related to the 2010 Winter Olympics (e.g. Cultural Olympiad celebrations) to raise the profile of the sector as well as to access new funding streams for arts and culture.
- Work closely with industry, particularly the tourism sector, to research the cultural and event tourism products sought by existing and potential tourists/visitors and develop appropriate product packages and marketing campaigns.
- Develop criteria for new/desired arts and culture spaces and collaborate with government and industry to build those venues in order to make arts and culture spaces more affordable for the sector. Consideration should be given to a comprehensive and sustainable Cultural District that will provide space for creating and performing arts for artists from different

media.

Pemberton:

- Bring together the key players in the community who can advance the arts and culture agenda such as Pemberton Arts Council, Pemberton Museum, Pemberton & District Chamber of Commerce, Tourism Pemberton, First Nations bands, etc.
- Work together to ensure that arts and culture become part of the community economic development mandate by educating targeted stakeholders such as Municipal Council and the public about the significant economic impacts generated by the sector.
- Research funding options (e.g. municipal grants, funding from other levels of government, development levy etc.) and possible locations (e.g. visitor’s centre, community centre, train station facility etc.) for a comprehensive arts and culture venue in the community.

Some of the keys to success for future development activities are to:

- Achieve broad support and coordination within the communities;
- Build coordination across the communities;
- Build strong champions;
- Secure adequate funding; and
- Recognize that there is no quick or single approach to developing the arts, culture and heritage sector in the region. It is a long-term process which will require sustained commitment, support and determination of the individuals and organizations involved in the sector, the government, businesses, and communities.

3. The community efforts should build on the momentum generated through this project.

This study has provided valuable networking and relationship building opportunities at the community and regional levels. The community workshops held in Squamish, Whistler and Pemberton brought together the arts and culture organizations and groups in each community. Each community can benefit further by following up on the rapport that has already been established and collectively pursuing some priority actions for the sector.

4. Regional collaboration should continue and be strengthened as the individual communities progress in the development and implementation of their strategies.

The Regional Steering Committee, which was formed to oversee the implementation of the study consisting of key sector representatives from the major communities in the Sea to Sky Corridor, should continue on. Regional collaboration can be facilitated through ongoing dialogues and workshops which share information, ideas, expertise and lessons as well as through the development of shared resources such as a regional calendar of arts and culture festivals/events and a regional website for the arts and culture community.

5. The progress made in promoting further development of the sector should be monitored and reviewed on a regular basis to provide feedback which will be useful in making modifications and refocusing strategies, assisting in resource allocation decisions, and planning for future activities.

The review process could feed into annual meetings or forums involving the various stakeholder groups who are involved in promoting development at the regional and community level. The purpose of these annual sessions could be to:

- Review the progress made in the previous year, including changes in macro conditions as well as the results of individual activities and initiatives; and
- Identify, discuss and prioritize possible activities and initiatives that various stakeholders could undertake during the coming year.



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I. INTRODUCTION

A. THE SEA TO SKY CORRIDOR

For the purposes of this study, the Sea to Sky Corridor is defined as the area between Lions Bay and the Pemberton Valley as indicated in the map below. It consists of the following communities and the surrounding areas:

- Alta Lake;
- Brackendale;
- Britannia Beach;
- Garibaldi Highlands;
- Lions Bay;
- Pemberton;
- Squamish; and
- Whistler.

The area is in the Squamish Lillooet Regional District which, according to the 2006 census, has a population of about 30,000. Squamish is the largest municipality with about 15,000 residents. Whistler is the next largest community with just over 9,000 residents while Pemberton has about 2,200 residents.



The corridor is best known for the world-class outdoor recreation activities including Whistler’s skiing developments. However, in recent years, increasing levels of activity has raised the profile and importance of the arts, culture and heritage sector in the corridor.

B. PURPOSE OF THE STUDY

While the Sea to Sky Corridor is home to a diverse range of artists and artisans, attractions and cultural festivals/events, no economic impact study has ever been undertaken of the arts, culture and heritage sector. As such, the purpose of this study was to:

- Identify the economic benefits of arts, culture and heritage activities in the Sea to Sky Corridor, from Lions Bay to the Pemberton Valley; and
- Recommend strategies for enhancing those benefits in the future.

The study will be used to increase awareness of the significance of the arts, culture and heritage sector in the region among industry partners, government officials and the general public. The need for a regional economic impact assessment of the sector was suggested by a number of groups and previous studies including:

- The Arts, Culture and Heritage Task Force of Whistler 2020;
- The Economic Task Force of Whistler 2020;
- The Sea to Sky Cultural Alliance; and
- The Squamish Lillooet Regional District as per the “Sea to Sky Corridor Cultural Study.”

The scope of the study was limited to a supply-side economic analysis of the arts, culture and heritage sector in the Sea to Sky Corridor as a whole. No attempt was made to measure the economic impact generated by cultural tourists/visitors to the region, although some organizations, festivals and events had conducted analyses of their own audiences in the past.

The study was implemented under the direction of a Regional Steering Committee consisting of cultural and community leaders as well as representatives from different levels of government organizations including:

- Alexandra Ross, Economic Development Consultant, Pemberton
- Anne Popma, Community Cultural Consultant, Whistler Arts Council
- Bob Kusch, Director, Parks, Recreation & Tourism, District of Squamish
- Doti Niedermayer, Executive Director, Whistler Arts Council
- Jeff Dawson, General Manager, Community Futures - Howe Sound
- Jodi Westbury, Research Manager, Tourism Whistler
- Karen Love, Chair, Pemberton Arts Council
- Kim Needham, Squamish Lillooet Regional District
- Kirsten Clausen, Executive Director, BC Museum of Mining
- Krisztina Egyed, Chair, Squamish Arts Council
- Sonja Lebens, Community Cultural Representative, Squamish

Funding for the study was provided by the Resort Municipality of Whistler, the Squamish Lillooet Regional District, and Arts Now.

C. METHOD OF THE STUDY

We conducted the study in three phases. The primary objective of the first phase was to prepare a detailed work plan which was then implemented in the second phase of the study. In the third phase, we conducted a series of community workshops and developed recommendations to strengthen the arts, culture and heritage sector in the region. The specific steps undertaken in the three phases of the study are outlined below.

1. Prepare the Detailed Work Plan

In preparing the detailed work plan, we:

- **Reviewed the available statistics and previous studies of the sector in the Sea to Sky Corridor.** The documents that we reviewed included:
 - Whistler Arts Council Strategic Plan;
 - Whistler Arts Council Vision 2015 Plan;
 - Whistler Museum and Archives Master Plan Report;
 - Potential Impact of the 2010 Olympic Games on Local Arts & Culture in the Sea to Sky Corridor;
 - Whistler Museum Market Analysis Summary;
 - The 2006 Sea to Sky Corridor Cultural Study, prepared as part of the Whistler Forum Leadership Program;
 - The Whistler Cultural Landscape: An Inventory of Arts, Culture and Heritage Resources, 2006;
 - Sea to Sky Corridor Cultural Study;
 - The 25th anniversary publication of the Whistler Arts Council;
 - 2010 Legacies Now Workshop documents;
 - Whistler Event Tourism Strategy;
 - Whistler Arts, Culture and Heritage Tourism Strategy;
 - The Britannia Experience: Market Assessment Report; and
 - Sea to Sky Cultural Alliance Forum Report.

We also undertook an Internet search related to arts, culture and heritage activities in the Sea to Sky Corridor, from Lions Bay to the Pemberton Valley.

- **Prepared an analytical framework for the study.** The analytical framework listed the research questions and stipulated how the information collected from surveys and community workshops would be used to develop conclusions and recommendations regarding each of the research questions. We also defined the cross-tabulations required to analyze the information to be collected.
- **Refined the proposed methodology for the study including an operating definition for the arts, cultural and heritage sector.** In defining the segments and occupations to be included, we first reviewed the approach taken by other projects and then adopted a customized sector definition for the region. A summary of the sector definitions used in three other studies is provided in Appendix I.
- **Developed a preliminary population list of individuals and organizations from which a sample would be selected for interviews.**
- **Designed draft survey questionnaires** to conduct telephone and online interviews with individual artists, performers and artisans; representatives of art galleries, theatres, heritage facilities, cultural attractions, cultural centres; and others involved in the production, presentation, marketing and promotion of arts, culture and heritage activities in the Sea to Sky Corridor, from Lions Bay to the Pemberton Valley.
- **Met with the Regional Steering Committee** to obtain input regarding:
 - The objectives of the Steering Committee members for the project;

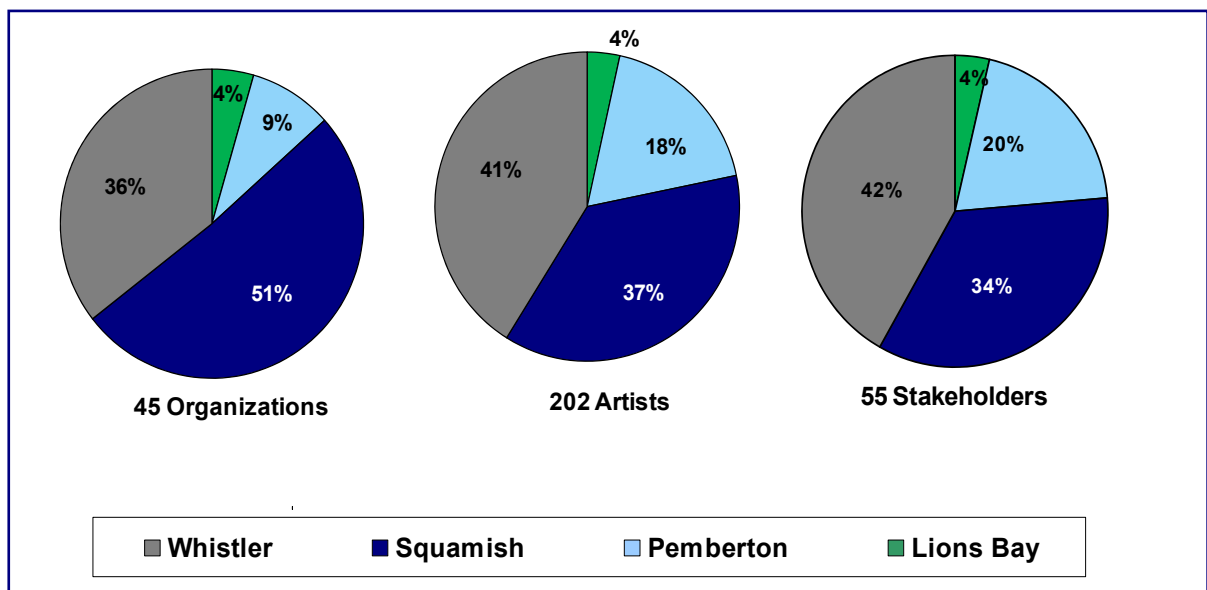
- The proposed methodology;
 - The draft questionnaires;
 - The preliminary population list of representatives and organizations targeted for interviews; and
 - Possible dates and locations for the community workshops.
- **Finalized the survey questionnaires** based on input from the Regional Steering Committee.
 - **Revised the preliminary population list** based on input from the Regional Steering Committee.
 - **Developed a survey website** for individuals and organizations interested in completing the survey online.

2. Complete the Survey

In the second phase of the study, we carried out an extensive survey of artists and artisans, arts and culture organizations, and key stakeholders involved in the sector. More specifically, we:

- **Regularly updated the population list** based on input from the Regional Steering Committee as well as suggestions provided by other representatives who were interviewed.
- Conducted over 300 interviews including **interviews with 202 artists and artisans, 57 staff members of 45 arts, culture and heritage organization, 55 stakeholders** involved in the arts, culture and heritage sector. Reflecting the characteristics of the sector, most of representatives who were interviewed are from Squamish and Whistler.

SUMMARY OF RESPONSE BY COMMUNITY



For the purposes of this chart, smaller communities such as Brackendale and Birken had been merged into the nearest larger communities.

- Met with the Regional Steering Committee and **presented the preliminary findings of the survey.**

3. Conduct Community Workshops and Develop Recommendations

In the third phase of the study, we:

- **Carried out sector workshops in Squamish, Whistler and Pemberton.** There were 22 participants at the Squamish workshop, 20 participants at the Whistler workshop and 14 participants at the Pemberton workshop. We confirmed the findings of the survey at the workshops and obtained input on recommendations to enhance the economic benefits of arts, culture and heritage activities in the individual communities as well as in the Sea to Sky Corridor.
- **Developed recommendations** regarding the next steps that should be taken to strengthen the arts, culture and heritage sector in the region.

D. STRUCTURE OF THE REPORT

This report is divided into four chapters:

- Chapter II provides an overview of the arts, culture and heritage sector in terms of activities, infrastructure and setting as well as the survey findings with respect to key characteristics of the sector, economic impacts generated by the sector, and differences across the communities in the region.
- Chapter III presents the findings of the survey and workshops regarding the strengths and challenges faced by the sector, the potential for growth, and potential strategies and actions to further develop the sector.
- Chapter IV presents the major conclusions of the study and recommendations to strengthen the arts, culture and heritage sector in the region.

There are also three appendices. Appendix I contains the survey questionnaires used in this study. Appendix II provides a summary of the issues highlighted at the workshops as well as the detailed recommendations put forward by the workshop participants. Appendix III presents select survey data by community.

II. THE ARTS, CULTURE AND HERITAGE SECTOR

This chapter provides an overview of the arts, culture and heritage sector in terms of activities, infrastructure and setting as well as the survey findings with respect to key characteristics of the sector, economic impacts generated by the sector, and differences across the communities in the region.

A. DEFINITION OF THE ARTS, CULTURE AND HERITAGE SECTOR

One of the first steps in the project was to define the scope of the Arts, Culture and Heritage (ACH) sector in terms of what types of activities and organizations are included. In a review of other studies, we found that there is no standard definition for the ACH sector. For example, as outlined below, recent economic impact studies on the sector in the Okanagan, United Kingdom and Canada used different definitions.

- **Okanagan**

In 1998, the Central Okanagan Regional District undertook a project to determine the “Economic Impact of Arts and Culture in the Central Okanagan.” This project report listed the following sub-sectors as being included in the ACH sector for the purposes of the study:

- Art Galleries and Dealers;
- Arts Instruction and Education;
- Commercial Arts;
- Performing Arts;
- Visual Arts;
- Literary Arts;
- Events and Festivals;
- Cultural Facilities;
- Service and Material Providers; and
- Societies and Associations.

- **United Kingdom**

A 2001 study in the United Kingdom, “Measuring the Economic and Social Impact of the Arts: A Review” by Michelle Reeves listed the following sub-sectors as comprising the ACH sector:

- Advertising;
- Architecture;
- The art and antiques market;
- Crafts;
- Design;
- Designer fashion;
- Film and video;
- Interactive leisure software;
- Music;
- Performing arts;
- Publishing;
- Software and computer services;
- Television; and
- Radio.

- **Canada**

Statistics Canada has adopted a very broad definition for the ACH sector in Canada which is focused on business establishments. According to their definition, the sector encompasses a broad range of economic sub-sectors each of which consists of a series of segments along a creative

chain. The sub-sectors include:

- Writing and published works;
- Film and video;
- Broadcasting;
- Sound recording and music publishing;
- Performing arts;
- Visual arts (original art);
- Visual arts - other (non-core);
- Architecture (non-core);
- Design (non-core);
- Festivals; and
- Heritage.

Each of the sub-sectors consists of a series of segments including creation, production, manufacturing, distribution and support services.

- *Creation* - These are establishments involved in the development of a creative artistic idea. This would include, for instance, independent artists, writers and performers. Much of this creative activity, however, can be undertaken in other establishments whose primary activity is something other than creation (for example, newspapers).
- *Production* - These include establishments involved primarily in the act or process of producing a creative good or service that can be readily identified. Goods are tangible (books, magazines, sound recordings) while services are intangible (concerts, theatre performances, or exhibitions at art galleries).
- *Manufacturing* - These are establishments involved in the mass reproduction of core culture goods (film duplication, printing, visual arts posters) from a master copy.
- *Distribution* - These include establishments that distribute core culture goods as well as engage in the mass distribution of visual arts and photography to a variety of players such as wholesalers and retailers, radio and television broadcasters, or the Internet.
- *Support* - In addition, there are activities related to culture that help to finance or support creation and production (copyright collectives, agents, managers, promoters etc.).

Reflecting the broad definition, Statistics Canada’s definition encompasses establishments ranging from independent artists, writers and performers to newspaper publishers, internet publishing and broadcasting, quick printing, book and newspaper wholesalers, video rental, radio and television broadcasting, and sound recording wholesalers.

Items such as architecture, fashion design, software and computer services are not normally thought of being part of the ACH sector. Given the objectives of the study and mandates of the organizations represented on the Steering Committee, we established an operating definition for the ACH sector that encompasses the following sub-sectors:

- Artists and artisans from the following segments:
 - Performing arts (theatre, dance, music and comedy)
 - Visual arts (film, painting, photography and sculpture)
 - Literary
 - Artisan products/handicrafts (e.g. jewellery, candles, knitting and crochet etc.)

No distinction was made between professional and amateur artists and artisans. Artists and artisans who derive all or some of their annual income from arts and culture products and services were included in the study.

- Cultural facilities through which the public can personally access arts (e.g. museums, cultural

centres, heritage sites, public and commercial galleries, performing venues etc.).

- Events and festivals with a particular focus on arts, culture and heritage.
- Societies and associations with a mandate specifically focused on arts, culture and heritage.
- Arts and performing groups.

The study did not capture some major arts and culture initiatives in the region that either became defunct in the recent past (e.g. Whistler Theatre project) or have just been initiated (e.g. Pemberton Music Festival).

B. CULTURAL ASSETS

The Sea to Sky Corridor is home to a diverse range of arts, culture and heritage organizations/associations, festivals/events and facilities/venues. Examples of some of the leading organizations, events and facilities are listed in the table below.

MAJOR ARTS, CULTURE AND HERITAGE ORGANIZATIONS, FACILITIES AND FESTIVALS/EVENTS IN THE SEA TO SKY CORRIDOR

Community	Societies and Associations	Festivals and Events	Cultural Facilities (Museums, Galleries, Performing Venues)
Brackendale		<ul style="list-style-type: none"> • Brackendale Blue Grass Festival • Brackendale Winter Eagle Festival and Count 	<ul style="list-style-type: none"> • Brackendale Art Gallery Theatre and Tea House • Katherine Kerr Art Studio
Britannia Beach	<ul style="list-style-type: none"> • Britannia Beach Historical Society 		<ul style="list-style-type: none"> • BC Museum of Mining • CRS Trading Post
Howe Sound	<ul style="list-style-type: none"> • Howe Sound Performing Arts Association • Howe Sound Arts Council • Howe Sound Players 	<ul style="list-style-type: none"> • Howe Sound Music Festival 	
Lions Bay	<ul style="list-style-type: none"> • Lions Bay Arts Council • Lions Bay Events Committee • Lions Bay Historical Society 	<ul style="list-style-type: none"> • Lantern Festival • Lions Bay Art Show • Arts Recital (kids) 	<ul style="list-style-type: none"> • Lions Bay Art Gallery
Mt. Currie	<ul style="list-style-type: none"> • Spo7ez Cultural Centre and Community Society 		
Squamish	<ul style="list-style-type: none"> • Black Tusk Cardinal Highland Arts Society • Broadway or Bust • Culture Bringing People Together • Fringe Filmworks • North Shore Artists Guild • Sea to Sky Film Festival Committee • Sea to Sky Singers • Squamish Arts Council • Squamish Historical Society • Squamish Writers Group • Squamish Valley Quilters' Guild • VISUALS, Squamish Valley Artists' Society • West Coast Railway Heritage Association 	<ul style="list-style-type: none"> • Art at the Market (by the Farmers Market) • ArtWalk - Studio and Gallery Tour • Gallery in the Park • Sea to Sky Film Festival • Squamish Equinox Rock Festival • Wild at Art 	<ul style="list-style-type: none"> • Between Shifts Theatre • Eagle Eye Theatre • Gelato Carina, Visual and Performing Arts Venue • Northern Lights Gallery • Squamish Arts Council Building • Squamish Nation Carver's Gallery • Squamish Youth Theatre • The Foyer Gallery at the Library • West Coast Railway Heritage Park

Community	Societies and Associations	Festivals and Events	Cultural Facilities (Museums, Galleries, Performing Venues)
Whistler	<ul style="list-style-type: none"> • Maurice Young Millennium Place • Short Skirt Theatre Company • Whistler Arts Council • Whistler Film Festival Society • Whistler Museum and Archives Society • Whistler Writers Group 	<ul style="list-style-type: none"> • ARTrageous • ArtWalk • Art Workshops on the Lake • Bizarre Bazaar • Business and the Arts Awards • Children’s Art Festival • Cornucopia • CrankWorx • Festival Network Concert • Fire and Ice Welcome Night • North Pole Central • Out of Bounds photo contest • Painting on the Peak • Whistler Arts Council Performance Series • Whistler Celebration 2010 • Whistler Children’s Art Festival • Whistler Film Festival • Whistler First Night Whistler • Writers Group: Literary Leanings Showcase • Whistler Reads 	<ul style="list-style-type: none"> • 14 studios • 16 galleries • Alta Lake House • Soul Funktion Dance Studio • Squamish Lil'wat Cultural Centre • Whistler Museum and Archives
Pemberton	<ul style="list-style-type: none"> • Pemberton Arts Council • Pemberton Museum and Archives Society 	<ul style="list-style-type: none"> • Art Follies Unlimited • Arts in the Museum • Pemberton Gathering of the Artists • Pemberton Mountain Film Festival • Pemberton Valley Lodge Artisan Exhibition • Pemberton Winterfest - Mountains of ART • Sculpture Project 	<ul style="list-style-type: none"> • Pemberton Heritage Museum

A brief description of some of the arts, culture and heritage organizations/associations, festivals/events and facilities/venues is provided below.

1. Societies, Associations and Other Groups

Some of the organizations and groups active in the promotion of arts, culture and heritage in the region include the following:

- Britannia Beach Historical Society: The Society is responsible for the BC Museum of Mining.
- Lions Bay Events Committee: The purpose of the Lions Bay Events Committee is to plan, develop and administer recreational, community and cultural events for the residents of Lions Bay within budgetary guidelines approved annually by Council and to advise Council on short-term issues and long-term planning related to these events.
- Lions Bay Historical Society: The goal of the Society is to promote public awareness and preserve the history of Lions Bay by publishing stories, displaying photographs and images at community events, collecting and cataloguing historical documents and information, and selling flags, flag stickers and the historical booklet.

- Pemberton Arts Council: The Council's mission is to inspire and assist local artists, to increase access to artistic and cultural experience in the Pemberton and Lil'wat Lands, and to place culture in its proper place as one of the three foundations (culture, science, spirit) for social and economic progress in the region.
- Pemberton Museum and Archives Society: The Society operates and manages the Pemberton Museum.
- Squamish Arts Council: The Squamish Arts Council is a non-profit umbrella arts organization with the mission to enhance quality of life in the Howe Sound area by promoting and fostering arts and culture.
- Squamish Writers Group: The Squamish Writers Group is a group of writers - poetry, fiction, and nonfiction - that meet about twice a month to workshop and inspire each other.
- VISUALS, Squamish Valley Artists' Society: The Society is a non-profit organization that supports the development, education and promotion of local visual artists. VISUALS creates mentoring and networking opportunities for all artisans to share their knowledge and skills and assists in the development of professional business, marketing and sales, skills. VISUALS promotes raising community awareness and appreciation for the economic, social and cultural value of local artisans.
- West Coast Railway Heritage Association: The goal of the Association is to promote the heritage aspect of the railway by sharing experiences through the Heritage Park, railway excursions and railfan fellowship. It has amassed the largest collection of railway rolling stock and artifacts in Canada outside of Quebec.
- Whistler Arts Council: The Whistler Arts Council has the mandate to build and integrate arts into the fabric of the Whistler community. It produces a number of festivals, events and programs throughout the year and is also the lead agent for implementing arts strategies within Whistler's 2010 strategic framework and the Whistler 2020 Comprehensive Sustainability Plan.
- Whistler Film Festival Society: The Whistler Film Festival Society is a charitable, non-profit cultural and educational organization committed to celebrating, promoting and developing a strong film industry in Western Canada, and to showcasing the best films from Canada and around the world.
- Whistler Museum and Archives Society: The Whistler Museum and Archives was founded in 1986 as a non-profit organization for the purpose of collecting, cataloguing and conserving artifacts and photographs of the pioneer history of the Whistler Valley. The Museum has since expanded to include information on the Resort Development and Natural History of the entire Whistler region.
- Whistler Writers Group: The group provides a forum for local writers to develop their craft and connect with like-minded literati. It has been responsible for the annual Literary Leanings Reading Series in conjunction with Celebration 2010: Whistler Arts Festival and the Whistler Arts Council, the fall Whistler Writers Festival, the Collective Novel Experiment in 2005, and is dedicated to growing the literary arts and opportunities for writers in Whistler.

2. Festivals and Events

There has been a significant rise in the number of sector related festivals and events in the region. Some of the key festivals events in the corridor related to arts, culture and heritage include:

- **ARTrageous:** This is a single evening event in November hosted by the Whistler Arts Council, in partnership with Cornucopia 2007, at the Brewhouse in Whistler Village. It includes interactive artwork and photography, music, and food and wine.
- **Bizarre Bazaar:** This is a two-day artisan market in Whistler with over 100 artists. It features ceramics, clothing, fine art, wood, glass, metal, jewelry, candles and aromatherapy products as well as Christmas decorations. There are also live music, a silent auction, dance and food.
- **Brackendale Winter Eagle Festival and Count:** This is held in January at the Brackendale Art Gallery and includes an exhibition of Eagle art.
- **Cornucopia:** Cornucopia is a food and wine festival in Whistler in November. It features local and visiting chefs, sommeliers and restaurateurs. There are wine tastings, seminars, parties and farm visits.
- **Howe Sound Music Festival:** The Howe Sound Performing Arts Association puts on this 10-day festival. It is a performing arts competition.
- **Lions Bay Art Recital (Children):** This is an evening of dance, piano and singing at the Village Hall. The performers are the children of Lions Bay.
- **Lions Bay Art Show:** This is a two-day exhibition of local artists held at the Village Hall. The event is organized by the Lions Bay Events Committee.
- **Pemberton Gathering of the Artists:** A one-day exhibition featuring carvers, weavers, painters and drum makers. Hosted by the Lil'wat7ul Culture Centre at the Pemberton Community Centre.
- **Pemberton Sculpture Project:** The Pemberton Arts Council has leased sculptures for the town center.
- **Pemberton Winterfest - Mountains of ART:** This is a one-day February event held at the Pemberton Valley Vineyard and Inn. It is produced by the Pemberton Arts Council, and features Aboriginal and contemporary artists from the region.
- **Squamish Art at the Market (by the Farmers Market):** This is a four-day summer exhibition of local artists held at the Squamish Arts Council Building. This is next door to the Farmers Market.
- **Squamish ArtWalk - Studio and Gallery Tour:** Held every September, this is a self guided tour of local studios, galleries and shops. A guide and a map are produced.
- **Squamish Gallery in the Park:** This is an outdoor display of 2D and 3D art by local artists held in February.
- **Squamish Sea to Sky Film Festival:** Located at the Eagle Eye Theatre in Squamish, this is a competitive short film festival for independent films. The festival is organized by the Sea to Sky Film Festival Committee.
- **Squamish Wild at Art Festival:** The Squamish Wild at Art Festival is an annual event that showcases and celebrates the arts, culture and heritage of Squamish and the Sea to Sky corridor. The festival includes art exhibitions and installations, concerts and theatre, hands-on workshops, movies, food, and a street party. The festival is held in March.

- Whistler Arts Council Performance Series: This is an ongoing series of theatre, music, dance and comedy by professional Canadian and international touring artists. Performances are held at the Maurice Young Millennium Place.
- Whistler Art Walk: The Whistler Arts Council organizes a summertime guided tour of art galleries in the area. Artists from Lions Bay to Lillooet showcase fine art, photography, glass, ceramics and jewelry.
- Whistler Art Workshops on the Lake: This is a summertime program of one to three day workshops from introductory to advanced level instruction in oil, acrylic and watercolour painting held at Alta Lake. The programs are sponsored by the Whistler Arts Council and the Municipality of Whistler.
- Whistler Celebration 2010: This is a series of events in February intended to develop Canadian and local arts and to display the type of cultural artistic imagery available for the Olympics. The celebration includes over 17 events with over 100 participating artists, performers and artisans in art exhibitions, film screenings, literary and performing art events, and street performances.
- Whistler Children's Art Festival: This event in July is intended to expose children to a variety of artistic mediums and enable them to work directly with professional artists, artisans and performers. Events include arts and crafts workshops, stage performances, roving characters and free activities.
- Whistler Film Festival: This is a four-day event sponsored by the Whistler Film Festival Society. The Society's aim is to strive to support artistic innovation, profile new technology and provide a cultural experience for audiences.
- Whistler New Year's Eve Festival: This is a First Night celebration with live music, art workshops, arts and crafts, caricature artist, pantomime, juggling, and clowns and street entertainment.
- Whistler Out of Bounds photo contest: This February contest is of scenes of skiing and snowboarding in the area of Whistler. It is sponsored by the Whistler Arts Council and Coast Range Heliskiing.

3. Cultural Facilities

A range of cultural facilities have been developed in the region including museums, performance venues, cultural centres, and galleries. Key elements of the current infrastructure are listed below:

- Alta Lake House: A heritage house on Alta Lake in Whistler, home of summer art workshops.
- BC Museum of Mining: At the site of an old copper mine, the BC Museum of Mining in Britannia Beach was opened to the public in 1975 and was designated as a National Historic Site in 1988. Most of the mine service buildings have been preserved, and are being restored for the museum. Tours and mining activity demonstrations are offered.
- Eagle Eye Theatre: This is a performing arts venue located in the Howe Sound Secondary School.
- Gelato Carina: This is a visual and performing arts venue located at a restaurant in downtown Squamish.
- Maurice Young Millennium Place: This facility is Whistler's Centre for Arts, Culture and Inspiration. It features performances, art exhibits, daycare, youth centre, meditation room, meeting facilities,

and music practice rooms. The main performance area, Wilhelmsen Hall, has a 250 seat capacity.

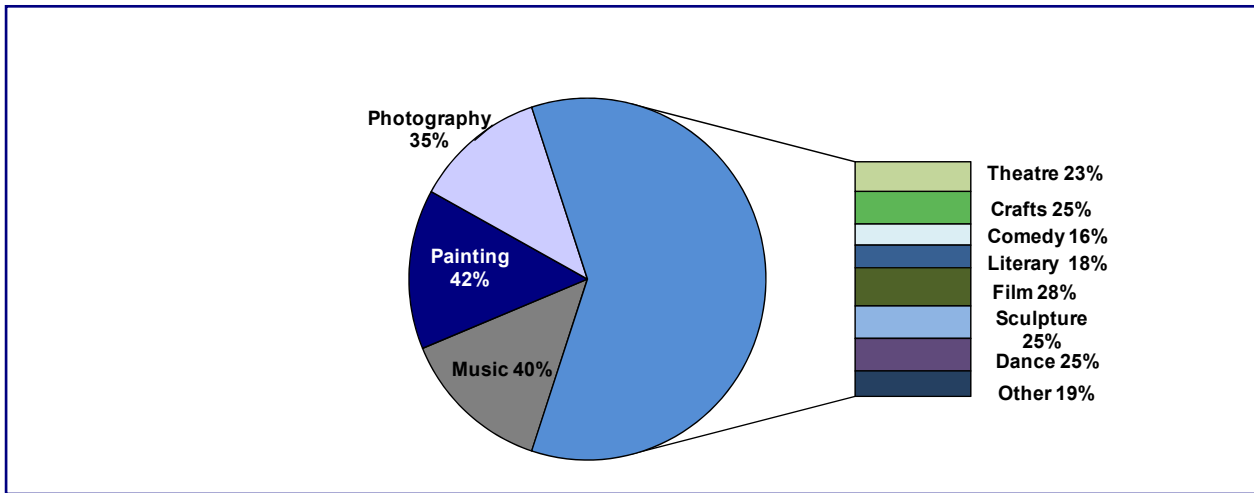
- Pemberton Heritage Museum: The museum is a collection of buildings and artifacts that date back to the 1860s. Displays include gold rush exhibits, blacksmith tools used during the gold rush years in old Port Pemberton, relocated settlers' homes, two homes originally belonging to Aboriginal people, and a genuine dugout canoe from Lillooet Lake. The Soo Building houses the history of logging in the Pemberton area. Open from June to September.
- Soul Funktion Dance Studio: Soul Funktion Dance Studio is a new studio, opened in August 2004, to the Whistler community. It currently has 250 Whistler children, youth and adults attending classes at the studios in Function Junction.
- Squamish Arts Council Building: Squamish Council donated a building to the arts community for meeting and rehearsal spaces, storage space, a central box office, a central postings area for accessible arts resource information, and a place to gather for social exchange.
- Squamish Lil'wat Cultural Centre: Scheduled to open in the summer of 2008, the Squamish Lil'wat Cultural Centre promises to be a world-class authentic cultural centre that will celebrate the joint history of the Squamish and Lil'wat Nations. The first of its kind, this centre, set in Whistler, will showcase the histories, creative works and cultures of the Squamish and Lil'wat Nations.
- The Foyer Gallery at the Library: The Foyer Gallery at the Squamish Public Library is a contemporary space dedicated to the exhibition of excellent artwork. The gallery supports large wall works as well as smaller works suitable for display in three elegant glass display cases.
- West Coast Railway Heritage Park: The Park in Squamish tells the story of the role of the railways in creating Western Canada and provides an opportunity to tour authentic railway equipment in various stages of restoration on a 12 acre site. It is open year-round. The Heritage Park has hosted 356,000 visitors since first opening in 1994. Since 1994, the Heritage Park has pumped just over \$13 million into the local economy, and shown continuing growth each year.
- Whistler Museum and Archives: The Whistler Museum and Archives was founded in 1986 as a non-profit organization for the purpose of collecting, cataloguing and conserving artifacts and photographs of the pioneer history of the Whistler Valley. The Museum has since expanded to include information on the Resort Development and Natural History of the entire Whistler region. It is being relocated to the old library building in Whistler and is temporarily closed to the public until January 2009.

C. CHARACTERISTICS OF ORGANIZATIONS IN THE SECTOR

We surveyed 57 staff members of 45 arts, culture and heritage organizations in the Sea to Sky Corridor. The characteristics of the organizations we surveyed are described below.

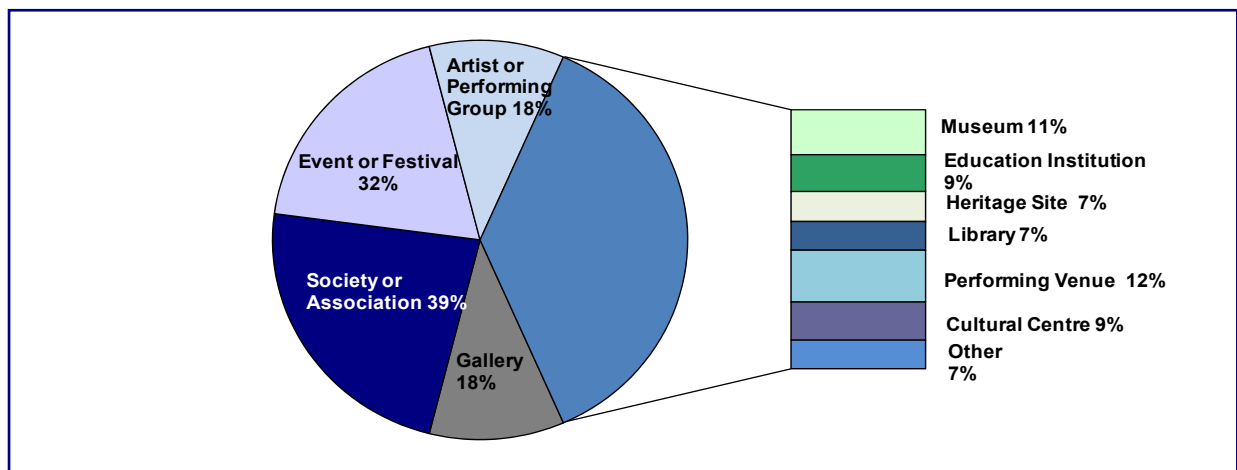
- **The organizations are involved in a wide variety of arts and culture disciplines.** Painting, music and photography were the most commonly mentioned artistic focuses followed by film, crafts, dance, sculpture, theatre, literary and comedy as indicated in the chart on the following page. The other category included heritage organizations and organizations involved in arts and culture education.

ARTISTIC FOCUS OF ORGANIZATIONS



- The organizations are involved in arts, culture and heritage in many different capacities.** The most common organization types included association/society, event/festival, artist/performing group and gallery followed by performing venue, museum, cultural centre, education institution, library¹ and heritage site as indicated in the chart below. The other category included organizations that focus on Aboriginal arts and community service organizations involved in arts and culture.

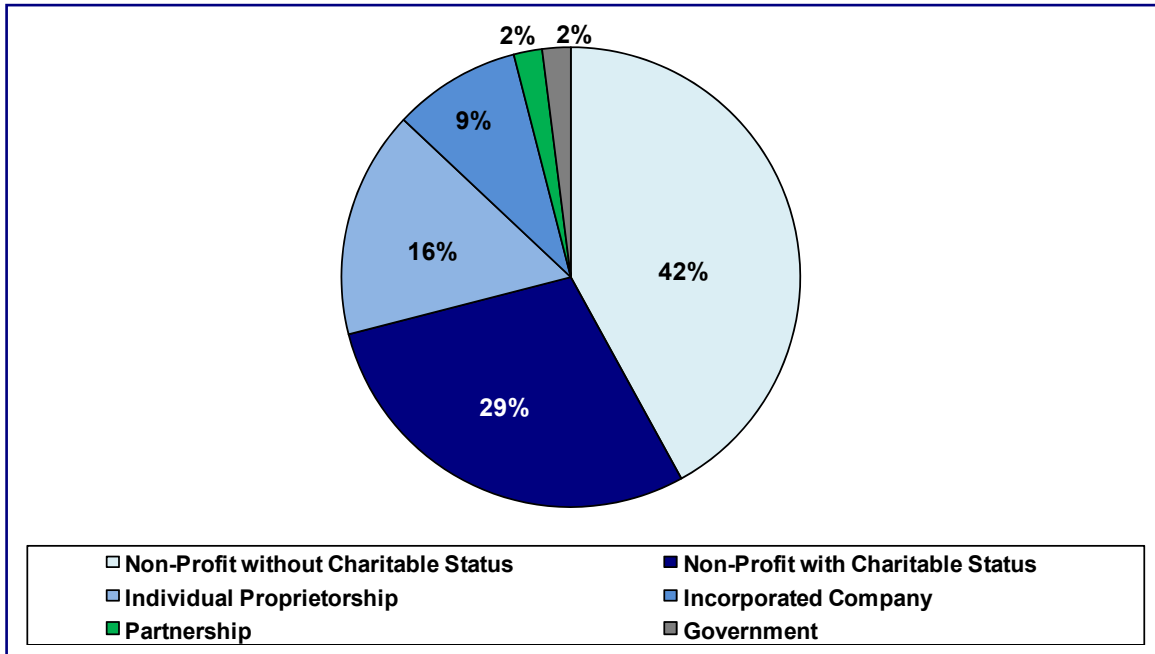
TYPE OF ORGANIZATIONS



- Over 70% of the organizations operate as non-profits, including 42% which reported that they are non-profit organizations without charitable status.** Other common legal structures included non-profit organizations with charitable status and individual proprietorships as indicated in the chart on the following page.

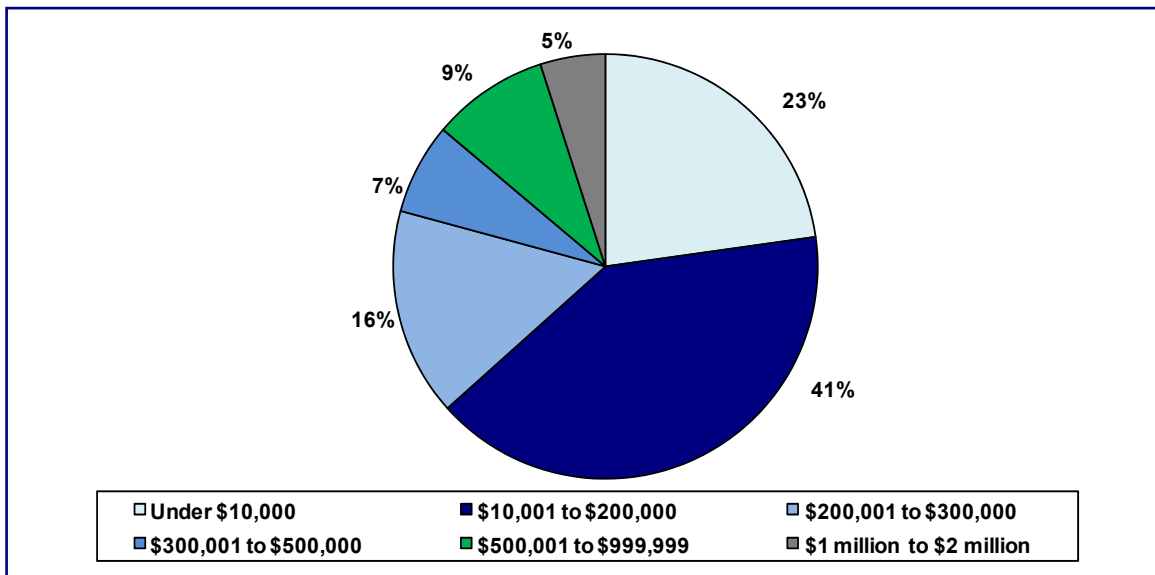
¹ Libraries were not included in the definition of arts, culture and heritage sector for this study. Multipurpose arts and culture organizations identified library as one of the services they provide (e.g. Foyer Gallery in the Library in Squamish)

LEGAL STRUCTURE OF ORGANIZATIONS



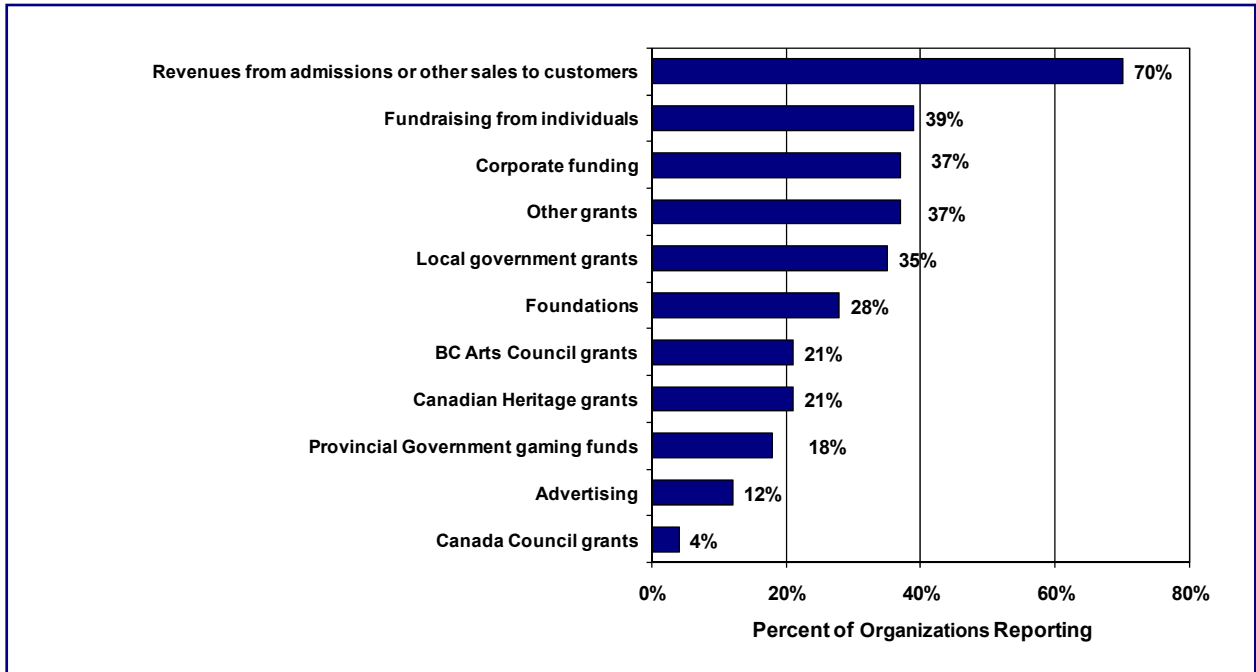
- **The arts, culture and heritage sector in the Sea to Sky region includes a mix of established and newer organizations.** On average, the organizations have been operating for 11 years. Forty-two percent of the organizations have been active for less than six years.
- **The organizations generate significant revenues annually.** The organizations reported combined total revenues of \$10.8 million last year. Over 60% of the organizations reported revenues under \$200,001. A breakdown of the organizations by revenue range is provided in the chart below.

BREAKDOWN OF ORGANIZATIONS BY REVENUE RANGE



- Most organizations generate at least some of their revenues from product/ticket sales.** As indicated in the chart below, 70% of the arts, culture and heritage organizations identified revenues from admissions or other sales to customers as an important source of revenues. The organizations tended to cite federal/provincial/municipal government funding less commonly than funding from the private sector and foundations.

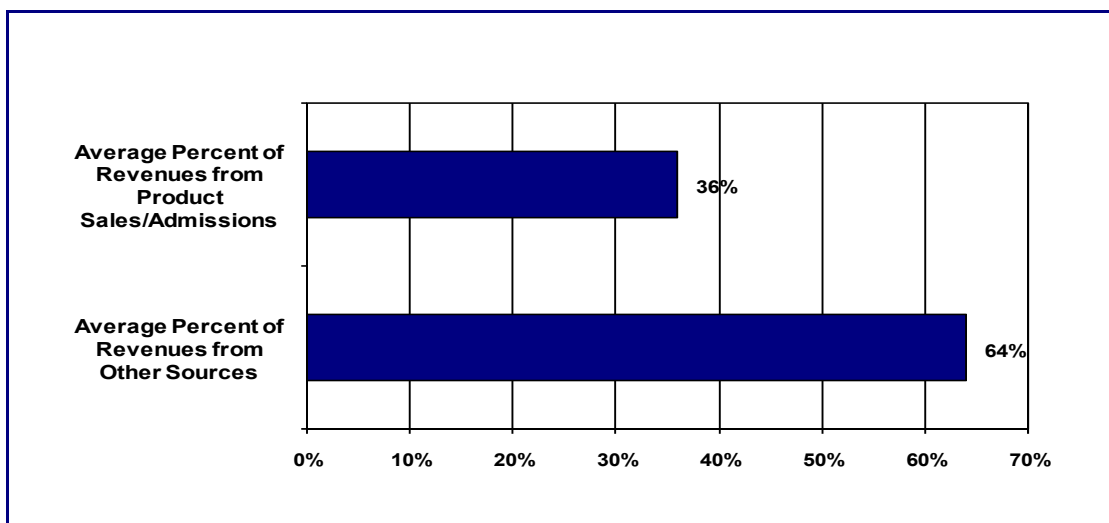
SOURCES OF REVENUES REPORTED BY ORGANIZATIONS



Other important funding sources for organizations included various government agencies such as British Columbia Film, Telefilm Canada, Department of Foreign Affairs and International Trade (DFAIT) etc. and membership dues.

On a dollar value basis, revenues from product/ticket sales accounted for more than one-third of the combined organizational revenues as indicated in the chart below.

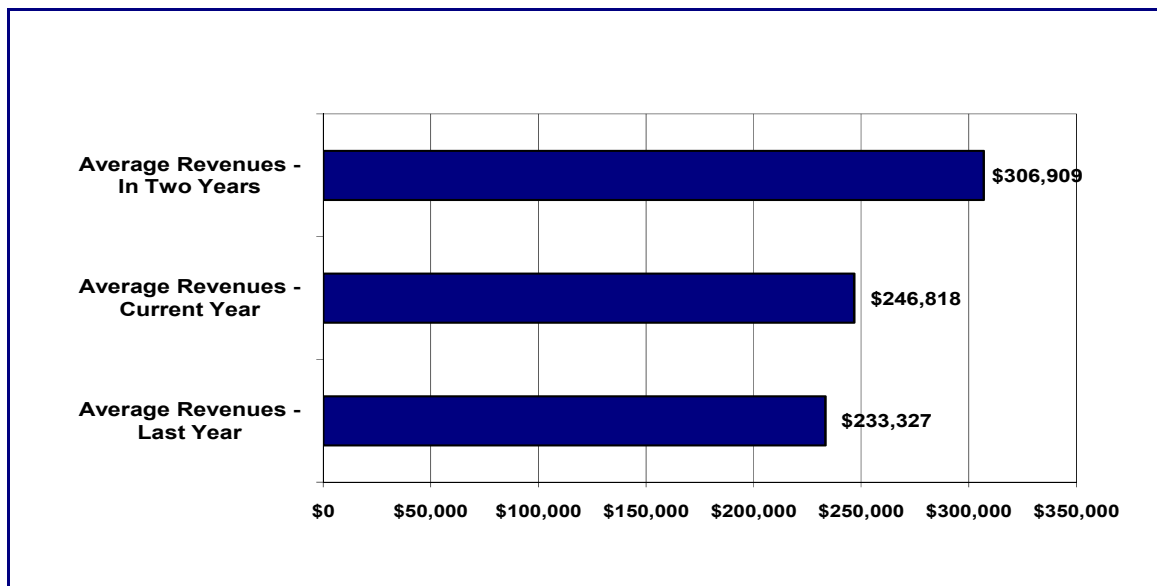
ORGANIZATIONAL REVENUES FROM PRODUCT SALES/ADMISSIONS VERSUS OTHER SOURCES



- **The organizations posted some revenue growth over the last year and are poised to experience considerable growth in revenues in the next two years.**

As indicated in the chart below, organizations reported an average increase of 6% in revenues from last year. On average, organizational revenues are expected to grow by 24% in total over the next two years (over 11% annually). Revenues are expected to increase for a number of reasons including the availability of government funding and sponsorship funds particularly related to the 2010 Olympics opportunities; increased marketing, exposure and touring as well as new venues, improved amenities and increased tourist/visitor traffic contributing to higher attendance/sales; and more concerted and coordinated efforts in the region to promote the arts, culture and heritage sector.

AVERAGE REVENUES OF ORGANIZATIONS



- **Local customers are the leading sources of revenues for the organizations in the Sea to Sky Corridor.**

On average, the Sea to Sky region accounts for more than half (56%) of organizational revenues followed by the rest of BC (15%), the US (14%), the rest of Canada (9%) and other regions (5%).

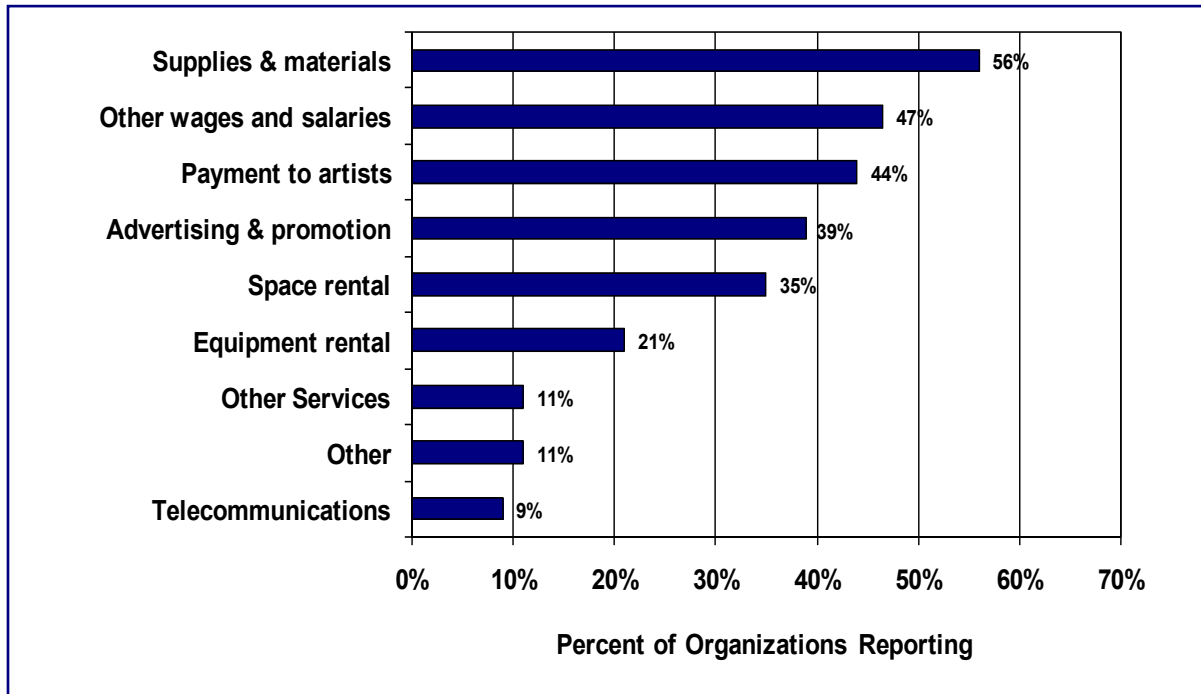
- **The organizations we surveyed generate significant direct economic spinoffs in the region.**

On average, the organizations indicated that 75% of their total expenditures are made to organizations and individuals located in the Sea to Sky corridor including 33% which are made to artists and artisans located in the Sea to Sky corridor.

- **Supplies and materials represent the leading expenditure category for the organizations.**

Other major expenditure categories for organizations included payments to artists and administrative staff and expenses related to advertising/promotion and space rental as indicated in the chart on the following page.

MAJOR EXPENDITURE CATEGORIES FOR ORGANIZATIONS



- **The organizations employ over 200 people in addition to having nearly 2,000 volunteers.**

The organizations we surveyed reported employing 101 full-time employees and 101 part-time employees while having 1,922 volunteers. Squamish-Lillooet D, a Regional District Electoral Area and Lions Bay are among the top ten most artistic small and rural municipalities in Canada based on the proportion of artists in the overall labour force².

- **The organizations are a significant source of investments in the Sea to Sky region.**

Slightly over one-half of the organizations reported making investments in their arts, cultural and heritage operations over the last five years. The 45 organizations reported investments totalling \$33.3 million. Most of the organizational investments were accounted for by the Squamish Lil'wat Cultural Center, the West Coast Heritage Railway Park, and the BC Museum of Mining.

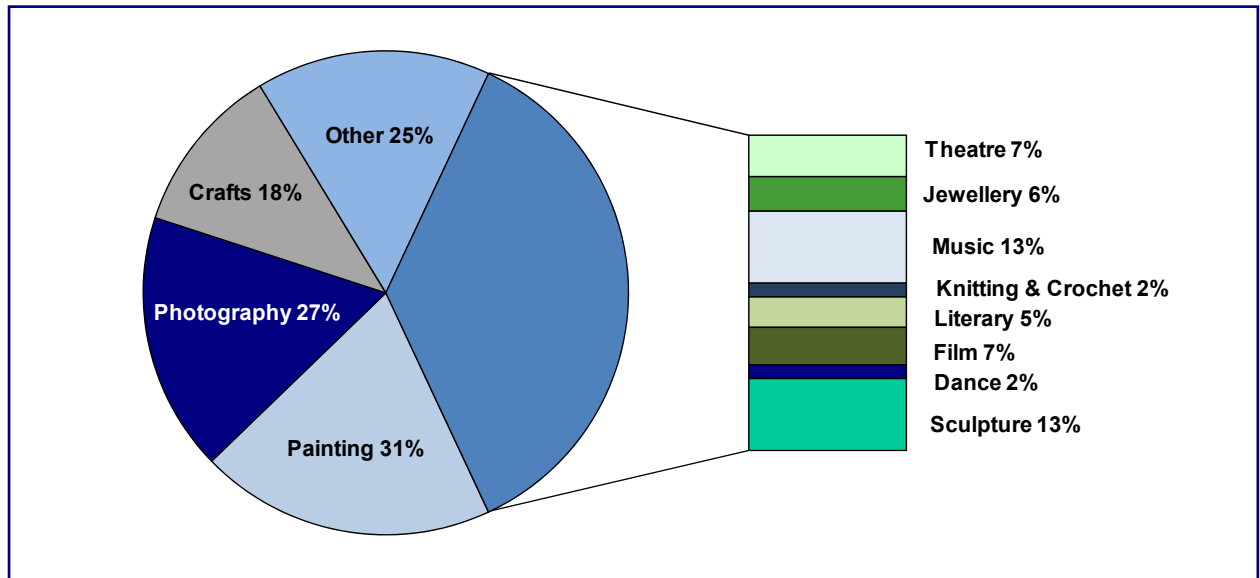
D. CHARACTERISTICS OF ARTISTS AND ARTISANS IN THE SECTOR

We surveyed 202 artists and artisans in the Sea to Sky Corridor. The characteristics of the artists and artisans we surveyed are described below.

- **The artists and artisans work across a wide variety of arts and culture disciplines.** Painting, photography and crafts were the most commonly mentioned artistic focuses followed by sculpture, music, film, theatre, jewellery, literary, dance, and knitting and crochet as indicated in the chart on the following page. The other category included a diverse range of arts and culture products and activities such as multimedia arts, encaustics, costume design, glass beads, juggling etc.

² Artists in Small and Rural Municipalities in Canada, Hill Strategies Research Inc., February 2006

ARTISTIC FOCUS OF ARTISTS AND ARTISANS



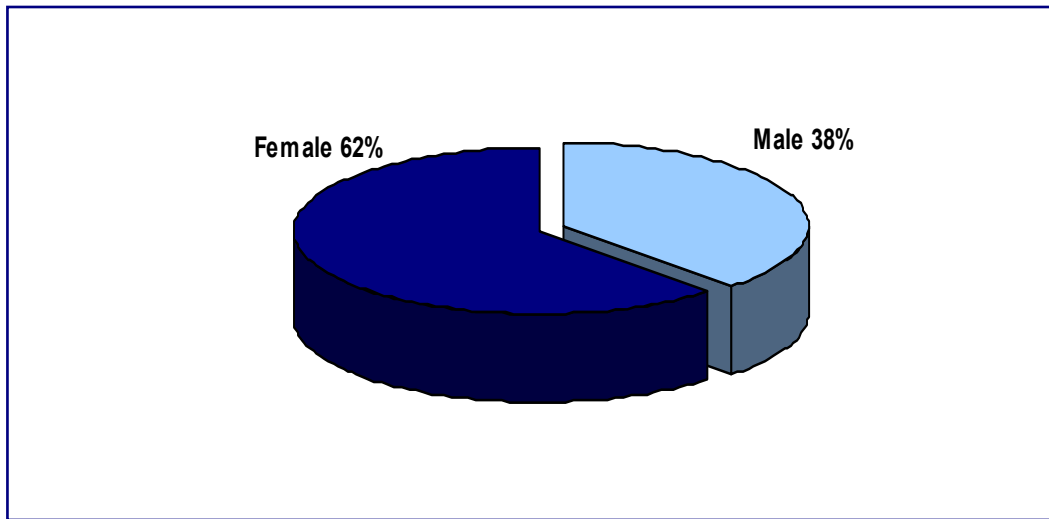
- **The arts, culture and heritage sector in the Sea to Sky region has a balanced mix of established and newer artists and artisans.** On average, the artists and artisans have been operating for 11 years. Forty percent of the artists and artisans have been active for less than six years.
- **The artists and artisans actively participate in the festivals/events in the Sea to Sky region.** Slightly over two-thirds of the artists and artisans reported participating in local festivals/events over the last couple of years. The artists and artisans mentioned participating in a wide range of festivals and events including some that are not necessarily focused on arts, culture and heritage.

The festivals and events cited by the artists and artisans included 72 hour Film Festival, Art in the Dark, ARTrepreneur, BC Bright White, Brackendale Fall Fair, Brackendale Festival, Brave Art, Christmas Fair and Concert, Copper and Fire, Cornucopia, Craft Fairs, Crankworx, Cultural Olympiad/Olympic Arts Festival, Deep Winter Art, Electronic Music Festival, Equifest, Equinox, Function Junction, Harvest Art Festival, Howe Sound Festival, Howe Sound Women's Centre International Women's Day Events & Multicultural Day, Koots Roots, local farmers' markets, Lunar Harvest Fest, Metamorphosis Evolution, Pemberton arts and crafts show, Pemberton Winter Film Festival, Pemberton Winterfest, Potlatch, Sea to Sky Services Gala, Slow Food Cycle Sunday, Squamish Art at the Market, Squamish ArtWalk, Squamish Mountain Festival, Squamish Test of Metal, Squamish Wild at Art Festival, Squamish Youth Fest, TELUS World Ski and Snowboard festival, various fundraisers, auctions and charity events, Whistler ARTrageous, Whistler Bizarre Bazaar, Whistler Children's Art Festival, Whistler Film Festival, Whistler Music & Arts Festival, Whistler Out of Bounds, Whistler street entertainment shows, Whistler Writers' Festival, Winter Light Festival and Winter Pride.

- **Women account for the majority of the artists and artisans.** As indicated in the chart on the following page, 62% of the artists and artisans who participated in the survey are females. This is consistent with the national trend; based on the 2001 census, there are more female artists in Canada than male artists³.

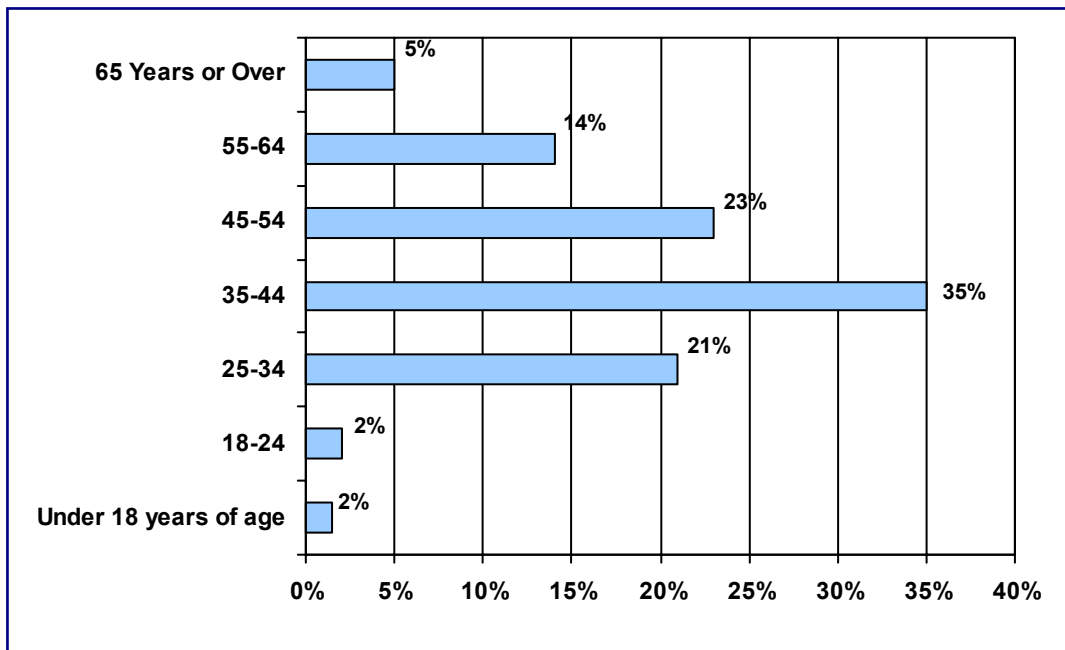
³ A Statistical Profile of Artists in Canada Based on the 2001 Census, Hill Strategies Research Inc., September 2004

ARTISTS AND ARTISANS BY GENDER



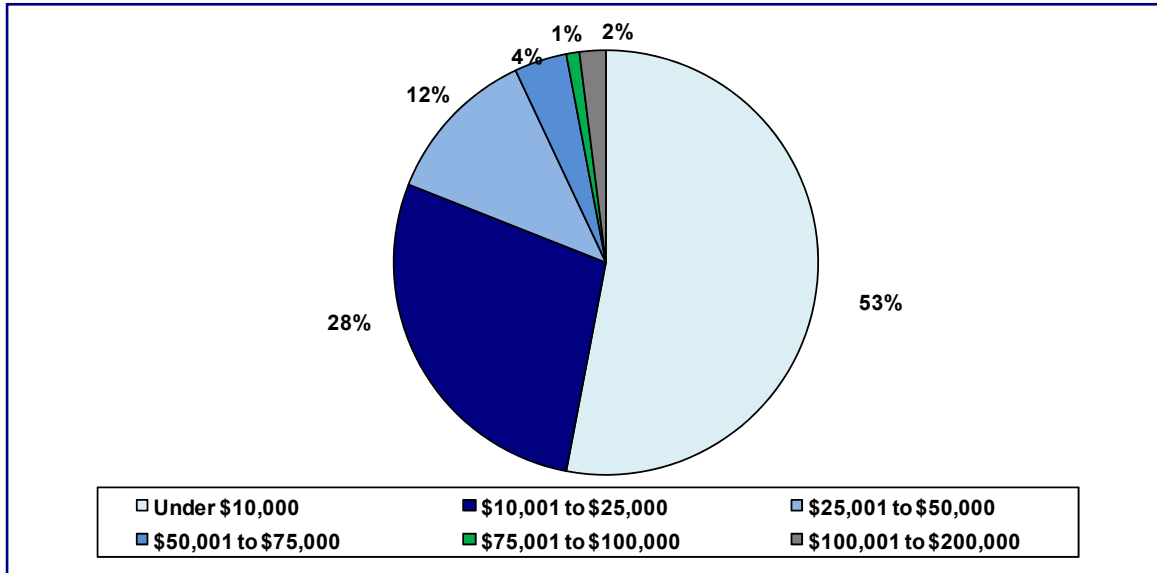
- **Almost three-fifths of the artists and artisans are between the ages of 35 and 54 years,** as indicated in the chart below.

ARTISTS AND ARTISANS BY AGE GROUP



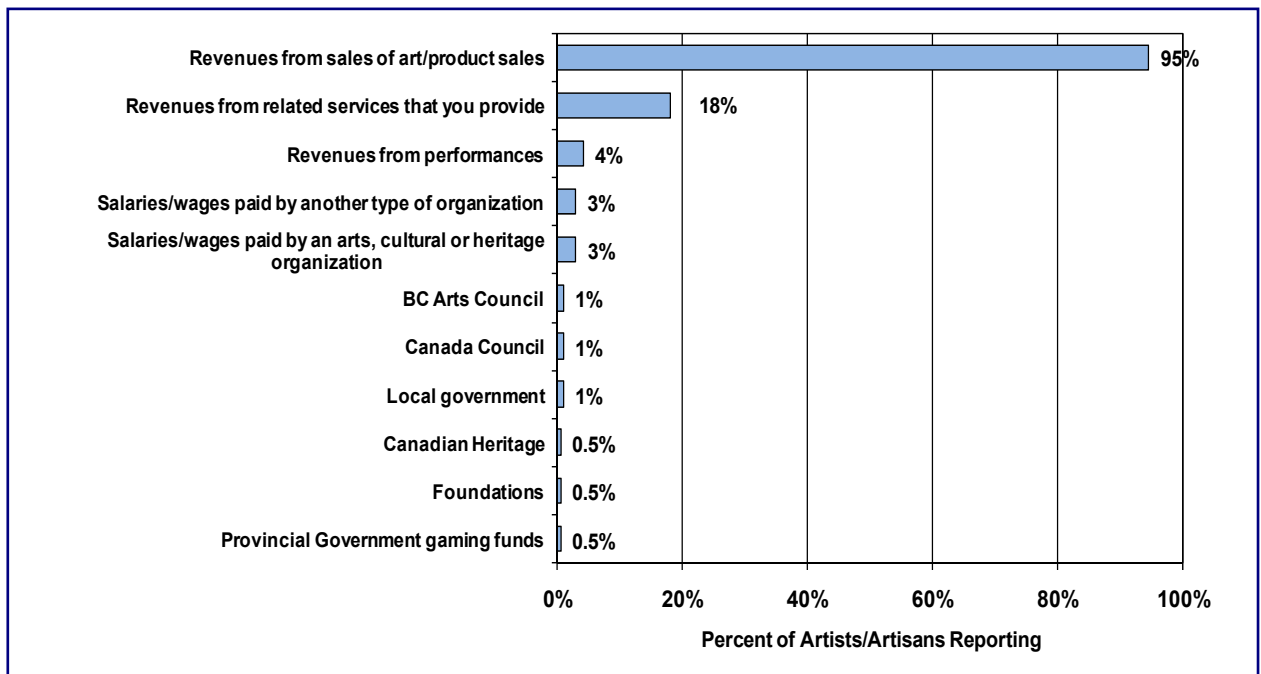
- **The artists and artisans generate significant revenues annually.** The artists and artisans reported combined total revenues of \$2.9 million last year. Over 50% of the artists and artisans reported revenues under \$10,000. A breakdown of the artists and artisans by revenue range is provided in the chart on the following page.

BREAKDOWN OF ARTISTS AND ARTISANS BY REVENUE RANGE



- **Most artists and artisans generate at least some of their revenues from product/ticket sales.** As indicated in the chart below, virtually all the artists and artisans reported revenues from product/art sales as an important source of revenues. Other important funding sources included revenues from related services (e.g. teaching arts lessons).

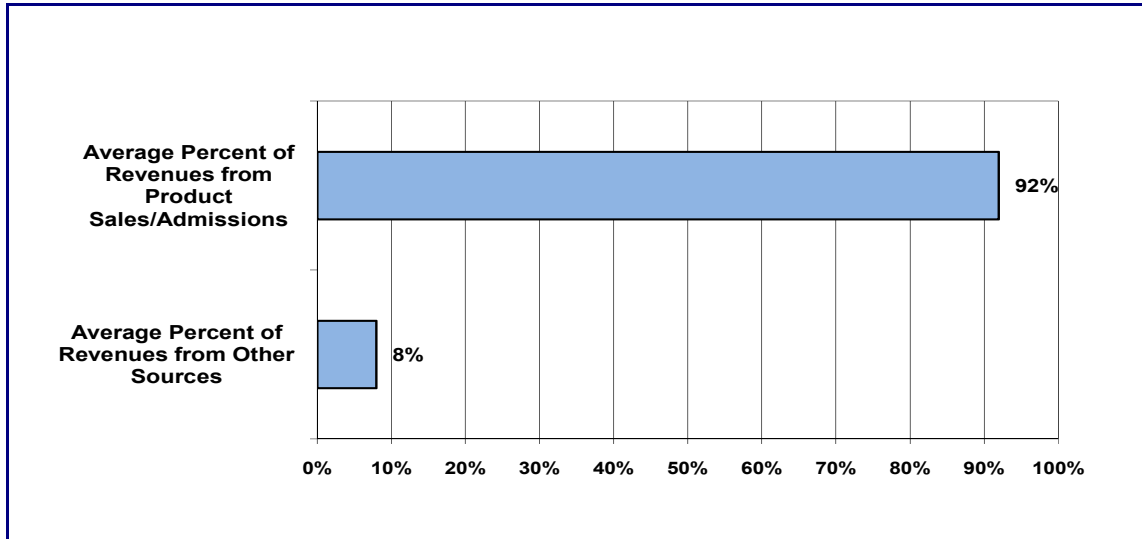
SOURCES OF REVENUES REPORTED BY ARTISTS AND ARTISANS



A few artists and artisans mentioned receiving assistance from various government agencies such as British Columbia Film and Telefilm Canada.

In terms of the dollar value of revenues, revenues from product/ticket sales accounted for more than 90% of the artist/artisan revenues as indicated in the chart below.

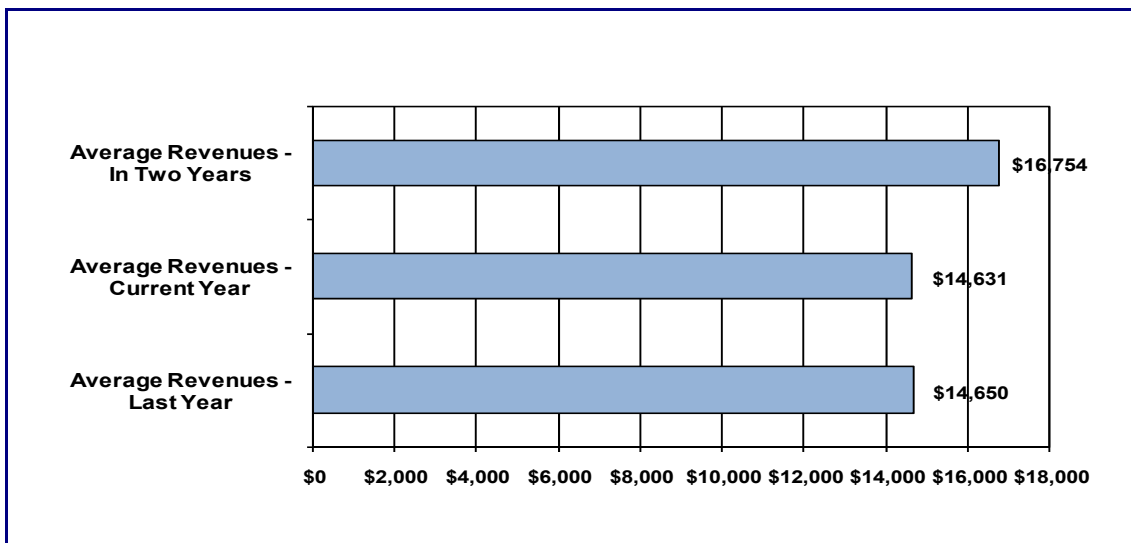
ARTIST AND ARTISAN REVENUES FROM PRODUCT SALES/ADMISSIONS VERSUS OTHER SOURCES



- **Average revenues of the artists and artisans remained virtually unchanged over the last year but are expected to grow considerably in the next two years.**

As indicated in the chart below, artist and artisan revenues did not vary greatly from last year. On average, artist and artisan revenues are expected to grow by 15% in total over the next two years. Revenues are expected to increase for a number of reasons including the availability of government funding and sponsorship funds particularly related to the 2010 Olympics opportunities; increased marketing, exposure and touring as well as new venues, improved amenities and increased tourist/visitor traffic contributing to higher attendance/sales; and more concerted and coordinated efforts in the region to promote the arts, culture and heritage sector.

AVERAGE REVENUES OF ARTISTS AND ARTISANS



- **Local customers are the leading sources of revenues for the artists and artisans in the region.**

For artists and artisans, on average, the Sea to Sky region accounts for almost half (49%) of their revenues followed by the rest of BC (21%), the US (12%), the rest of Canada (11%) and other regions (7%).

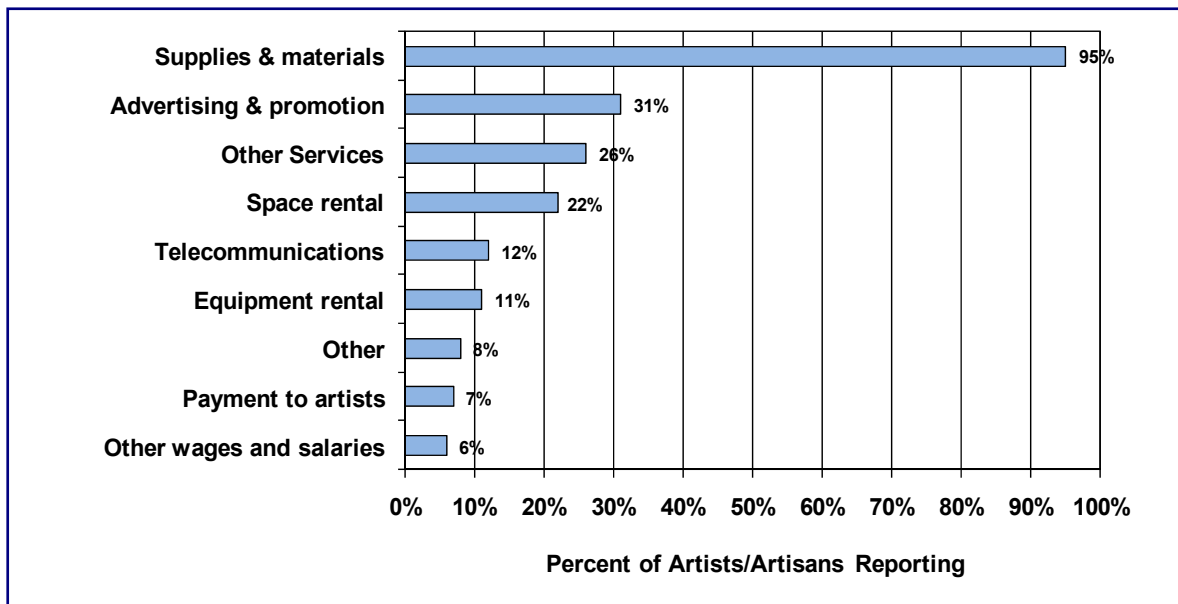
- **The artists and artisans generate significant direct economic spinoffs in the region.**

On average, the artists and artisans indicated that 49% of their total expenditures are made to organizations and individuals located in the Sea to Sky corridor and 30% of their total expenditures are made to artists and artisans located in the Sea to Sky corridor.

- **Supplies and materials represent the leading expenditure category for the artists and artisans we surveyed.**

Other major expenditure categories for artists and artisans included expenses related to advertising/promotion, other services (e.g. insurance, accounting etc.) and space rental as indicated in the chart below.

MAJOR EXPENDITURE CATEGORIES FOR ARTISTS AND ARTISANS



- **The artists and artisans are a significant source of investments in the Sea to Sky region.**

Forty-seven percent of the artists and artisans reported making investments in their arts, cultural and heritage operations over the last five years. The artists and artisans reported making investments totalling \$1.4 million.

E. ECONOMIC IMPACTS

1. Size of the Sector

The arts, culture and heritage sector generates significant economic impacts in the Sea to Sky region in

terms of revenues, employment, expenditures and investments. To estimate the magnitude of the economic impacts, we:

- Used the data reported in the survey; and
- Extrapolated the results to the other organizations, artists and artisans in the region believed to exist but who did not respond to the survey. We estimated the number of organizations, artists and artisans not covered by the survey based on the population lists we developed as well as comments received from the workshop participants with respect to organizations, artists and artisans that might not have been included in the populations lists. We then calculated average revenue, employment, expenditure and investment numbers using the survey data. In calculating the average numbers, we excluded the top percentile of reported revenue, employment, expenditure and investment data based on the assumption that all the major organizations, artists and artisans in the region had been interviewed. We extrapolated the revenue, employment, expenditure and investment figures by multiplying the average numbers with the estimated number of organizations, artists and artisans not included in the survey.

The results are summarized in the table below.

ECONOMIC IMPACTS OF THE ARTS, CULTURE AND HERITAGE SECTOR IN THE SEA TO SKY CORRIDOR

Impact Area	\$ Million (unless otherwise noted)		
	Surveyed	Estimated	Total Impact
Revenues			
Organizations	\$10.9	\$0.4	\$11.3
Artists and Artisans	\$2.9	\$2.3	\$5.2
Total	\$13.8	\$2.7	\$16.5
Employment (number of workers)			
Organizations	202 ⁴	45	247
Artists and Artisans	202	200	402
Total	404	245	649
Expenditures			
Portion of Expenditures Spent on Local Suppliers by Organizations	\$8.0	\$0.3	\$8.3
Portion of Expenditures Spent on Local Artists by Organizations	\$2.5	\$0.1	\$2.6
Portion of Expenditures Spent on Local Suppliers by Artists and Artisans	\$0.6	\$0.5	\$1.1
Portion of Expenditures Spent on Local Artists by Artists and Artisans	\$0.1	\$0.1	\$0.2
Total⁵	\$11.2	\$1.0	\$12.2

⁴ Includes 101 full-time and 101 part-time employees

⁵ There was double counting by some organizations when reporting the portion of expenditures spent on local suppliers vis-à-vis local artists and artisans

Impact Area	\$ Million (unless otherwise noted)		
	Surveyed	Estimated	Total Impact
Investments (over the last five years)			
Organizations	\$33.3	\$0.04	\$33.34
Artists and Artisans	\$1.4	\$0.8	\$2.2
Total	\$34.7	\$0.84	\$35.54

As indicated, we estimate that the arts, culture and heritage sector in the Sea to Sky region:

- Generates revenues of \$16.5 million annually;
- Employs 649 people annually (including individual artists);
- Spends \$12.2 million locally on suppliers, artists and artisans every year; and
- Has invested \$35.5 million over the last five years.

2. Comparison to Other Sectors

As such, the arts, culture and heritage sector is larger than many other sectors in the Sea to Sky Corridor in terms of the number of people employed including real state, finance and insurance, and wholesale trade. The following table provides the number of workers in select sectors in the Squamish-Lillooet Regional District, which includes the major communities covered in this study with the exception of Lions Bay. It is important to note that the number of workers employed in the arts, culture and heritage sector will vary depending on the definition used. For example, as per the 2001 census, there were 1,225 people employed in the arts, entertainment and recreation sector and another 365 people in the information and cultural industries in the Squamish-Lillooet Regional District.

EMPLOYMENT BY SELECT SECTOR IN SQUAMISH-LILLOOET REGIONAL DISTRICT⁶

Sector	Number of Workers
Accommodation and Food Services	4,065
Retail Trade	2,000
Construction	1,800
Health care and Social Assistance	1,355
Transportation/Warehousing	1,275
Public Administration	1,200
Educational Services	1,050
Manufacturing	1,030
Professional, Scientific and Technical Services	895
Arts, Culture and Heritage	649
Real State	530
Finance and Insurance	360

⁶ 2001 Census Profile of British Columbia's Regions, BC Stats

Sector	Number of Workers
Wholesale Trade	215

3. Gross Economic Impact

We estimate that the arts, culture and heritage sector along the Sea to Sky Corridor generates a combined gross economic output of about \$26 million (including the direct, indirect and induced outputs) and 1,603 jobs. In estimating the gross economic output, we have adjusted the combined revenues of the organizations, artists and artisans to account for some double counting (i.e. local artists and artisans whose revenues are paid by local organizations) and then applied a multiplier of 0.87 to reflect the indirect and induced impacts (this multiplier has been used to assess the economic outputs generated by organizations supported by the BC Arts Council and is based on a Statistics Canada input-output model for the arts and culture sector in BC)⁷.

We have also applied a multiplier used for the BC Arts Council to estimate the total impact in terms of employment and government tax revenues. It has been estimated that the organizations supported by the BC Arts Council generate 1.47 jobs in the provincial economy for every job in the arts and culture sector. By applying this multiplier, we estimate that the sector generates about 1,603 jobs in the province. In addition, the \$26 million in economic outputs will generate about \$2.3 million in federal tax revenues, \$1.2 million in provincial tax revenues, and \$0.2 million in local government tax revenues.

4. Comparison to Other Regions

We compared select economic data from our survey to data available for three regions in North America (Central Okanagan, Nelson and Area, Aspen/Snowmass Area) as indicated in the table below. Because the studies cover different time periods and the methodologies employed vary considerably (including the definition of the ACH sector; for example, the Central Okanagan and the Nelson and Area studies both include arts and culture sub-sectors that were not covered in this study), it is not possible to make direct comparisons across the regions. Nevertheless, the comparative data helps to highlight that:

- The economic impacts generated by the ACH sector in the Sea to Sky region are significant in relation to the size of the region’s population and given the narrow definition of the sector used in the study relative to other BC studies: and
- The potential of the ACH sector to further increase its economic impacts by successfully blending cultural tourism with sports tourism is great given the similar attributes the Sea to Sky region shares with Aspen/Snowmass. The Aspen/Snowmass study only looked into 16 major arts and culture organizations and festivals in the region so the economic impacts generated by the entire ACH sector would likely be much more significant.

COMPARISON OF SELECT ECONOMIC DATA

Region	Population Estimate (2006)	Annual Revenues (Millions)	Full-time and Part-time Employment	Gross Economic Impact (Millions)
Sea to Sky Region (2008)	35,225	\$16.5	649	\$26

⁷ BC Ministry of Tourism, Sports and Arts, Socio-Economic Impacts of Arts and Cultural Organizations in BC: Grant Applications to the BC Arts Council, December 2006

Region	Population Estimate (2006)	Annual Revenues (Millions)	Full-time and Part-time Employment	Gross Economic Impact (Millions)
Central Okanagan ⁸ (1998)	162,276	\$37.3	1,592	\$67
Nelson and Area ⁹ (2003)	16,704	\$7	581	\$15
Aspen/Snowmass ¹⁰ (2004)	14,798	US\$ 17	575	US\$ 27.2

F. COMPARISON ACROSS COMMUNITIES

The table below provides revenue and employment figures by community for organizations, artists and artisans. As indicated, Whistler accounts for nearly half of the sector’s annual revenues and half of the sector employment in the region.

REVENUES AND EMPLOYMENT BY COMMUNITY REPORTED BY THOSE RESPONDING TO THE SURVEY

Community	Organizations		Artists and Artisans		Total	
	Revenues	Employment	Revenues	Employment	Revenues	Employment
Whistler	\$6,428,328	116	\$1,600,660	85	\$8,028,988	201
Squamish	\$3,733,327	68	\$615,997	74	\$4,349,324	142
Pemberton	\$461,665	10	\$416,665	34	\$878,330	44
Lions Bay	\$236,666	8	\$278,332	7	\$514,998	15

⁸ Ten arts and culture sub-sectors were included in the study: art galleries and dealers, arts instruction and education, commercial arts, performing arts, visual arts, literary arts, events and festivals, cultural facilities, service and material providers, societies and associations

⁹ Five arts and culture sub-sectors were included in the study: visual arts including crafts, performing arts, film/media arts, literary arts and heritage

¹⁰ The study included 16 select arts and culture organizations and events

III. OPPORTUNITIES AND CONSTRAINTS

This chapter discusses the strengths of the sector, the challenges faced by the sector, the potential for growth, and strategies and actions to further develop the sector based on survey and workshop findings.

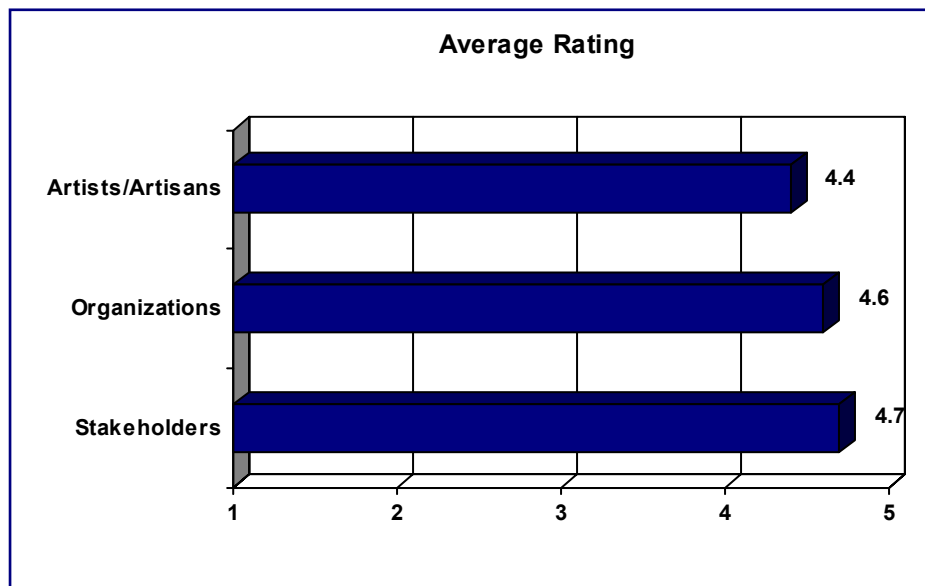
A. POTENTIAL FOR FURTHER DEVELOPMENT

The major findings of our interviews regarding the potential for further development of the sector are as follows:

- **There are significant opportunities for further development of the arts, culture and heritage sector in the Sea to Sky region as it moves forward.**

When asked to rate how significant the potential is for the arts, culture and heritage sector to expand in the Sea to Sky region on a scale of 1 to 5, where 1 is no potential at all, 3 is some potential and 5 is significant potential, the average ratings ranged from 4.4 among artists and artisans to 4.6 among organizations and 4.7 among stakeholders as indicated in the chart below.

AVERAGE RATINGS OF THE POTENTIAL FOR THE ACH SECTOR



The region’s status as a popular and established tourist destination is seen as a strong driving force for further development of the arts, culture and heritage sector. The representatives noted that cultural tourism is one of the fastest growing segments of the tourism sector and the arts, culture and heritage sector in the region is well positioned to capitalize on this trend with the right product mix and appropriate marketing campaigns geared toward tourists and visitors. The representatives also cited that the increasing number of retiring baby boomers with high disposable incomes and a propensity toward soft adventure activities represents an ideal opportunity to blend cultural elements into the region’s tourism product offerings. By the year 2025, when the entire North American baby boomer population will have retired, there will be 85 million individuals in the 55 to 74 age group¹¹. That's an increase in that age category of 38 million individuals. This cohort is expected to inherit an estimated \$10 trillion from its parents' generation. Possessing health, leisure time, and the financial resources, baby boomers are expected to travel widely, driving the market demand for cultural tourism products.

¹¹ http://cnc.virtuelle.ca/okanagan/project/case_study.html (accessed August 11, 2008)

The current political climate is conducive to build on of such tourism trends (e.g. provincial mandate to double spending in BC in tourism, recreation and arts; several broadly focused arts and culture initiatives across the Sea to Sky region with support from local governments, particularly in Whistler; recognition of the need for incorporating arts and culture into the current tourism marketing mix by businesses and municipalities etc.).

Increased publicity along with growth in tourism and local population is expected to translate into higher demand for arts and culture products and events in the region. The region is poised to receive increased exposure worldwide as well as experience higher influx of tourists and visitors due to high-profile events like the 2010 Winter Olympics and complementary developments such as Whistler's designation as the 2009 Cultural Capital of Canada and the expansion of the Sea to Sky highway. In addition, arts, culture and heritage events have been incorporated into the Olympic celebrations which has facilitated increased access to arts and culture funding through Olympic related initiatives. The rate of population growth in the region in recent years has been above the provincial average. As more people move into region from other parts of BC and Canada, it is expected that they will generate more demand for arts and culture products and events.

Lastly, the region is home to a growing arts and culture community. Local arts, culture and heritage organizations are becoming more professional and coordinated in their efforts to promote arts and culture. Emergence of a corridor-wide culture alliance has become a real possibility with increasing coordination and dialogues among the communities in the region. There are many well-established community festivals and events in the region, particularly between January and March. The region has a high concentration and diverse base of artists and artisans encompassing the different disciplines under visual arts, performing arts and crafts which is vital to a thriving arts and culture scene. The sector also receives strong support from a large number of enthusiastic volunteers.

- **Growth is expected across a wide range of arts, culture and heritage products and disciplines.**

The following products and disciplines were mentioned most frequently by the representatives for having strong potential for growth:

- Visual arts (painting, photography, sculpture, film);
 - Performing arts (theatre, music);
 - Crafts (pottery, weaving);
 - Festivals and events (either focusing exclusively on arts and culture or combining arts and culture with tourism and entertainment);
 - New and experimental art forms (multimedia collaborations, digital arts);
 - Cultural tourism products (First Nations arts and tours, heritage tours, cultural learning workshops, interpretive walks); and
 - Product packages that combine tourism/sports/entertainment with arts and culture.
- **The sector has identified a wide range of market segments that could be targeted to patronize arts and culture in the region.**

Tourists and recreational property owners, particularly from the US, Europe, Alberta and the Greater Vancouver region, were cited most frequently by the representatives as a key market segment the should be targeted by the sector. In terms of age groups, all age groups were mentioned by the representatives including young visitors, middle age and senior tourists, and families for multigenerational holidays.

B. ISSUES FACING THE SECTOR

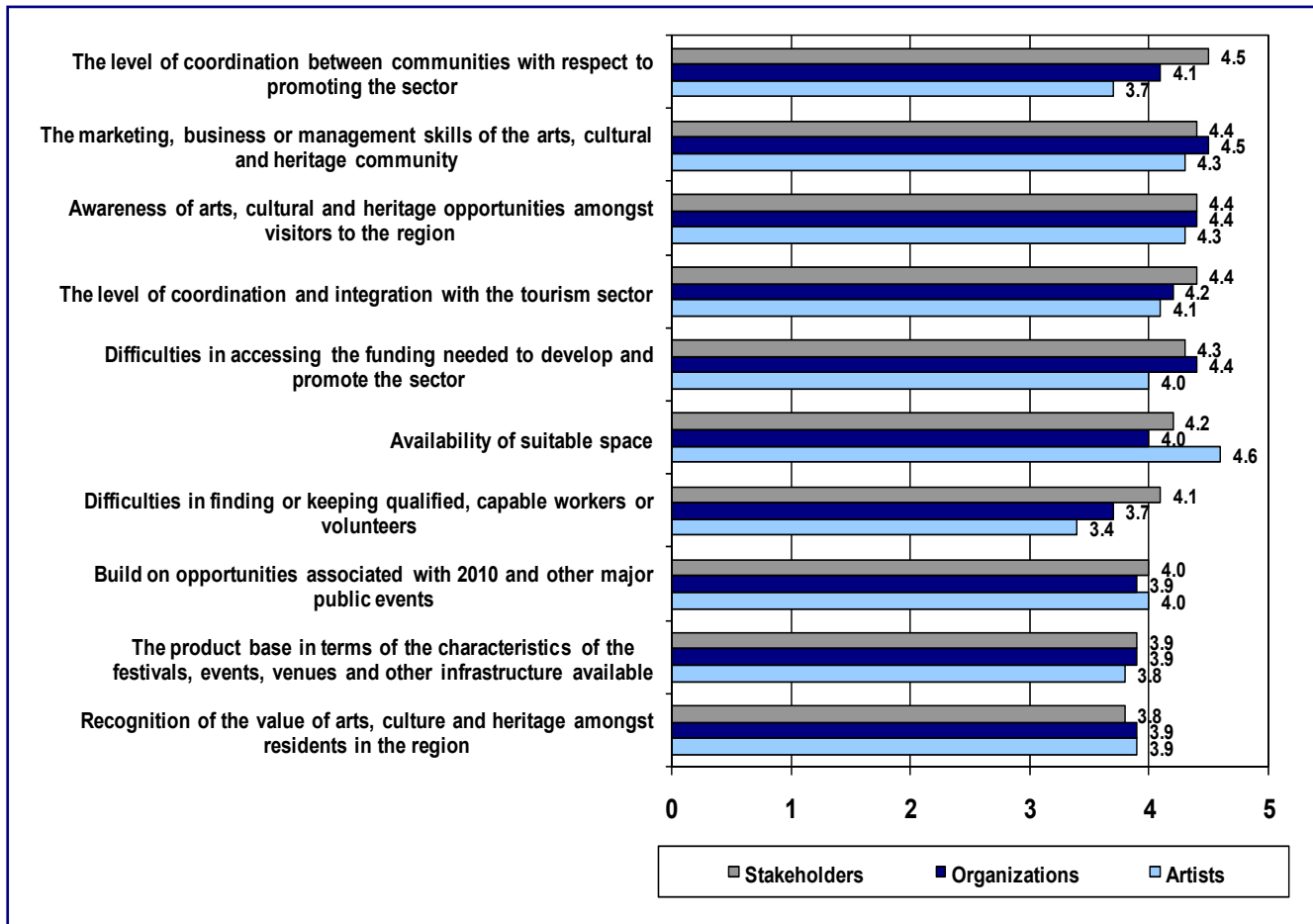
In order to better understand the challenges and constraints that need to be addressed as the arts, culture

and heritage sector moves forward, we asked the representatives to rate how much of a priority should be placed on each of the following issues on a scale of 1 to 5, where 1 is no priority at all, 3 is a medium priority, and 5 is a major priority:

- The level of coordination between communities with respect to promoting the sector
- The marketing, business or management skills of the arts, cultural and heritage community
- Awareness of arts, cultural and heritage opportunities amongst visitors to the region
- The level of coordination and integration with the tourism sector
- Difficulties in accessing the funding needed to develop and promote the sector
- Availability of suitable space
- Difficulties in finding or keeping qualified, capable workers or volunteers
- Build on opportunities associated with the 2010 Olympics and other major public events
- The product base in terms of the characteristics of the festivals, events, venues and other infrastructure available
- Recognition of the value of arts, culture and heritage amongst residents in the region

The average ratings are summarized in the chart below. As indicated, the representatives felt that all of the issues are more or less important given they are linked to one another and addressing one issue will indirectly impact other issues (e.g. finding qualified workers for the sector in turn will ensure that the sector is equipped with the skills and expertise needed to source arts and culture funding for the region and more coordination with the tourism sector will result in arts and culture products that better reflect the needs of tourists/visitors - an important market segment for the arts, culture and heritage sector).

AVERAGE RATINGS OF ISSUES FACING THE ACH SECTOR



We also asked the representatives to identify other pressing issues facing the arts, culture and heritage sector as well as their respective businesses/operations in the region. The issues mentioned by the representatives closely paralleled the issues that they were asked to rate as discussed on the following page.

- **Absence of a clear vision and leadership.**

The representatives commented that each community in the region needs to establish a vision for arts and culture based on the characteristics and strengths unique to each community and work toward achieving that vision. The vision for each community should clarify how arts and culture will fit into the region's existing cachet as a tourism and outdoor recreation destination. Lastly, there is a need for a permanent structure/body to lead each community into the needed transition in order to realize its vision as well as to ensure regional coordination.

- **Lack of coordination which results in some duplication of activities and a failure to lever available resources.**

The need for better coordination was identified on many different levels: within the sector, within each community, with the tourism sector and other sectors, among the communities, across three levels of government, and with First Nation communities. The representatives felt that greater coordination would benefit the sector through synergy and more efficient use of resources.

- **Limited access to sustainable funding for organizations, artists and artisans.**

As indicated earlier, the sector in general relies heavily on product/ticket sales to fund operations. Ensuring stable and adequate funding from public and private sources to complement internal revenues will enable the sector to focus more on enhancing artistic excellence and promoting arts and culture.

- **Limited access to affordable venues.**

The representatives from all the communities identified the need for a wide range of arts and culture venues such as arts/community centre, gallery, theatre, rehearsal space, storage space, studio, live/work space etc. It was pointed out that arts and culture venues that are available in limited scope are often too expensive for the sector to benefit from.

- **Limited access to professional and skilled human resources.**

The arts, culture and heritage organizations and festivals/events in the region rely heavily on volunteers. While such extensive use of volunteers is a testament to the dedication and passion of the people involved in arts and culture, the sector suffers from a high level of volunteer burnout. In addition, volunteers are not generally equipped with the skills and expertise to run organizations and festivals/events professionally. The representatives pointed out that the high cost of living makes it difficult to attract and retain qualified workers, a problem shared by other sectors in the region. There is also a need to enhance the creative talent and business skills of local artists and artisans.

- **Limited marketing/promotion in and outside the region.**

The representatives pointed to the need for more sophisticated and concerted marketing campaigns to make tourists/visitors to the region aware of arts, culture and heritage attractions and festivals/events in advance along with more visible and extensive road signs. Currently, local

residents comprise the majority of ticketed attendees at most events. There is also a need to address the lack of community awareness of the value of arts, culture and heritage in the region.

- **Lack of local sources for supplies/materials for artists and artisans.**

This issue tends to be more prominent in Whistler and Pemberton due to the fact that these two communities are located farther from Vancouver relative to Squamish.

C. SURVEY AND WORKSHOP RECOMMENDATIONS

The representatives provided a wide range of recommendations and suggestions to address the challenges, constraints and issues facing the sector. Their recommendations and suggestions are grouped into a series of major themes and presented below.

- **Increase collaboration within the sector and across the region as well as with the tourism sector, other sectors and First Nations communities.**

Some of the suggestions under this theme included:

- Creating an umbrella arts organization for the region (e.g. a regional arts council or arts and culture coordinators from each community working together);
- Developing an inventory of regional arts and culture assets/resources to maximize leverage benefits and minimize duplications;
- Developing a regional calendar of arts and culture festivals/events to ensure that the festivals/events are synchronized throughout the region. Examples of similar initiatives include the Louisiana Music Trail¹² and the Los Caminos del Rio Calendar of Events¹³;
- Developing a regional artist/artisan database to provide networking opportunities among artists and artisans from different communities and disciplines;
- Developing a regional arts and culture website which will serve as an online portal for the arts and culture community;
- Encouraging cross-sector product offerings and promotion, particularly with the tourism sector; building the foundations for regional collaborative processes to develop a region-wide Cultural Strategy;
- Convening a Regional Arts and Cultural Planning Committee to formalize emerging regional partnerships; and
- Developing a corridor-wide Cultural Growth Plan and Strategy.

- **Ensure that artists and artisans have a say in the development of the sector.**

The artists and artisans advocated for greater presence of artists and artisans in arts councils/organizations as well as more patronage from local galleries, festivals and businesses to ensure that their voices are adequately represented and their talents are highlighted in local venues and festivals/events. Some artists and artisans recommended adopting the arts coop model for the communities in the region where artists and artisans will run non-profit organizations that provide for rehearsal and performing spaces.

- **Create more permanent arts and culture venues that are affordable.**

¹² <http://www.crt.state.la.us/tourism/lamusic/lamusictrail.htm> (accessed August 11, 2008)

¹³ http://loscaminos.org/index.php?option=com_jcalpro&Itemid=26 (accessed August 11, 2008)

Some of the suggestions under this theme included:

- Incorporating more arts and culture components in community/civic centres;
- Sponsoring of arts and culture venues by businesses in exchange for naming rights;
- Creating partnerships with developers to ensure that large-scale commercial and residential developments include some form of arts and culture spaces and/or a portion of developments levies are spent on arts and culture in the communities;
- Developing an inventory of existing arts and culture spaces as well as the criteria for new/desired spaces by community; and
- Exploring how other regions have developed arts and culture spaces.

▪ **Enhance the business skills of both artists and administrators.**

Some of the suggestions under this theme included:

- Ensuring competitive compensation to attract and retain qualified staff in the region;
- Providing professional grant writing assistance to artists and artisans and small organizations to facilitate their access to available funding sources;
- Organizing best practices workshops/creating resource websites for artists and artisans, administrators and volunteers to encourage collective learning and benefit from knowledge sharing; and
- Approaching corridor-wide cultural development community by community by providing assistance for cultural resources where there is an identified need through a Cross-Corridor Mentorship Program.

▪ **Collectively advocate for an increase in funding for arts and culture in the region**, particularly from the three levels of government. In addition, the representatives recommended exploring new sponsorship and funding opportunities with the private sector and finding innovative ways to raise funds for the arts and culture sector.

▪ **Carry out more targeted marketing/promotion.** Promotions should focus both within and outside the region so that both local residents and tourists/visitors know what arts, culture and heritage attractions and festivals/events are available in advance. Some of the specific approaches which were identified included:

- Brand the Sea to Sky Corridor as a unique cultural destination with authentic cultural attractions and activities to build and market the region's cultural offerings;
- Use the Olympics and other major public events to leverage exposure and reach the global audience; and
- Promote and highlight the distinct artists and artisans in the region.

▪ **Have more tourist/visitor focused arts and culture products/activities** to better reflect the need of this important market segment.

Some of the suggestions under this theme included:

- Conducting research on existing and potential tourists/visitors specific to cultural tourism to develop product packages that combine arts and culture with tourism and recreation;
- Nurturing and growing the region's existing signature festivals and events;
- Promoting and supporting event tourism;
- Identifying the distinct arts, culture and heritage experiences in the Sea to Sky region and

- developing a way to bring them together for tourists/visitors (e.g. attractions punch card for the region). Examples of similar initiatives include the Maine Art Museum Trail¹⁴ and the Vancouver Attractions Group¹⁵; and
- Partnering with regional and provincial tourism organizations to explore opportunities to cross-promote events.

▪ **Engage local residents and businesses in arts and culture.**

Some of the suggestions under this theme included:

- Incorporating more creative elements into education curriculum to engage the future audiences in arts and culture;
 - Encouraging more public art initiatives to use arts and culture as a way to instill community pride;
 - Launching a public relations campaign to communicate the value of arts, culture and heritage in the region; and
 - Promoting arts and culture as an inherent and integral part of life in the local communities.
- **Encourage the development of local sources for artist/artisan supplies/materials.**

¹⁴ <http://www.maineartmuseums.org/welcome.html> (accessed August 11, 2008)

¹⁵ <http://www.vancouverattractions.com/> (accessed August 11, 2008)

IV. CONCLUSIONS AND RECOMMENDATIONS

This chapter presents the major conclusions and recommendations arising from the study.

A. CONCLUSIONS

The major conclusions of the study are as follows:

- 1. The Sea to Sky Corridor has a vibrant arts and culture community as well as a foundation of arts, culture and heritage infrastructure to build on.**

Survey and workshop participants frequently referred to the diverse range of arts, culture and heritage organizations/associations, festivals/events and facilities/venues in the region as an indicator of the vibrancy of the ACH sector. They also noted that the sector receives strong support from a large number of enthusiastic volunteers. The region has a high concentration and diverse base of artists and artisans encompassing the different disciplines under visual arts, performing arts and crafts which is vital to a thriving arts and culture scene. As indicated earlier, the region is home to some of the most artistic small and rural municipalities in Canada based on the proportion of artists in the overall labour force. The major and established arts, culture and heritage organizations in the region have become more professional and coordinated in their efforts to promote arts and culture in recent years. This study was initiated following a large-scale dialogue to increase collaboration and coordination in the ACH sector among the communities in the region.

- 2. The arts, culture and heritage sector generates significant economic impacts in the Sea to Sky Corridor.**

The sector generates \$16.5 million in annual revenues, employs approximately 650 people in the region, and spends \$12.2 million locally on suppliers, artists and artisans every year. Investments made by the sector in the region over the last five years totaled \$35.5 million. The gross economic output (including the direct, indirect and induced outputs) of the sector is estimated at about \$26 million annually, supporting over 1,600 jobs across the province and generating \$3.7 million in federal, provincial and local government tax revenues.

- 3. There are significant opportunities for further development of the arts, culture and heritage sector in the Sea to Sky Corridor.**

Growing popularity of cultural tourism, coupled with increased exposure of the region due to high-profile events like the 2010 Winter Olympics and complementary developments such as Whistler's designation as the 2009 Cultural Capital of Canada and the expansion of the Sea to Sky Highway, can significantly enhance and diversify the region's current status as a popular and established tourist destination for outdoor recreation.

- 4. The sector faces some critical challenges that need to be addressed in order to build on its strengths and capitalize on the opportunities.**

The arts, culture and heritage sector needs to mobilize at the community and regional level and work with businesses, government, First Nations communities, and local residents to adequately address the issues that hinder its growth. Some of the key challenges facing the sector include lack of a clear vision and leadership both at the community level and at the regional level, lack of coordination which results in duplication of activities and a failure to lever available resources, limited access to sustainable funding for organizations, artists and artisans, limited access to

affordable venues, limited access to professional and skilled human resources, limited marketing/promotion in and outside the region, and lack of local sources for supplies/materials for artists and artisans.

Forty-two percent of the organizations and 40% of the artists and artisans in the survey reported being active for less than 6 years whereas over 60% of the organizations reported annual revenues under \$200,001. As their cultural products/services mature and the organizations and the artists and artisans develop a track record over time, it is likely that the ACH sector as a whole will become more coordinated as well as more resourceful in accessing funding and support from different sources.

B. RECOMMENDATIONS

The recommendations are as follows:

- 1. Ensure that initiatives and efforts to further develop the arts, culture and heritage sector in the Sea to Sky Corridor reflect the characteristics and strengths unique to each community.**

The major communities in the Sea to Sky Corridor are at different stages of development with respect to the arts, culture and heritage sector. Hence, the focus of any sector development strategy should be to mobilize the sector in each community first. Each community in the region needs to establish a vision for arts and culture based on the characteristics and strengths unique to each community and work toward achieving that vision. The vision for each community should clarify how arts and culture will fit into the region's existing cachet as a tourism and outdoor recreation destination.

Regional collaboration in the above context can encompass dialogues and workshops to share information, ideas, expertise and lessons as well as the development of shared resources such as a regional calendar of arts and culture festivals/events or a regional website for the arts and culture community. As the arts, culture and heritage sector advances in each community, a more formal regional approach to sector development in order to achieve synergy (e.g. developing a corridor-wide Cultural Growth Plan and Strategy or establishing a regional arts council) will become feasible over time.

- 2. Communicate/use the results of the study to raise the profile of the sector and leverage funds to support further development.**

Data pertaining to the considerable direct, indirect and induced economic impacts of the arts, culture and heritage sector should be highlighted and communicated to key stakeholders who can advocate for the sector, help the sector become more coordinated, and lend their support to secure funding. Such stakeholders may include federal, provincial and local government officials, major arts, culture and heritage organizations/societies in the region, regional businesses and industry associations, and local residents. Possible funding streams to leverage existing funding for arts, culture and heritage may include both public and private sources such as federal and local government grants, assistance from foundations, businesses and industry associations, and provincial gaming funds or funds specifically allocated for the 2010 Olympics and related initiatives as well as the Regional Initiatives and the Community Arts Council Assistance grants provided by the British Columbia Arts Council.

- 3. Continue to build on the momentum achieved during the implementation of the study.**

This study has provided valuable networking and relationship building opportunities both at the community level and at the regional level. A Regional Steering Committee was formed to oversee the implementation of the study consisting of key sector representatives from the major communities in the Sea to Sky Corridor. The community workshops held in Squamish, Whistler and Pemberton brought together the arts and culture organizations and groups in each community. Each community can benefit further by following up on the rapport that has already been established and collectively pursuing some priority actions for the sector. The following priorities for the three largest communities in the Sea to Sky Corridor, which were identified by the study participants, could serve as a starting point:

Squamish:

- Coordinate and, if possible, merge the functions of the arts and culture organizations/groups in the community that represent the different disciplines of the sector. Having one umbrella organization representing the entire sector will strengthen the influence of the sector while lobbying for government, industry and community funding/resources, maximize leverage benefits, and minimize duplication of efforts.
- The umbrella organization should have paid staff support for championing the arts and culture agenda and coordinating local arts and culture activities.
- Securing a full-fledged, dedicated and multiuse space for arts and culture along with sustainable operating funding for the venue should be a priority for the umbrella organization.

Whistler:

- In order to make arts and culture a sustainable and viable component of the community in post-Olympics Whistler, continue to build on initiatives related to the 2010 Winter Olympics (e.g. Cultural Olympiad celebrations) to raise the profile of the sector as well as to source new funding streams for arts and culture.
- Work closely with industry, particularly the tourism sector, to research the cultural and event tourism products sought by existing and potential tourists/visitors and develop appropriate product packages and marketing campaigns.
- Develop criteria for new/desired arts and culture spaces and collaborate with government and industry to build those venues in order to make arts and culture spaces more affordable for the sector. Consider creating a comprehensive and sustainable Cultural District that will provide space for creating and performing arts for artists from different media.

Pemberton:

- Bring together the key players in the community who can advance the arts and culture agenda such as Pemberton Arts Council, Pemberton Museum, Pemberton & District Chamber of Commerce, Tourism Pemberton, First Nations bands etc.
- Work together to ensure that arts and culture are part of the community economic development mandate by educating targeted stakeholders such as municipal Council and the public about the significant economic impacts generated by the sector.

- Research funding options (e.g. municipal grants, funding from other levels of government, development levy etc.) and possible locations (e.g. visitor’s centre, community centre, train station facility etc.) for a comprehensive arts and culture venue in the community.

4. Any approach or strategy to develop the arts, culture and heritage sector in the region should reflect key success factors.

Some of the keys to success for future development activities are to:

- **Achieve broad support and coordination within the communities.** Sector development initiatives and activities are more likely to succeed if they are communicated and coordinated with the different stakeholders groups such as other organizations within the arts, culture and heritage sector, government and economic development authorities, business associations, other sectors like tourism, community organizations etc.
- **Build coordination across the communities.** Sector development initiatives and activities at the community level should contribute to an overall regional sector development strategy in the long run. Hence, it is important for the communities in the region to communicate and interact on a regular basis in order to keep abreast one another of local developments.
- **Build strong champions.** Each community should identify influential sector/community/business/government representatives who can champion the arts, culture and heritage sector and tap into their expertise/reputation/networks to advance the agenda of the sector.
- **Secure adequate funding.** Each community should secure sustainable funding to ensure that sector development initiatives and activities can be carried out over a period of time. Without ongoing resources, development efforts will be haphazard and suffer from a lack of continuity.
- **Recognize that there is no silver bullet.** There is no quick or single approach to developing the arts, culture and heritage sector in the region. It is a long-term process which will require sustained commitment, support and determination of the individuals and organizations involved in the sector, the government, businesses, and communities.

5. The progress made in promoting further development of the sector should be monitored and reviewed on a regular basis to provide feedback which will be useful in making modifications and refocusing strategies, assisting in resource allocation decisions, and planning for future activities.

The review process could feed into annual meetings or forums involving the various stakeholder groups who are involved in promoting development at the regional and community level. The purpose of these annual sessions could be to:

- Review the progress made in the previous year, including changes in macro conditions as well as the results of individual activities and initiatives; and
- Identify, discuss and prioritize possible activities and initiatives that various stakeholders could undertake during the coming year.

There are two types of measures that can be used to review the progress that is made:

- *Activity measures* which profile the actions actually undertaken. Examples of activity measures include:
 - Activities/projects initiated, supported and completed;
 - Funding secured from various sources for specific activities and projects;
 - Media coverage generated and communication materials distributed; and
 - Participation levels in events and initiatives.

- *Impact measures* which focus on what resulted from the activities. The measures can be micro and macro as defined below:
 - Micro measures track the impact of specific activities and/or projects. To facilitate this, feedback mechanisms could be built into specific projects or events such as workshops. In addition, a periodic survey of stakeholders could be undertaken to obtain feedback on the activities and get input on future priorities.
 - Macro measures trace broad changes in the sector. This could include periodically repeating the survey carried out in this study to track changes in the size of the sector.



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APPENDICES

SURVEY QUESTIONNAIRES

Three different questionnaires were used in the survey as indicated below.

- The questionnaire for artists and artisans was employed for professional and amateur artists and artisans who derive all or some of their annual income from arts and culture products and services and who work in one or more of the following fields:
 - Performing arts (theatre, dance, music and comedy)
 - Visual arts (film, painting, photography and sculpture)
 - Literary
 - Artisan products/handicrafts (e.g. jewellery, candles, knitting and crochet etc.)
- The questionnaire for ACH organizations was employed for cultural facilities through which the public can personally access arts (e.g. museums, cultural centres, heritage sites, public and commercial galleries, performing venues etc.); societies and associations with a mandate specifically focused on arts, culture and heritage; arts and performing groups; and events and festivals with a particular focus on arts, culture and heritage.
- The questionnaire for stakeholders was employed for public and community figures with a significant involvement in the region's arts, culture and heritage sector (e.g. Board members of ACH organizations, economic development officials etc.).

The questionnaires are enclosed beginning on the following page.

QUESTIONNAIRE - ARTISTS AND ARTISANS

Hello, my name is _____ and I'm with Ference Weicker & Company, a management consulting firm. We are working with the Whistler Arts Council, Tourism Whistler, the Squamish Lillooet Regional District and other groups to assess the economic impacts of the arts, cultural and heritage activities in the Sea to Sky Corridor (from Lions Bay to Pemberton Valley) and recommend strategies for enhancing these impacts in the future. As part of this process, we are conducting a survey of artists and artisans such as yourself. You may have received an email from (*name of organization*) recently about the project. Do you recall receiving that?

We would like to ask you some questions that will help us to demonstrate the economic significance of the sector and provide the foundation for preparing strategies to support further growth and development of the sector. I can go through the questionnaire with you right now if you have a few minutes. If not, can we set up another time or do you want to complete it online at (www.seatoskycorridor.ca)?

ARTIST OR ARTISAN INFORMATION

Name	
Phone Number	
Email	
Community	

A. ECONOMIC IMPACTS

1. How long have you been working as an artist or artisan in the Sea to Sky Corridor?

_____ Years

2. On what arts or artisan products do you focus?

<p>Artistic Focus (<i>check all that apply</i>)</p> <p>Performing Arts</p> <ul style="list-style-type: none"> <input type="checkbox"/> Theatre <input type="checkbox"/> Dance <input type="checkbox"/> Music <input type="checkbox"/> Comedy <p><input type="checkbox"/> Literary</p> <p>Visual Arts</p> <ul style="list-style-type: none"> <input type="checkbox"/> Film <input type="checkbox"/> Painting <input type="checkbox"/> Photography <input type="checkbox"/> Sculpture <input type="checkbox"/> Crafts 	<p>Artisan products/handicrafts</p> <ul style="list-style-type: none"> <input type="checkbox"/> Jewellery <input type="checkbox"/> Candles <input type="checkbox"/> Knitting and Crochet <input type="checkbox"/> Other (_____)
<p><i>Comments:</i></p>	

3. Which of the following were important sources of revenues (gross income or earnings) for you for your arts, cultural and heritage activities for the last fiscal year (check all that apply)?

- a. ___ Revenues from performances
- b. ___ Revenues from sales of art/product sales
- c. ___ Revenues from related services that you provide (e.g. teaching _____)
- d. ___ Salaries or wages paid to you by an arts, cultural or heritage organization
- e. ___ Salaries/wages paid by another type of organization (_____)
- Grant funding from*
- f. ___ Foundations
- g. ___ Provincial Government Gaming Funds
- h. ___ BC Arts Council
- i. ___ Canada Council
- j. ___ Canadian Heritage
- k. ___ Local Government

3l. What are other important sources of revenues from your arts, cultural or heritage activities?

4. In order to assess the economic impact of the arts, cultural and heritage sector in the Sea to Sky Corridor, we would like to get an indication of your revenues for the last fiscal year. This data will be kept strictly confidential and we will only report the data in summary with that obtained from others whom we survey. Were your combined revenues from all arts, cultural and heritage activities:

_____	Under \$10,000	_____	\$100,001 to \$200,000
_____	\$10,001 to \$25,000	_____	\$200,001 to \$300,000
_____	\$25,001 to \$50,000	_____	\$300,001 to \$500,000
_____	\$50,001 to \$75,000	_____	\$500,001 to \$1 million
_____	\$75,001 to \$100,000	_____	Over \$1 million

5. Approximately what percentage of your arts, cultural and heritage revenues were generated from performances or product sales?

_____ % from performances or product sales

5a. Approximately what percentage of your revenues were from products or performances delivered to customers who reside in:

Region	% of Sales
The Sea to Sky Corridor	%
In other parts of BC	%
The rest of Canada	%
The United States	%
Other Regions	%
Total	100%

6. Over the past year, have your total revenues from arts, cultural and heritage activities:

- Increased?
- Decreased?
- Remained the same?
- Other (_____)

6a. (If increased or decreased) By what percent?

_____ % change over the past year

7. Over the next two years, do you expect that your total revenues from arts, cultural and heritage activities will:

- Increase?
- Decrease?
- Remain the same?
- Other (_____)

7a. (If will increase or decrease) By an average of what percent per year?

_____ % change per year

8. Over the past year, how much did you spend related to your arts, cultural and heritage activities including salaries and wages?

_____ Total expenditures

8a. Which of the following categories would represent the three largest expenditures related to your arts, culture and heritage activities (check up to three)?

- | | | | |
|-----------------------------|---------------------------|-----------------------------|--------------------|
| a. <input type="checkbox"/> | Payments to other artists | f. <input type="checkbox"/> | Telecommunications |
| b. <input type="checkbox"/> | Other wages or salaries | g. <input type="checkbox"/> | Equipment rental |
| c. <input type="checkbox"/> | Space rental | h. <input type="checkbox"/> | Fundraising costs |
| d. <input type="checkbox"/> | Advertising and promotion | i. <input type="checkbox"/> | Other services |
| e. <input type="checkbox"/> | Supplies and materials | j. <input type="checkbox"/> | Other |

8b. Approximately what percent of your total expenditures are made to organizations or individuals based in the Sea to Sky Corridor?

_____ % of Expenditures in the Sea to Sky Corridor

8c. Approximately what percent of your total expenditures are made to artists based in the Sea to Sky Corridor?

_____ % of Expenditures in the Sea to Sky Corridor

9. Over the past five years, have you made any new capital investments in your arts, cultural or heritage operations?

_____ Yes _____ No _____ Other

Comments: _____

9a. Approximately how much has been invested?

\$ _____ Value of recent capital investment

10. Over the last couple of years, have you participated in any festivals or events along the Sea to Sky corridor (either performed or rented a booth to display/sell your products)?

_____ Yes _____ No

10a. (If yes) In which festivals or events did you participate (include any festivals/events that are not necessarily focused on arts, culture and heritage)?

B. OUTLOOK AND KEY ISSUES FACING THE SECTOR

1. We now would like to ask you some questions about the opportunities for expanding the arts, cultural and heritage sector along the Sea to Sky Corridor. In your opinion, on a scale of 1 to 5, where 1 is no potential, 3 is some potential and 5 is major potential, how significant do you think the potential is to expand the sector in this region?

No Potential		Some Potential		Major Potential	
1	2	3	4	5	n/a

1a. Why is that? _____

IF 2 OR LESS, SKIP TO QUESTION 2

1b. For what types of products or services do you see the greatest opportunities for growth?

1c. For what market segments do you see the greatest opportunities for growth? _____

2. Past research has identified a wide range of constraints and opportunities that may affect further development of the sector. To help us in identifying some of the key issues that should be examined in our review, we would like you to rate how much of a priority you think should be placed on the following issues on a scale of 1 to 5, where 1 is no priority at all, 3 is a medium priority, and 5 is a major priority (if 4 or 5 prompt for an explanation)?

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
a	The marketing, business or management skills of the arts, cultural and heritage community	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
b	Recognition of the value of arts, culture and heritage amongst residents in the region	1	2	3	4	5	n/a
(if 4 or more) Please explain:							

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
c	Awareness of arts, cultural and heritage opportunities amongst visitors to the region	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
d	Opportunities to lever opportunities associated with 2010 and other major public events	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
e	The level of coordination between communities with respect to promoting the sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
f	The level of coordination and integration with the tourism sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
g	Difficulties in accessing the funding needed to develop and promote the sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
h	Availability of suitable space	1	2	3	4	5	n/a

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
(if 4 or more) Please explain:							
i	The product base in terms of the characteristics of the festivals, events, venues and other infrastructure available	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
j	Difficulties in finding or keeping qualified, capable workers or volunteers	1	2	3	4	5	n/a
(if 4 or more) Please explain:							

3. What other issues would you recommend should be a high priority for us to consider or review at this time? _____

4. Overall, what would you say is the major issue or issues that you face in your activities?

5. Given the issues that you have identified, what, if any, actions do you think could be undertaken by the sector, government and others to promote further development of the sector? For example, what are the three actions that would have the greatest positive impact on the sector? _____

6. We are planning to stage a workshop to discuss issues and strategies in May. Would you be interested in participating?

_____ Yes _____ No _____ Possibly _____ Other

6a. (If yes or possibly and we do not already have the email address) Can I get your email address so that we will be able to send you out an invitation? _____

7. To which age range do you belong?

- a. _____ Under 18 years
- b. _____ 18 - 24
- c. _____ 25 - 34
- d. _____ 35 - 44
- e. _____ 45 - 54
- f. _____ 55 - 64
- g. _____ 65 years or over
- h. _____ No response

8. Are you

- a. _____ Male

a.____ Female

THANK YOU FOR YOUR PARTICIPATION

QUESTIONNAIRE - ARTS, CULTURAL AND HERITAGE ORGANIZATIONS

Hello, my name is _____ and I'm with Ference Weicker & Company, a management consulting firm. We are working with the Whistler Arts Council, Tourism Whistler, the Squamish Lillooet Regional District and other groups to assess the economic impacts of the arts, cultural and heritage activities in the Sea to Sky Corridor (from Lions Bay to Pemberton Valley) and recommend strategies for enhancing these impacts in the future. You may have received an email from (*name of organization*) recently about the project. Do you recall receiving that?

We would like to ask you some questions that will help us to demonstrate the economic significance of the sector in your region and provide the foundation for preparing strategies to support further growth and development of the sector. I can go through the questionnaire with you right now if you have a few minutes. If not, can we set up another time or do you want to complete it online at (www.seatoskycorridor.ca)?

RESPONDENT INFORMATION

Name	
Organization	
Phone Number	
Email	
Community	

A. ECONOMIC IMPACTS

1. How long has your organization been operating in the Sea to Sky Corridor?

_____ Years

2. What is the nature of your organization's involvement in the arts, cultural and heritage sector in the Sea to Sky Corridor?

Involvement in the Sector (*check all that apply*)

Cultural Facility

- Museum
- Cultural Centre
- Heritage Site
- Library
- Gallery
- Performing Venue

- Society or Association
- Event or Festival
- Artist or Performing Group
- Education Institution
- Other (_____)

2a. Which arts do you focus on?

Artistic Focus (check all that apply)

Performing Arts

- Theatre
- Dance
- Music
- Comedy

Visual Arts

- Film
- Painting
- Photography
- Sculpture
- Crafts

- Literary
- Other (_____)

2b. Comments _____

3. Which of the following best describes the legal structure of your organization?

- a. ___ Non-profit organization with charitable status
- b. ___ Non-profit organization without charitable status
- c. ___ Partnership
- d. ___ Individual/proprietorship
- e. ___ Incorporated company
- f. ___ Government
- g. ___ Public agency
- h. ___ Other (_____)

4. Which of the following were important sources of revenues for your arts, cultural and heritage operations for the last fiscal year (check all that apply)?

- a. ___ Revenues from admissions or other sales to customers
- b. ___ Advertising
- c. ___ Corporate funding (fundraising or sponsorships)
- d. ___ Fundraising from individuals
- e. ___ Foundations
- f. ___ Provincial Government Gaming Funds
- g. ___ BC Arts Council grants
- h. ___ Canada Council grants
- i. ___ Canadian Heritage grants
- j. ___ Local government grants
- k. ___ Other grants

4l. What are other important sources of funding for your arts, cultural and heritage operations?

5. In order to assess the economic impact of the arts, cultural and heritage sector in the Sea to Sky Corridor, we would like to get an indication of your revenues. For the last fiscal year, what were the revenues of your arts, cultural and heritage operations:

_____	Under \$10,000	_____	\$300,001 to \$500,000
_____	\$10,001 to \$25,000	_____	\$500,001 to \$1 million
_____	\$25,001 to \$50,000	_____	\$1 million to \$2 million
_____	\$50,001 to \$75,000	_____	\$2 million to \$3 million
_____	\$75,001 to \$100,000	_____	\$3 million to \$5 million
_____	\$100,001 to \$200,000	_____	\$5 million to \$10 million
_____	\$200,001 to \$300,000	_____	Over \$10 million

5a. Approximately what percentage of your revenues were generated from admissions or other sales to customers?

_____ % from customers

5b. Approximately what percentage of these customer revenues do you estimate were generated from sales to customers who reside in:

Region	% of Sales
The Sea to Sky Corridor	%
In other parts of BC	%
The rest of Canada	%
The United States	%
Other Regions	%
Total	100%

6. Over the past year, have your total revenues from all sources:

_____ Increased?
 _____ Decreased?
 _____ Remained the same?
 _____ Other (_____)

6a. (If increased or decreased) By what percent?

_____ % change over the past year

7. Over the next two years, do you expect that your total revenues will:

- _____ Increase?
- _____ Decrease?
- _____ Remain the same?
- _____ Other (_____)

7a. (If will increase or decrease) By an average of what percent per year?

_____ % change per year

7b. (If a change is projected) What factors do you anticipate will contribute to this change in revenues? _____

8. At present, approximately how many full-time employees, part-time employees and volunteers are there in your organization?

- _____ full-time employees
- _____ part-time employees
- _____ volunteers

9. Which of the following categories would represent your three largest expenditures related to your arts, cultural and heritage operations (check up to three)?

- | | | | |
|----------|---------------------------|----------|--------------------|
| a. _____ | Payments to artists | f. _____ | Telecommunications |
| b. _____ | Other wages and salaries | g. _____ | Equipment rental |
| c. _____ | Space rental | h. _____ | Fundraising costs |
| d. _____ | Advertising and promotion | i. _____ | Other services |
| e. _____ | Supplies and materials | j. _____ | Other |

10. Approximately what percent of your total expenditures are made to organizations or individuals based in the Sea to Sky Corridor?

_____ % of Expenditures in the Sea to Sky Corridor

11. Approximately what percent of your total expenditures are made to artists based in the Sea to Sky Corridor?

_____ % of Expenditures in the Sea to Sky Corridor

12. Over the past five years, has your organization made any New Capital Investments in your arts, cultural and heritage operations?

_____ Yes _____ No _____ Other

Comments: _____

12a. Approximately how much has been invested?

\$ _____ Value of recent capital investment

B. OUTLOOK AND KEY ISSUES FACING THE SECTOR

1. We now would like to ask you some questions about the opportunities for expanding the arts, cultural and heritage sector along the Sea to Sky Corridor. In your opinion, on a scale of 1 to 5, where 1 is no potential, 3 is some potential and 5 is major potential, how significant do you think the potential is to expand the sector in this region?

No Potential		Some Potential		Major Potential	
1	2	3	4	5	n/a

1a. Why is that? _____

IF 2 OR LESS, SKIP TO QUESTION 2

1b. For what types of products or services do you see the greatest opportunities for growth?

1c. For what market segments do you see the greatest opportunities for growth? _____

2. Past research has identified a wide range of constraints and opportunities that may affect further development of the sector. To help us in identifying some of the key issues that

should be examined in our review, we would like you to rate how much of a priority you think should be placed on the following issues on a scale of 1 to 5, where 1 is no priority at all, 3 is a medium priority, and 5 is a major priority (if 4 or 5 prompt for an explanation)?

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
a	The marketing, business or management skills of the arts, cultural and heritage community	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
b	Recognition of the value of arts, culture and heritage amongst residents in the region	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
c	Awareness of arts, cultural and heritage opportunities amongst visitors to the region	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
d	Opportunities to lever opportunities associated with 2010 and other major public events	1	2	3	4	5	n/a
(if 4 or more) Please explain:							

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
e	The level of coordination between communities with respect to promoting the sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
f	The level of coordination and integration with the tourism sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
g	Difficulties in accessing the funding needed to develop and promote the sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
h	Availability of suitable space	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
i	The product base in terms of the characteristics of the festivals, events, venues and other infrastructure available	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
j	Difficulties in finding or keeping qualified, capable workers or volunteers	1	2	3	4	5	n/a

Constraints or Opportunities	Rating of Issues on a Scale of 1 to 5					
	Not At All		Somewhat		Major	
	1	2	3	4	5	n/a
(if 4 or more) Please explain:						

3. What other issues would you recommend should be a high priority for us to consider or review at this time? _____

4. Overall, what would you say is the major issue or issues that your organization faces? _____

5. Given the issues that you have identified, what, if any, actions do you think could be undertaken by the sector, government and others to promote further development of the sector? For example, what are the three actions that would have the greatest positive impact on the sector? _____

6. We are planning to stage a workshop to discuss issues and strategies in May. Would you be interested in participating?

_____ Yes _____ No _____ Possibly _____ Other

6a. (If yes or possibly and we do not already have the email address) **Can I get your email address so that we will be able to send you out an invitation?** _____

THANK YOU FOR YOUR PARTICIPATION

A. OUTLOOK AND KEY ISSUES FACING THE SECTOR

1. We would like to ask you some questions about the opportunities for expanding the arts, cultural and heritage sector along the Sea to Sky Corridor. In your opinion, on a scale of 1 to 5, where 1 is no potential, 3 is some potential and 5 is major potential, how significant do you think the potential is to expand the sector in this region?

No Potential		Some Potential		Major Potential	
1	2	3	4	5	n/a

1a. Why is that? _____

IF 2 OR LESS, SKIP TO QUESTION 2

1b. For what types of products or services do you see the greatest opportunities for growth? _____

1c. For what market segments do you see the greatest opportunities for growth? _____

2. Past research has identified a wide range of constraints and opportunities that may affect further development of the sector. To help us in identifying some of the key issues that should be examined in our review, we would like you to rate how much of a priority you think should be placed on the following issues on a scale of 1 to 5, where 1 is no priority at all, 3 is a medium priority, and 5 is a major priority (if 4 or 5 prompt for an explanation)?

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
a	The marketing, business or management skills of the arts, cultural and heritage community	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
b	Recognition of the value of arts, culture and heritage amongst residents in the region	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
c	Awareness of arts, cultural and heritage opportunities amongst visitors to the region	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
d	Opportunities to lever opportunities associated with 2010 and other major public events	1	2	3	4	5	n/a

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
(if 4 or more) Please explain:							
e	The level of coordination between communities with respect to promoting the sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
f	The level of coordination and integration with the tourism sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
g	Difficulties in accessing the funding needed to develop and promote the sector	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
h	Availability of suitable space	1	2	3	4	5	n/a

Constraints or Opportunities		Rating of Issues on a Scale of 1 to 5					
		Not At All		Somewhat		Major	
		1	2	3	4	5	n/a
(if 4 or more) Please explain:							
i	The product base in terms of the characteristics of the festivals, events, venues and other infrastructure available	1	2	3	4	5	n/a
(if 4 or more) Please explain:							
j	Difficulties in finding or keeping qualified, capable workers or volunteers	1	2	3	4	5	n/a
(if 4 or more) Please explain:							

3. What other issues would you recommend should be a high priority for us to consider or review at this time? _____

4. Overall, what would you say is the major issue or issues that the sector faces? _____

5. Given the issues that you have identified, what, if any, actions do you think could be undertaken by the sector, government and others to promote further development of the sector? For example, what are the three actions that would have the greatest positive impact on the sector? _____

6. We are planning to stage a workshop to discuss issues and strategies in May. Would you be interested in participating?

_____ Yes _____ No _____ Possibly _____ Other

6a. (If yes or possibly and we do not already have the email address) Can I get your email address so that we will be able to send you out an invitation? _____

THANK YOU FOR YOUR PARTICIPATION

SUMMARY OF WORKSHOPS

**Summary of Community Focus Group on Arts and Culture in Squamish
Capilano College, Room SQ 110
June 26, 9 a.m. - noon**

Priorities:

Issue	Count
Collaboration/coordination/cooperation within Squamish (e.g. create an umbrella arts organization, work with Tourism Squamish, set a unified and clear vision for the sector, bring artist groups/organizations together)	14
Funding (e.g. operating, for venues, for hiring staff)	11
Venues (e.g. arts centre, rehearsal space, performing space, gallery, multiuse space, artist coop, teaching space, cultural community centre)	8
Marketing/promotion/awareness/education (in and outside Squamish and regionally)	8
Regional organizing body/collaboration (e.g. regional arts council, coordinators from each community working together, regional events calendar)	7
People (e.g. paid worker support for positions such as arts administrator or arts coordinator)	3
Local arts supplies	1

Recommendations:

Strategy	Action	Lead
Increase collaboration/coordination/cooperation to benefit from leverage/synergy and to create a collective voice for arts and culture	<ul style="list-style-type: none"> Facilitate a meeting where all the arts groups/organizations will present their mission, mandate etc. with a view to better understanding the resources/strengths of each group/organization Facilitate formal agreements to confirm willingness to work together on the part of each group/organization Identify a coordinator and a champion for arts and culture 	A full-time municipal staff with the mandate to advance arts and culture will lead the strategy with the help of arts groups/ organizations
Promote collaboration/coordination/cooperation within the arts and culture sector in Squamish	<ul style="list-style-type: none"> Brand the arts and culture sector in Squamish as a collaborative community through resources and means such as events and meetings that promote collaborative dialogues, the SAC list, website linking, event calendar and attractions punch card for the Sea to Sky region, newspaper articles etc. 	Squamish Arts Council will lead the strategy with the help of arts groups/ organizations

Strategy	Action	Lead
Develop an arts and culture space inventory for the region	<ul style="list-style-type: none"> • Identify short-term and long-term space requirements in each community • Identify available spaces in each community along with the ways they can be used for arts and culture • Make the inventory available online 	Arts Councils in each community will lead the strategy with the help of volunteers

Other comments:

- Study how the Whistler Arts Council brought the arts and culture community together in Whistler - what are the implications for Squamish
- Incorporate arts and culture in school district learning strategy
- Study how Prince George used forestry revenues to fund an art gallery - what are the implications for Squamish
- Compare the economic impacts of the arts and culture sector vis-à-vis other sectors in Squamish as well as the arts and culture sectors in comparable regions

**Summary of Community Focus Group on Arts and Culture in Whistler
Spruce Grove Field House
June 26, 4 p.m. - 7 p.m.**

Priorities:

Issue	Count
Marketing/promotion/awareness/education (e.g. event marketing, instill arts and culture in the local residents, educate local businesses about the benefits and value of arts and culture, marketing arts and culture to tourists, highlight distinct artists)	12
Affordable and inclusive arts and culture venues (e.g. performing space, rehearsal space, live/work space, studio, gallery)	8
Product mix (e.g. should we focus on tourists/visitors or local residents, how should arts and culture fit into tourism, how to make arts and culture a sustainable and viable component of the community, impact of the Olympics on arts and culture)	7
Collaboration/coordination/cooperation within Whistler (e.g. mentorships, partnerships, set a clear vision for the arts and culture sector and lead the sector toward that vision, building trust/relationships)	7
People (e.g. how to attract and retain employees, how to make the community more affordable to artists, how to create more opportunities for artists)	4
Funding (for Whistler and the Sea to Sky region)	3
Regional collaboration	2

Recommendations:

Strategy	Action	Lead
Develop permanent, temporary and seasonal spaces to provide for arts and culture venues as well as networking opportunities to spark creativity, mentoring, sharing of best practices etc.	<ul style="list-style-type: none"> • Develop an inventory of existing spaces and identify when and how they can be used and the obstacles to using them • Advocate that any new developments incorporate some arts and culture spaces • Develop criteria for new/desired spaces and collaborate with government and businesses to build those spaces • Explore how other regions have developed arts and culture spaces (e.g. Granville Island) 	A temporary/contract Whistler Arts Council staff will lead the strategy with the help of the arts and culture sector and influential government and business advocates for arts and culture

Strategy	Action	Lead
<p>Foster regional collaboration to offer a regional arts and culture experience</p>	<ul style="list-style-type: none"> • Research how other regions have accomplished regional collaboration in areas such as funding • Identify the distinct arts, culture and heritage experiences in the Sea to Sky region and develop a way to bring them together for tourists/visitors • Make presentations to the municipal councils in the region to garner support and funding • Create a marketing plan for the regional arts and culture experience • Create a website for regional calendar of events 	<p>The Arts Councils in Whistler, Squamish and Pemberton will work together (by jointly hiring a Researcher and a Coordinator) to implement the strategy with the help of three levels of government, businesses and other stakeholders</p>
<p>Promote event marketing in order to use arts and culture to augment tourism experience</p>	<ul style="list-style-type: none"> • Incorporate complementary arts and culture elements into large events that draw tourists/visitors • Support First Nations tourism and culture initiatives • Support skill development initiatives for artists • Develop a multi-year event marketing strategy for Whistler and secure start-up funding • Advocate that a portion of the hotel tax be spent on arts and culture • Develop a web-based solution for sharing information and marketing events • Explore working with the regional tourism board • Target specific tourist groups like 2nd homeowners and engage them into local arts and culture 	<p>An arts and culture task force will lead the strategy</p>

Other comments:

- How should arts and culture be promoted (in line with the existing Whistler brand or create a new Whistler brand that is more inclusive of arts and culture)?
- Many Pemberton artists work from Whistler - need for a regional approach (should there be a regional arts and culture organization that will complement the existing local arts and culture organizations?)

**Summary of Community Focus Group on Arts and Culture in Pemberton
SLRD Board Room
June 27, 9 a.m. - noon**

Priorities:

Issue	Count
Funding (e.g. for organizations, for venues, for hiring staff, for events, use development/construction levies for arts and culture funding)	8
Regional collaboration (e.g. regional arts council, website/database for regional venues, calendar of events etc., advocate for regional funding, joint marketing, shared resources in areas such as workshops and supplies, regional attractions tours)	6
Marketing/promotion/awareness/education (e.g. community arts education and awareness, arts and culture workshops/classes for children, more public art events, how to benefit local artists from Olympics related exposure)	5
Collaboration/coordination/cooperation within Pemberton (e.g. work with other sectors and stakeholders to advance arts and culture, set a clear vision and plan for the arts and culture sector and work on that plan)	4
Venues (e.g. cultural centre, studio, gallery)	3
People (e.g. paid worker support for positions such as materials and supplies coordinator, how to better employ artists)	2
Local arts supplies	1

Recommendations:

Strategy	Action	Lead
Create more visibility and a higher profile of arts and culture in Pemberton by providing a central venue for arts and culture	<ul style="list-style-type: none"> Utilize the Art Barn while looking for a future home for arts and culture (possible options include visitor’s centre, community centre, train station facility etc.) 	Municipal government will take the lead and provide funding for the future venue with support from industry and the arts and culture sector

Strategy	Action	Lead
<p>Use the economic impact study to present a business case for arts and culture in Pemberton and show that arts and culture will benefit the entire community</p>	<ul style="list-style-type: none"> • Establish a cohesive vision for arts and culture in Pemberton and identify how it will relate to the Sea to Sky region - present the vision to council • Study how the Whistler Arts Council brought the arts and culture community together in Whistler and adopt a customized plan for Pemberton • Continue to work with the Economic Development Consultant for Pemberton & District to ensure that arts and culture are part of the economic development mandate • Identify key players who can advance the arts and culture agenda in Pemberton and work with them (Pemberton Arts Council, Pemberton Museum, Pemberton & District Chamber of Commerce, Tourism Pemberton, Spirit of BC initiative etc.) • Research funding options for an arts and culture venue and a staff (municipal, funding from other levels of government, development levy etc.) • Educate the public about the value of arts and culture • Incorporate more arts and culture elements in school curriculum • Continue to work with the First Nations community 	<p>Pemberton Arts Council and the Economic Development Consultant for Pemberton & District will lead the strategy</p>

COMPARISON ACROSS COMMUNITIES

The table below summarizes the survey results by community for the organizations, artists and artisans. In analyzing the survey responses by community, we merged the responses of the organizational representatives and the stakeholders from Lions Bay with those from Squamish. Due to the small sample size of Lions Bay respondents, their responses could not be reported separately in order to preserve confidentiality. Some of the key observations are as follows:

- On average, artists and artisans in Lions Bay and Pemberton and organizations in Squamish have been operating longer than the regional average (11 years).
- Organizations based in Whistler and artists and artisans based in Lions Bay and Whistler have average revenues above the regional average for organizations (\$241,333) and artists and artisans (\$14,558).
- The sector's reliance on product/ticket sales and the private sector for revenues as opposed to government grants is consistent across the communities in the region.
- Organizations based in Whistler and artists and artisans based in Lions Bay and Whistler are more likely to have a diversified geographic customer base.
- Organizations based in Whistler tend to spend more on salaries/wages and equipment rental whereas organizations based in Pemberton tend to spend more on supplies and materials. The major expenditure categories are fairly consistent for the artists and artisans across the communities in the region.
- Organizations based in Whistler tend to spend more on local artists and artisans.
- Artists and artisans based in Whistler and Lions Bay spend significantly more on average than the artists and artisans based in Pemberton and Squamish.
- There were significantly more female artist/artisan respondents from Pemberton and Squamish relative to the other communities.
- Whistler has relatively more artists and artisans below the age of 25 whereas Squamish has relatively more artists and artisans over the age of 64.
- The potential of the arts, culture and heritage sector is considered high across all the communities in the region.
- With a few exceptions, the representatives from the different communities were consistent in identifying the pressing issues facing the arts, culture and heritage sector. Among organizations, the representatives from Whistler tended to rate the need for recognition of the value of ACH among residents lower than the representatives from other communities. The representatives from Lions Bay (included with Squamish) tended to rate the need for increased coordination with the tourism sector as well as the opportunities associated with 2010 and other major public events lower than the representatives from other communities. The representatives from Lions Bay also tended to rate the difficulties in finding or keeping qualified, capable workers or volunteers as well as the need for a diversified product base in terms of the characteristics of the festivals, events, venues and other infrastructure lower than the representatives from other communities.

Among artists and artisans, the representatives from Lions Bay tended to rate the difficulties in finding or keeping qualified workers or volunteers as well as the lack of recognition of the value of ACH among residents higher than the representatives from other communities. The representatives from Pemberton and Squamish tended to rate the opportunities associated with 2010 and other major public events lower than the representatives from other communities.

Among stakeholders, the representatives from Pemberton tended to rate the need for increased arts and culture facilities lower than the representatives from other communities.

**CHARACTERISTICS OF THE ORGANIZATIONS, ARTISTS AND ARTISANS,
AND STAKEHOLDERS BY COMMUNITY**

Characteristics	Squamish	Whistler	Pemberton	Lions Bay ¹⁶	Overall
Organizations					
Number					
Number surveyed	25	16	4		45
Age					
Average years in operation	13 years	9 years	11 years		11 years
Revenues					
Total revenues	\$3,969,993	\$6,428,328	\$461,665		\$10,859,986
Average revenues	\$162,319	\$401,771	\$116,389		\$241,333
Average percent from product/ticket sales	35%	46%	-		36%
Sources of Revenues (Percent of Organizations Reporting¹⁷)					
Revenues from admissions or other sales to customers	60%	100%	25%		71%
Corporate funding	36%	56%	25%		42%
Fundraising from individuals	48%	44%	-		42%
Other grants	44%	38%	50%		42%
Local government grants	20%	44%	50%		31%
Foundations	24%	44%	-		29%
BC Arts Council grants	12%	31%	25%		20%
Canadian Heritage grants	16%	25%	-		18%
Advertising	8%	25%	-		13%
Provincial Government gaming funds	12%	19%	-		13%
Canada Council grants	4%	6%	-		4%

¹⁶ The responses of the organizational representatives and the stakeholders from Lions Bay were merged with those from Squamish

¹⁷ Refers to the percent of respondents who reported generating revenues from each source - the responses are mutually inclusive

Characteristics	Squamish	Whistler	Pemberton	Lions Bay	Overall
Sources of Revenues by Geographic Regions (Percent of Organizations Reporting)					
The Sea to Sky Corridor	88%	100%	100%		93%
In other parts of BC	32%	56%	-		38%
The rest of Canada	16%	56%	-		29%
The United States	20%	50%	-		29%
Other regions	16%	44%	-		24%
Expenditures					
Average percent spent on local suppliers	84%	80%	77%		82%
Average percent spent on local artists and artisans	31%	47%	30%		35%
Major Expenditure Categories (Percent of Organizations Reporting)					
Supplies and materials	68%	69%	100%		71%
Other wages and salaries	48%	81%	50%		60%
Payment to artists	52%	69%	25%		56%
Advertising and promotion	48%	56%	25%		49%
Space rental	44%	50%	25%		44%
Equipment rental	20%	38%	25%		27%
Other	12%	6%	25%		13%
Other Services	20%	6%	-		13%
Telecommunications	12%	13%	-		11%
Rating the Potential of the Sector					
Average rating (where 1 is no potential and 5 is major potential)	4.5	4.6	4.8		4.6
Rating of Issues (Average Ratings where 1 is Not Significant and 5 is Significant)					
Marketing, business or management skills of the ACH community	4.5	4.7	5.0		4.6
Awareness of ACH opportunities amongst visitors	4.4	4.4	4.8		4.4
Difficulties in accessing funding	4.4	4.3	4.0		4.3
Availability of suitable space	4.1	4.2	4.8		4.2
Level of coordination with the tourism sector	4.1	4.5	4.3		4.3
Level of coordination between communities	4.1	3.9	4.5		4.0
Recognition of the value of ACH among residents	4.0	3.7	4.8		3.9
Characteristics and diversity of the	4.0	3.6	5.0		3.9

Characteristics	Squamish	Whistler	Pemberton	Lions Bay	Overall
product base					
Build on opportunities associated with 2010 and other major public events	3.8	4.1	4.0		3.9
Difficulties in finding or keeping qualified workers or volunteers	3.5	3.8	4.0		3.6
Artists and Artisans					
Number					
Number surveyed	75	86	34	7	202
Age					
Average years in operation	10 years	10 years	14 years	16 years	11 years
Age Range					
Under 18 years	-	3%	-	-	1%
18 - 24	1%	3%	-	-	2%
25 - 34	20%	27%	12%	-	21%
35 - 44	29%	34%	44%	43%	34%
45 - 54	24%	17%	35%	-	22%
55 - 64	13%	8%	18%	57%	13%
65 years or over	12%	1%	-	-	5%
Gender					
Female	67%	52%	74%	57%	62%
Male	33%	48%	26%	43%	38%
Revenues					
Total revenues	\$615,997	\$1,600,660	\$416,665	\$278,332	\$2,911,654
Average revenues	\$8,324	\$18,831	\$12,255	\$39,762	\$14,558
Average percent from product/ticket sales	88%	97%	87%	94%	83%
Sources of Revenues (Percent of Artists and Artisans Reporting)					
Revenues from sales of art/product sales	93%	94%	97%	100%	95%
Revenues from related services that you provide	16%	19%	26%	43%	20%
Revenues from performances	4%	5%	6%	-	4%
Salaries/wages paid by an arts, cultural or heritage organization	4%	3%	-	-	3%
Salaries/wages paid by another type of organization	4%	1%	9%	-	3%
BC Arts Council	4%	-	-	-	1%

Characteristics	Squamish	Whistler	Pemberton	Lions Bay	Overall
Canada Council	1%	1%	-	14%	1%
Local government	3%	-	3%	-	1%
Canadian Heritage	1%	-	-	-	-
Foundations	1%	-	-	-	-
Provincial Government gaming funds	1%	-	-	-	-
Sources of Revenues by Geographic Regions (Percent of Artists and Artisans Reporting)					
The Sea to Sky Corridor	89%	97%	82%	100%	92%
In other parts of BC	48%	62%	53%	100%	56%
The rest of Canada	21%	38%	32%	57%	32%
The United States	20%	41%	21%	43%	30%
Other regions	12%	34%	15%	43%	23%
Expenditures					
Average expenditures	\$4,443	\$8,898	\$4,779	\$8,429	\$6,485
Average percent spent on local suppliers	47%	47%	36%	26%	45%
Average percent spent on local artists and artisans	5%	4%	5%	8%	5%
Major Expenditure Categories (Percent of Artists and Artisans Reporting)					
Supplies and materials	93%	93%	100%	86%	94%
Other wages and salaries	29%	33%	26%	57%	31%
Payment to artists	33%	14%	41%	14%	26%
Advertising and promotion	17%	27%	24%	-	22%
Space rental	7%	14%	18%	29%	12%
Equipment rental	7%	14%	9%	43%	11%
Other	11%	7%	3%	14%	8%
Other Services	5%	8%	9%	-	7%
Telecommunications	5%	8%	3%	14%	6%
Rating the Potential of the Sector					
Average rating (where 1 is no potential and 5 is major potential)	4.5	4.4	4.2	4.7	4.5
Rating of Issues (Average Ratings where 1 is Not Significant and 5 is Significant)					
Availability of suitable space	4.9	4.4	4.4	4.3	4.5
Marketing, business or management skills of the ACH community	4.3	4.3	4.2	4.6	4.4
Awareness of ACH opportunities amongst visitors	4.3	4.3	4.1	4.6	4.3

Characteristics	Squamish	Whistler	Pemberton	Lions Bay	Overall
Level of coordination with the tourism sector	4.2	4.1	4.0	4.0	4.1
Build on opportunities associated with 2010 and other major public events	3.8	4.1	3.6	4.4	4.0
Difficulties in accessing funding	3.9	3.9	3.9	4.0	3.9
Level of coordination between communities	4.0	3.8	3.8	4.0	3.9
Recognition of the value of ACH among residents	3.8	3.8	3.7	4.4	3.9
Characteristics and diversity of the product base	3.9	3.8	3.8	3.3	3.7
Difficulties in finding or keeping qualified workers or volunteers	3.2	3.2	3.2	4.0	3.4
Stakeholders					
Rating the Potential of the Sector					
Average rating (where 1 is no potential and 5 is major potential)	4.9	4.5	4.6		4.7
Rating of Issues (Average Ratings where 1 is Not Significant and 5 is Significant)					
Marketing, business or management skills of the ACH community	4.6	4.4	4.7		4.5
Awareness of ACH opportunities amongst visitors	4.4	4.5	4.7		4.5
Level of coordination between communities	4.7	4.4	4.3		4.5
Level of coordination with the tourism sector	4.6	4.3	4.5		4.5
Difficulties in accessing funding	4.6	4.1	4.6		4.4
Availability of suitable space	4.4	4.2	3.5		4.1
Build on opportunities associated with 2010 and other major public events	4.1	4.0	4.0		4.0
Characteristics and diversity of the product base	4.2	4.0	3.8		4.0
Difficulties in finding or keeping qualified workers or volunteers	4.1	3.9	3.8		3.9
Recognition of the value of ACH among residents	3.9	3.7	3.9		3.9