

Community

2006



Consultations



The Prince Edward Island Council of the Arts
Conseil des Arts de Île-du-Prince-Édouard

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TABLE OF CONTENTS

| | |
|----------------------------------------------------------------------------------------|----|
| Introduction | 4 |
| Background | 4 |
| Consultation Method | 5 |
| Findings | 5 |
| QUESTION 1. What does a successful arts community look like? | 5 |
| QUESTION 2- What can the PEICA do over the next five years to achieve these goals? | 8 |
| QUESTION 3 -What are the principles that should guide the Council's activities? | 10 |
| Next steps | 11 |
| Acknowledgements | 14 |
| Appendix A Consultation Schedule | 15 |
| 2006 Community Consultations | 15 |
| Appendix B. "What does a successful arts Community look like?" | 16 |
| Appendix C. "In the next five years, what can the Council do to achieve this success?" | 20 |

Executive Summary

Strong, vibrant, and creative communities are the key to Prince Edward Island's ongoing success, and the arts make an invaluable contribution toward this goal. Not only does a healthy arts community act as the incubator for the innovation required for social and economic success, the arts also play a vital role in strengthening and maintaining our cultural identity in the face of global challenges.

The Prince Edward Island Council of the Arts (PEICA) is dedicated to preserving and promoting the arts in the Island way of life and is currently in the process of developing its Strategic Plan for the 2007-2010. To ensure that the plan reflects the needs of the Island community, the PEICA held a series of public consultations in September and October 2006 to inquire into the issues that are central to a healthy arts community. The public consultations found that:

- Islanders have a clear vision of an Island that possesses **strong community connections** with increased accessibility and visibility with equal access for diverse cultures, a wealth of arts presentations and events, venues; and a growing audience with ever increasing appreciation of the role the arts play in their communities. The arts should *not* exist separate from Island life but as an integral component of it. Islanders see a role for the PEICA in strengthening relationships with communities through the arts.
- **Viable, sustainable careers in the arts** on Prince Edward Island are an integral part of Islanders' vision for the future and a contributing factor in vibrant communities. The notion of a career centers on an ability to maintain an adequate income that allows for the continuation of an artistic practice and presence; opportunities to develop skills and receive training; and the ability to reach new audiences, to export one's works, to plan for the future and be recognized for one's contribution. The PEICA's role was seen as one of a service provider, facilitator and advocate, directly contributing to the advancement of artists' careers.
- **Arts in Education** is a major contributor to the Island's cultural vibrancy in the participants' vision for the Island. It is pressing that the Prince Edward Island Council of the Arts dedicate resources to developing partnerships, programs, and advocacy efforts that will reach the goal of inclusive, quality, province-wide education in the arts for Island children.
- **Adequate funding and support** is critical for the success of the arts community and the health of the province at large. The Prince Edward Island Council of the Arts must concentrate on advocacy efforts for funding opportunities; more meaningful government support and representation; increased profile of the arts and artists; and the promotion of excellence.

The PEICA is pleased to present the results of these community consultations, for they reflect our desire to work in partnership with the community and government to build a healthy arts and culture sector on Prince Edward Island. The PEICA is dedicated to providing support and



careers in
the arts
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service to the arts and culture community, while at the same time helping to foster a “creative” Island, which will be attractive to immigration, tourism, and business.

Introduction

“Around the world, people increasingly understand how successful communities are built and how the arts and culture create innovative, healthy, diverse and humane places to live.”

-Karen Kain, Chair, Canada Council for the Arts, 2006

The Prince Edward Island Council of the Arts (PEICA) is committed to the development of the province and its communities through the support of the arts for all Islanders. Our efforts include advocacy, education, recognition of excellence, and the delivery of programs and services that are designed to realize the creative potential of the Island’s artists. As a responsive arts organization, the first and most important step in determining the direction of the PEICA’s efforts is to solicit input from the communities directly.

In September and October 2006, the PEICA conducted a series of public consultations in communities across the province. The purpose of these sessions was to gather information about the arts and culture issues that are most important to Islanders, so that, together, we can build an effective and meaningful plan to achieve our arts and culture goals.

Art is about possibilities. Consequently, Islanders were asked to open their minds to the limitless potential of the arts and to envision a successful arts community. Expanding upon this vision, they were asked how the PEICA could align its resources and principles toward a healthy and vibrant arts community. The results of these discussions are contained in this document and will be used in conjunction with the findings from the upcoming the consultations with Prince Edward Island Council regional arts councils and arts organizations, to inform the PEICA’s Strategic Plan over the next three to five years.

Background

As an arms-length to government arts organization, the PEICA plays an important role in fostering effective relationships between the arts community and legislators. The PEICA acts as a bridge between public policy and the needs of the community, identifying the areas in which we can build cultural prosperity. With a provincial government that formally “recognizes the importance of ongoing, long-term, sustained support for the arts” (A Cultural Policy for Prince Edward Island, p5), we are confident that a successful partnership between the community, the government and the arts sector is attainable and advantageous for the entire province.

In the initial stages of its strategic planning process, the PEICA set out to identify the priorities of its community stakeholders. The PEICA believes that public consultation is integral to the development, review and assessment of its strategic plan so that it can consider and respond to community objectives. Given the dynamic nature of arts and culture, the PEICA is also committed to fostering and creating a learning environment that reflects and adapts to the provinces ever-changing needs. To that end, the strategic planning document borne from the consultation process will be presented back to the arts community for feedback prior to implementation.



Consultation Method

An open call for public participation in the consultation process was initiated in August 2006 and reiterated throughout the months September and October 2006. In order to reach as many community members as possible the PEICA employed a variety of media to publicize the events, including the PEICA website (www.peica.ca), the Island Arts Newsletter, notices in provincial and regional print and radio media in French and English, email reminders, letter mail outs and word of mouth from PEICA directors and staff.

Fourteen consultations were scheduled in communities across the province, with two sessions conducted in French. (See Appendix A). The format of the sessions included focus groups and interviews, and the community was encouraged to forward written submissions to supplement the discussions.

The broad topics for discussion revolved around the potential of the arts community, and what can be done to achieve this potential. Specifically, the participants were asked:

- o What does a successful arts community look like?
- o In the next five years, what can the PEICA do to achieve these goals?
- o What are the principles that should guide the PEICA's activities?

In the larger consultation sessions, wherein verbal polling of each participant was not always possible, the participants were allocated votes in which to articulate the priorities amidst the group's responses?

Findings

QUESTION 1. What does a successful arts community look like?

As described in Figure 1, the province's overall responses to the question, "what does a successful arts community look like?", were centered around four broad themes: *community connections*, *the arts as a profession*, *arts in education*, and *funding and support*.

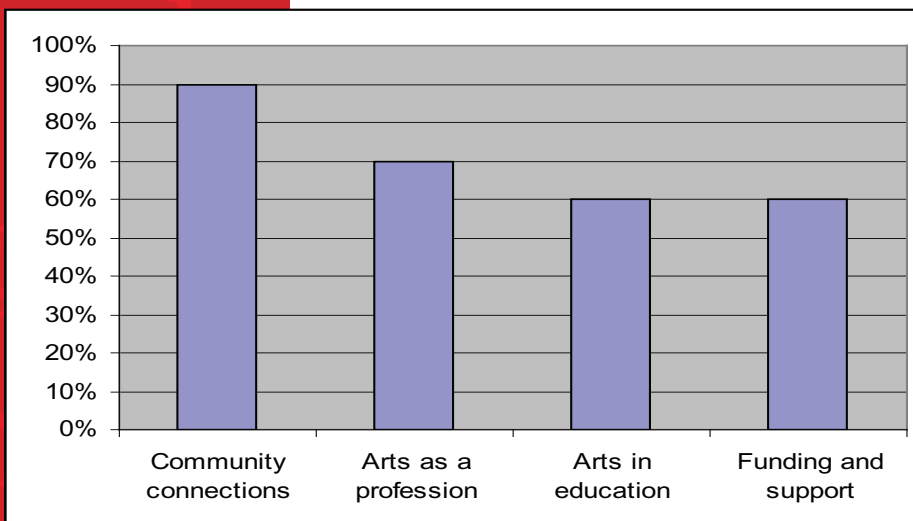


Figure 1. Provincial response to "What does a successful arts community look like?"

(Frequency as a percentage of consultation sessions.)

- In 90% of the sessions, *strong community connections* with the arts were considered

an indicator of a healthy arts and culture scene. These connections included accessibility, visibility, arts events, arts spaces, audience development, public awareness, collaboration, cooperation and equal access for all ethnic groups.

- The **viability of arts as a profession** was identified by **70%** of the consultation sessions as being a signifier of a successful arts community. The viability and sustainability of the profession included such things as venues, technical support, adequate income, recognition of excellence, export opportunities, professional development, training and services, long-term planning, adequate infrastructure and resources, and diversity within the arts.
- The **arts in education** were recognized by **60%** of the consultation sessions as an integral part of cultural vibrancy. Engaging youth; arts integrated into the curriculum; increased cultural awareness; exposure to arts; and more arts program in schools were identified as important components of arts in education.
- Adequate **funding and government support** was also identified in **60%** of the consultation sessions. This category included responses such as transparency; accessibility; more funding opportunities; and more meaningful government support and representation

As with any discussion, the responses in the sessions were interconnected and there was some level of overlap in responses. For example, audience development and adequate arts venues could be categorized under community connections and the viability of the arts as a profession. Summaries of session specific results can be found in Appendix B.

Priorities by region

While there was a level of consistency in responses across the province, differences were noted when comparing the overall results with the regional and francophone community results. (See Figures 2, 3, 4 and 5)

Figure 2. Prince County response to “What does a successful arts community look like?”

Prince County identified a heightened role of the arts in education as being of primary importance in a successful arts community. This included increased opportunities to expose youth to the arts, alternative curriculum models, a better connection between artists and schools and more arts-focused extracurricular activities.

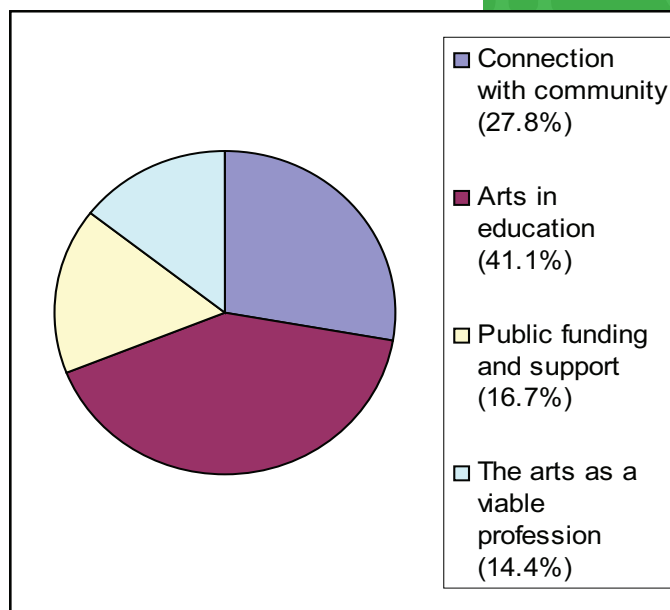
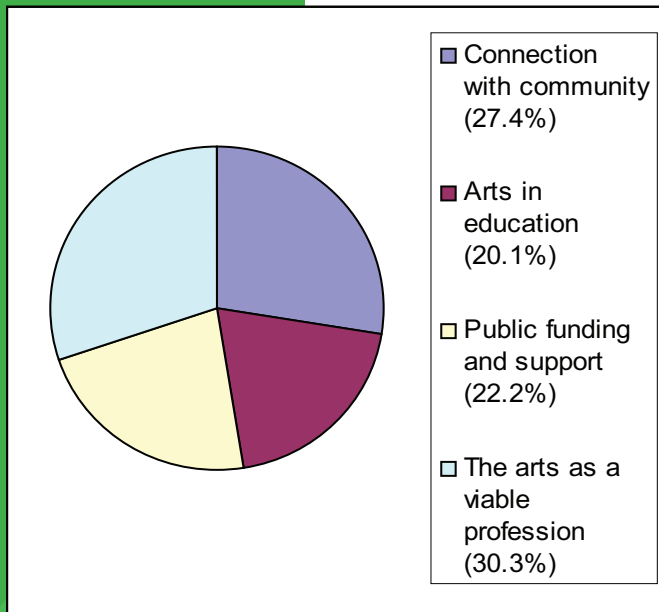


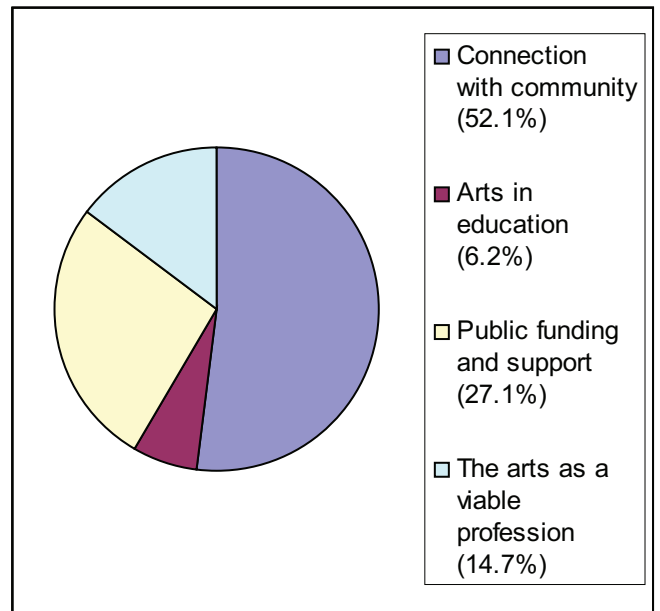
Figure 3. Queens County response to “What does a successful arts community look like?”



Queens County’s priorities were almost evenly split between the four themes. The viability of the arts as a profession garnered slightly more response. Responses included adequate infrastructure and resources; more physical spaces for arts to happen; increased local and export opportunities; adequate recognition and income diversity and growth in the arts community; and the opportunity to develop professionally.

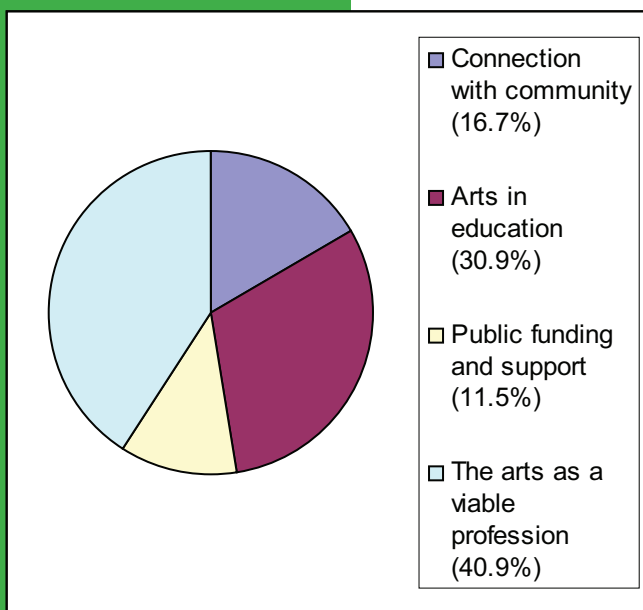
Figure 4. Kings County response to “What does a successful arts community look like?”

Over half of the responses from Kings County were centered around the connections with the community. For a healthy arts environment, there must be audience development both locally and from the tourist population, with people of all ages and artistic



background; increased visibility of the arts; an open and collaborative community, and an appreciation of the arts as an essential part of our culture.

Figure 5. Francophone Community response to “What does a successful arts community look like?”

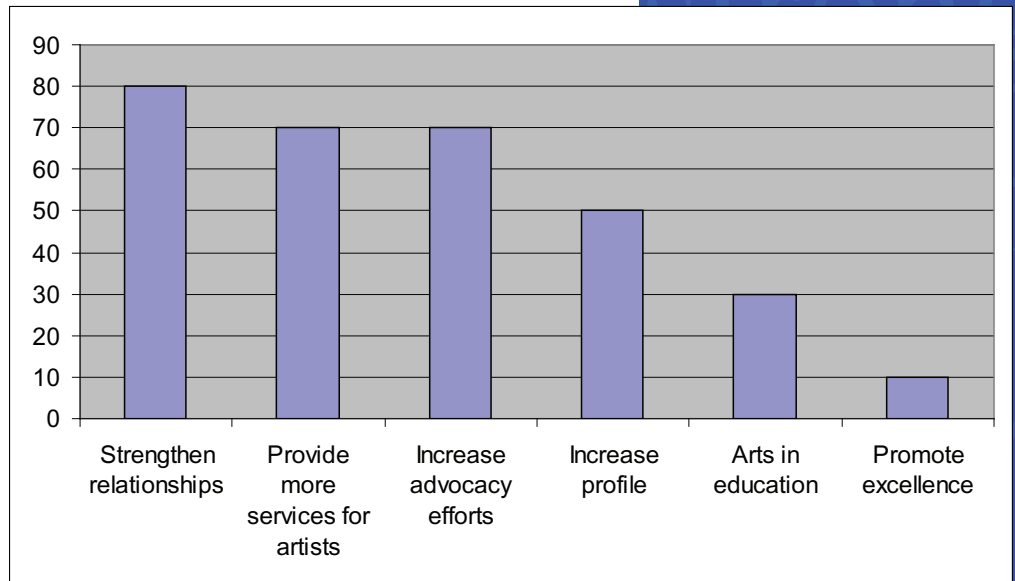


The Francophone sessions identified the viability of the arts as a profession as their first priority. Responses included access to adequate infrastructure and resources in both official languages; the ability to earn a living as an artist; training and development opportunities; and educational support.

QUESTION 2- What can the PEICA do over the next five years to achieve these goals?

Once the groups had finished brainstorming and prioritizing their responses to the question of what an successful arts community should look like, they were asked to consider how the provincial arts council could work to achieve this success over the next five years. As described in Figure 6, the responses to this question can be categorized into six directives: **strengthen relationships**; **provide more services for artists**; **increase advocacy efforts**; **increase profile for the arts and artists**; **strengthen role of art in education**; and **promote excellence**

Figure 6. What can the PEICA do to achieve these goals? Frequency by percentage of consultation sessions.



- In **80%** of the sessions, **strengthening relationships** with the community, the regions and with government was seen as important in fostering success in the arts community. Specific recommendations included building community support and appreciation for the arts, increasing government awareness of the arts, improving French language communication, developing effective regional connections, creating more effective networking mechanisms, and increasing membership.
- The increased provision of **services for artists** was identified by **70%** of the consultation sessions. Suggestions included: capacity building; promotion and marketing; assessment and development of arts spaces; access to workshops and seminars; increased infrastructure; and an accessible catalogue of existing resources
- A need for **increased advocacy** was also identified by **70%** in the consultation sessions as a critical activity. Suggestions for advocacy primarily related to more effective funding models than the existing federal, provincial and regional structures. Lobbying for more arts spaces and an increased presence of the arts in education were also noted.
- For **50%** of the sessions, the need to **increase the profile** of the arts and artists was seen an integral. Efforts to raise the profile include 'arts on the streets' initiatives and other public displays; increased awareness of the less visible art disciplines; more recognition and through various media coverage; awards programs, forums, events and challenges;

formal recognition of artistic achievements; and opportunities for artists to meet.

- 30% of the consultations expressed a need for the PEICA to become more involved in *arts in education*. The involvement could be achieved through a pilot project for a multidisciplinary approach to education, streamlining the ArtsSmarts process, lobbying for increased art in curriculum and generating interest in arts in schools.
- The *promotion of excellence* was mentioned by 10% of the sessions, which included moving away from ‘artificial culture’ created for tourism purposes and supporting local excellence.

Priorities by region:

Three out of the four regions identified strengthening relationships as the most important step. The exception was Prince County, which recommended increasing the role of arts in education as its first priority. Refer to Figures 7, 8, 9 and 10 for regional and Francophone community breakdowns. Session summaries can be found in Appendix C.

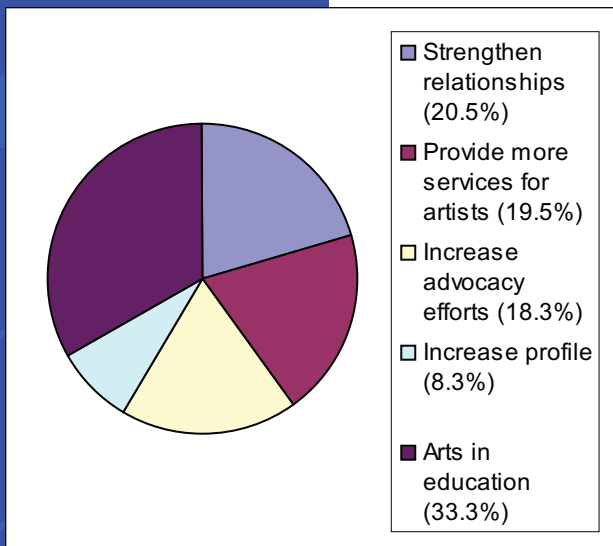


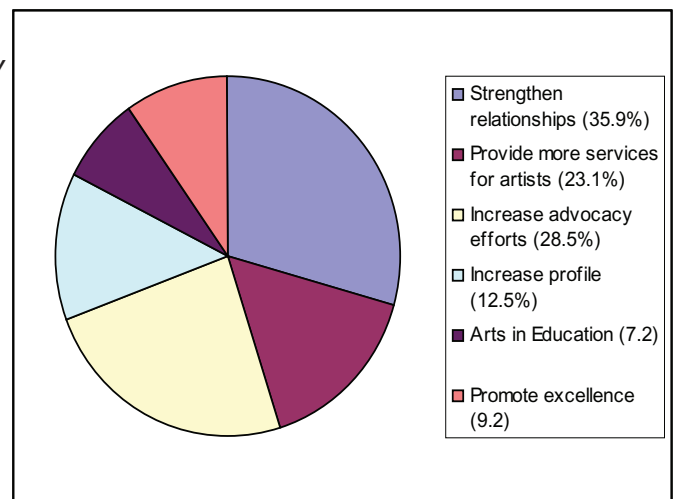
Figure 7. Prince County response to “What can the PEICA do over the next five years?”

In Prince County, recommendations for action included increasing advocacy for arts in school curriculum and activities, and strengthening connections between the arts sector, parents and schools. Also of importance were efforts to strengthen relationships in the regions and with the francophone community; provide services for artists within current and potential infrastructure; and advocate for more effective funding and increased public and private sector awareness.

Figure 8. Queens County response to “What can the PEICA do over the next five years?”

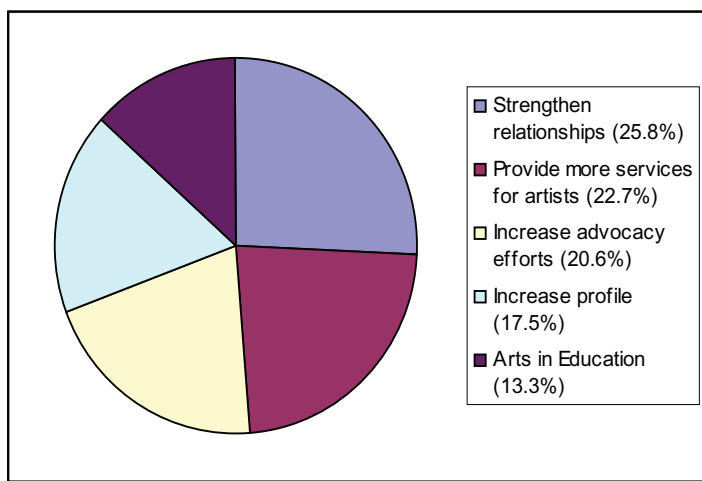
Over one third of the Queens County responses related to the strengthening of relationships with the community and government, in order to enhance awareness, appreciation, participation and support of the arts.

Furthermore, responses also suggested increasing membership and improving public engagement and accessibility. Advocacy for more effective funding



models nationally, provincially and within the private sector were also seen as a priority

Figure9. Kings County response to “What can the PEICA do over the next five years?”



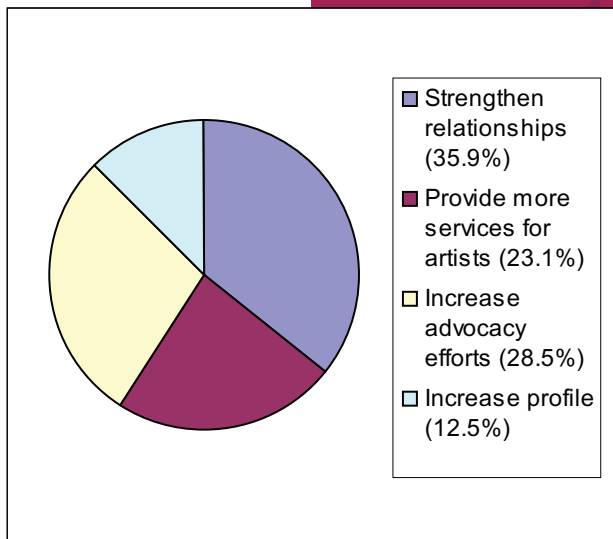
Responses from Kings County were more evenly split. Relationship building within the regions, communities and the grassroots was given highest priority, followed by services such as development of arts spaces, marketing and promotion, and working with existing organizations ranked second.

Figure10. Francophone community response to “What can the PEICA do over the next five years?”

The Francophone sessions concentrated on how the arts community can work together to improve access to infrastructure and to develop artistic vitality and wealth of all Island ethnic groups. In this vein, building recognition, networking and exposure within the arts community and with the public at large were recommended. Critical to these goals is adequate government funding and support.

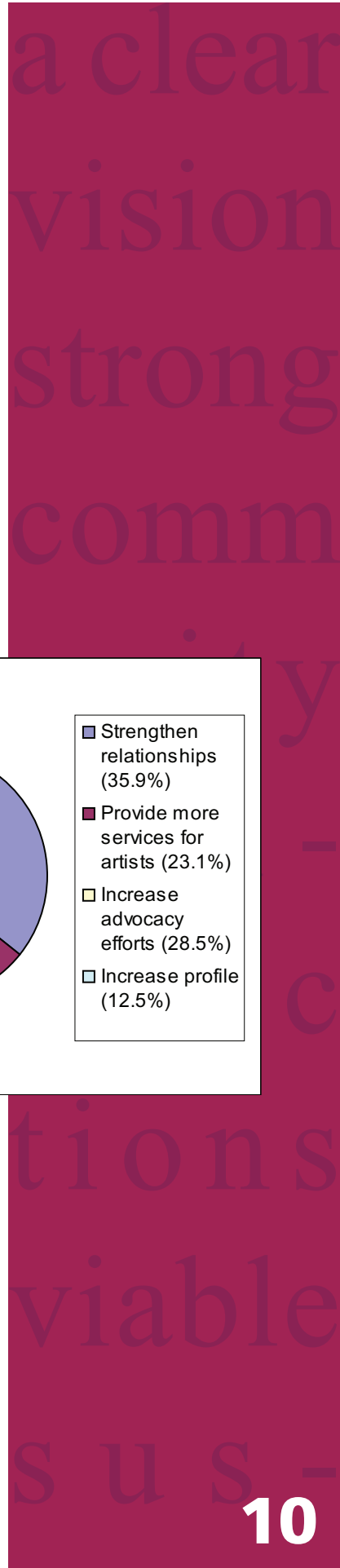
In addition to the public sessions, several recommendations were forwarded in the written submissions to the PEICA. These included:

- Aligning programs and the allocation of funds with the creative and financial needs of artists at all stages of their careers and in all areas of the province.
- Providing services that assist artists in accessing markets both on and off Island.



QUESTION 3 -What are the principles that should guide the PEICA’s activities?

The final question posed in the sessions was “**what are the principles that should guide the PEICA’s activities?**” The purpose of this question was to identify overarching principles that should underpin all of the PEICA’s goals, and to assist in prioritizing activities in the event that resources limit the PEICA’s ability to address all of the stated objectives.



Principles of community engagement, which included public awareness, connection, volunteerism, responsiveness, knowledge-sharing collaboration and partnerships, were mentioned most often in the sessions, followed by accessibility and inclusiveness for people all ages, languages, and levels of artistic involvement.

The groups also thought that focusing on the artists' needs and development was an important value for the provincial arts council. This tied in priority with promoting the value of art in terms of its sustainability, legitimacy and return on artistic investment.

Fairness was another value that was stressed by the groups, specifically in terms of equity in distribution of funds; transparency and openness; and ethical and professional practices.

The notions of excellence and a need for initiatives developing out of organic, grassroots synergy were emphasized. Also mentioned were the promotion of excellence; innovative development of spaces for the arts; grassroots, organic synergy; the importance of advocacy, professionalism and peer evaluations; alignment with the Provincial Cultural Policy; and the assertion that art is essential.

Next steps

The Prince Edward Island Council of the Arts must rededicate itself to integrating the arts into the lives of all Islanders and fostering vibrant creative communities that share an appreciation and understanding of the arts and their role in building and sustaining healthy communities.

Community - Islanders have a clear vision of an Island that is a model of strong community connections, with this vision arising in 90% of the sessions held. Islanders see this including increased accessibility and visibility with equal access for diverse cultures, and a wealth of arts presentations and events, and venues; and a growing audience with ever increasing appreciation of the role the arts play in their communities. The arts should *not* exist separate from Island life but as an integral component of it. Strong, vibrant, and creative communities are the key to ongoing social, economic community health and are vital to maintaining the Islands identity while participating in a modern, globalized world.

Islanders see a role for the PEICA in strengthening relationships with communities (as articulated in 80% of sessions). With such a pronounced focus on community in their vision, a focus on community must therefore be a central point in the PEICA's future activities, and include:

- increasing community participation in the arts
- building community support for and appreciation of the arts
- inclusion of the Islands diverse communities
- and expanding our networks, sharing our resources, and creating an inclusive environment across the Island

Viable, sustainable careers in the arts on Prince Edward Island was identified in 70% of the sessions as an integral part of Islanders' vision for the future and

a contributing factor in vibrant communities. The notion of a career centers on an ability to maintain an adequate income that allows for the continuation of an artistic practice and presence. This ability is informed by opportunities to develop skills and receive training, to reach new audiences, to export one's works, to plan for the future and to be recognized for one's contribution.

The PEICA's role was seen as one of a service provider, facilitator and advocate, contributing directly to the advancement of the artists' careers through:

- helping artists to build their capacity to take advantage of opportunities
- helping to increase skills in promotion and marketing
- advocating for the assessment and development of arts spaces and venues
- facilitating access to workshops and seminars
- providing increased infrastructure through our programs
- providing opportunities to develop as artists (exchanges, residencies, and inviting new ideas to the Island)
- and providing a catalogue of existing resources for artists

Investment of resources in this area is a vital component to the maintenance and growth of the creative community on Prince Edward Island particularly when the Islands geographic neighbours are dramatically increasing their investments in the arts and have considerably more to offer in terms of opportunities for training, venues, and audiences to their resident artists making them attractive to Island artists as locations to carry on their careers.

Arts in Education was a consistent theme through all regions and was recognized in 60% of the sessions as a major contributor to the Islands cultural vibrancy in participants' vision for the Island. The Government of Prince Edward Island has already recognized the important of arts education the provinces Cultural Policy where the Government is determined to (as point 3) "educate children in the arts and promote opportunities for life-long learning". In this policy document the Government committed to "recognize the benefits of cultural initiatives in the education process".

Arts Education is also noted in the PEI Task Force on Student Achievement Final Report in recommendation 18 "Educating the Whole Child" which states that "There is significant research that shows that many students benefit from exposure to the Arts", "programs such as art, theatre, music, and physical education continue to be available to all Island students" and "these program be taught by teachers trained in those fields".

The Government response to the Task Force's response makes no mention of attention to the arts; however, this may be included in response point 12 "Propose academic enrichment programs." which does not appear to be a commitment to this important issue. The Government has provided excellent support to the ArtsSmarts/GenieArts program, for which it should be recognized; however, the projects are limited to only a fraction of Island students per year. This implementation of arts education, while meaningful and important, does not provide for the daily inclusion of the arts in our children's educations and is not available to all children. Existing arts programs in the schools are equally inequitable in distribution.

Considering the importance given to this topic in our sessions, by Government,



and by the Task Force, it is pressing that the Prince Edward Island Council of the Arts dedicate resources to developing partnerships, programs, and advocacy efforts that will reach the goal of inclusive, quality, province-wide education in the arts for Island children. Island children will discover and appreciate their unique identities, will increase their cultural awareness, and will develop an appreciation for a desire to participate in the arts lifelong.

Throughout these important themes are an expressed desire for the PEICA to increase advocacy efforts, to increase the profile of the arts and artists, and to promote of excellence. Increasing community engagement and participation is bound to lead to an increased profile for the arts and for its practitioners as is the provision of opportunities to build skills, export, and participate in residencies and exchanges. Government legislators, staff of the civil services, regional and civic leaders, and corporate administrators are members of these communities that will be enriched by artistic activity. They too will develop an appreciation for the role the arts play in their villages, towns, and cities. Advocacy and education will be at the root of the PEICA's activities in service of the inspiring visions articulated in these sessions - visions we must achieve in collaboration with our civic, regional, and provincial partners - and is based on fostering engagement and understanding.

None of these activities represent a change of focus or direction for the PEICA. Indeed, they illustrate the PEICA's desire to commit to the arts while recognizing the need to act in the context in which we exist. Continuing to focus solely on the professional arts or high art in the current climate builds, at best, disengagement (and apathy), and creates, at worst, outright resentment. It only serves to disconnect the PEICA even further from the public it seeks to serve.

By systematically addressing these problems with programs and activities that build an appreciation for the arts, for artists, and for the PEICA we work to secure both the arts and our important role in providing support and service to the arts and culture community. At the same time, these activities serve to enhance and preserve Island culture and identity, re-engage the general public in the value of participating in the arts, and help support a more "creative" Island, which will be attractive to immigration, tourism, and business.

"Excellence is a standard to which we can all aspire" – Government of Prince Edward Island Cultural Policy

As a responsive document, the forthcoming PEICA strategic plan will focus on objectives that meet the needs put forward by its community. In the next series of consultations in January 2007, the PEICA will meet with arts organizations and regional councils to ensure that these needs are also reflected in the PEICA strategic plan.

It should be noted that while the community consultations involved engaging and spirited discussion, overall public engagement in the consultative process is a limitation in this study. Out of the fourteen community sessions scheduled, ten were attended, with the number of participants ranging from one to thirteen community members. The PEICA recognizes that this is an indicator of a need to work harder to connect with the arts community, particularly in the regions, and notes that this need mirrors the desire for increased public engagement as highlighted in the consultation sessions.

This study illustrates that while there are common challenges to be met across the province, the PEICA must also be responsive to the specific needs of the regions and communities. Support of the arts on Prince Edward Island includes pride in our collective cultural identity, as well as an appreciation that the Island way of life is a result of our diversity and our close knit bonds. It is widely recognized that “artistic creation is essential to sustain Prince Edward Island’s vibrant cultural life” (Cultural Policy p.6). The role of the Prince Edward Island Council of the Arts is to foster an environment for this creativity to thrive.

Acknowledgements

The Prince Edward Island Council of the Arts gratefully acknowledges:

- Francophone facilitators, Cecile Arsenault and Emile Gallant
- Monic Gallant - FCÎPÉ
- Lakeside host Janet McLellan
- The Arts Guild; Ecole Evangeline; Access PEI Offices in Souris, Montague, and Summerside; O’Leary Community Centre; Tignish Heritage Inn; Murray River Leona Giddings Memorial Library; Kensington Community Centre; North Rustico Lions Club; Lefurgey Cultural Centre; Ellerslie Legion; and Carrefour de l’Isle-Saint-Jean



Appendix A Consultation Schedule

2006 Community Consultations

The Prince Edward Island Council of the Arts (PEICA) takes seriously its role as the Provincial Arts Funder. In order to ensure that we set out policies and

programs in a way that reflects the communities we serve, it is vitally important that we consult with the Arts community across the Island and “read” the needs of the community and the priorities of artists and arts organizations.

If you have an interest in the Arts, the PEICA wants to hear from you. The results of the consultation sessions will be used to inform the PEICA’s strategic framework and to ensure that the PEICA is working on the issues that are most important to the PEI arts community.



Communities, Dates and Times

Charlottetown : Wednesday, September 13, 2006, 7:00PM to 8:30 PM, The Guild

Charlottetown : Wednesday, September 27, 2006, 7:00PM to 8:30 PM, The Guild

Abram-Village (en francais): Jeudi, le 28 septembre, 2006, 19h a 2030h, Ecole Evangeline

Souris: Monday, October 2 , 2006, 5:30PM to 7:00 PM, Access PEI Meeting Room

Morrell: Monday, October 2 , 2006, 8:00PM to 9:30 PM, Morrell Firehall

O’Leary: Wednesday, October 11 , 2006, 5:30PM to 7:00 PM, O’Leary Community Centre

Tignish: Wednesday, October 11, 8:00PM to 9:30 PM, Heritage Inn

Montague: Tuesday, October 17 , 2006, 5:30 PM to 7:00 PM, Access PEI Montague

Murray River: Tuesday, October 17 , 2006, 8:00 PM to 9:30 PM, Leona Giddings Memorial Library

Kensington: Wednesday, October 18, 2006, 5:00-6:30 PM, Kensington Community Centre

North Rustico: Wednesday, October 18, 2006, 8:00-9:30 PM, Lion’s Club

Summerside: Tuesday, October 24, 2006, 8:00-9:30 PM The Lefurgey Cultural Centre

Ellerslie: Tuesday, October 24, 2006, 5:30-7:00 PM, Ellerslie Legion

Charlottetown (en francais): Jeudi, le 26 octobre, 2006, 7:00-8:30 PM, Carrefour de l’Isle-Saint-Jean

Appendix B. "What does a successful arts Community look like?"
Responses per consultation session.

Table A. 1. Charlottetown, September 13, 2006

| Theme | Response | % Votes |
|-------------------------------------------------|-------------------------------------------------------------|---------|
| The Arts as a viable profession | Attract fresh blood (diversity of ages, experience level) | 9.2 |
| | Access to opportunity | 5.9 |
| | Pride | 5.0 |
| | Active working spaces for artists | 4.2 |
| | Export talent | 3.4 |
| | Busy artists | 3.4 |
| | Prosperous & productive | 1.7 |
| | Promote/recognize arts stars | 1.7 |
| | Opportunities beyond regional (national and international) | 1.7 |
| | Business offshoots | 0.8 |
| | Legitimacy | 0.0 |
| | Export product | 0.0 |
| Total for art as a viable profession | | 37.0% |
| Connection with community | Cooperation | 5.9 |
| | Bringing art to the streets, the public space | 5.9 |
| | Integration of arts into culture | 5.0 |
| | Pride | 5.0 |
| | Not a frill, "valued" | 4.2 |
| | Mainstream appeal and access | 3.4 |
| | Attendance at arts events | 2.5 |
| | Inclusive | 0.8 |
| | Establish art collection | 0.8 |
| | Public discourse | 0.0 |
| | Appreciative audience | 0.0 |
| Total for connection with community | | 33.5% |
| Public funding and government support | Lobby for more support , funding | 10.0 |
| | Increased grant amount | 7.6 |
| | Lobbying/activism | 4.2 |
| | Emergency funding (small seed grants) | 2.5 |
| | Representation in government | 2.5 |
| | Vocal | 0.0 |
| Total for public funding and government support | | 26.8% |
| Arts in education | Education, exposure to arts as career, audience development | 2.5 |
| Total arts in education | | 2.5% |

Table A. 2. Charlottetown, September 27, 2006

| Theme | Response | % Votes |
|-------------------------------------------------------------|-------------------------------------------------------------------------------------|---------|
| Connection with community | More people involved, connected | 10.3 |
| | Accessibility (not intimidating for the public) | 7.7 |
| | Arts all over the streets | 7.7 |
| | Public Awareness of the importance of art (ie. what life would be like without art) | 7.7 |
| | Knowledgeable community | 6.4 |
| | Aesthetic planning (cities, streets, parks) | 3.8 |
| | Preservation of uniqueness, originality | 2.6 |
| | Social connections | 1.3 |
| | Integrating art into the everyday (not just for the elite) | 1.3 |
| | Participation | 0 |
| | Art as cultural identity | 0 |
| | Art is valuable | 0 |
| Total for community connections | | 48.8% |
| Arts in education | More real art in schools | 9.0 |
| | Education | 5.1 |
| | Increased cultural awareness and education | 3.8 |
| | Arts high school | 1.3 |
| | Consistency across province in art education | 0 |
| | Share learnings (from ArtsSmarts) | 0 |
| Total for arts in education | | 19.2% |
| Adequate public funding and government support for the arts | Arts and Artists are supportive | 7.7 |
| | Budget for art/culture | 5.1 |
| | Year round support and participation | 2.6 |
| | Small meaningful initiatives | 1.3 |
| | Ministry of culture | 0 |
| Total for funding and support | | 16.7% |
| The Arts as a viable profession | Physical spaces for art to happen | 6.4 |
| | Long term planning | 2.6 |
| | Diversity of disciplines | 2.6 |
| | Excitement about art, not just funding | 1.3 |
| | Level of excellence (eg. Institutions) | 1.3 |
| | Recognition/celebration | 1.3 |
| | Institutions | 0 |
| | Mentorship | 0 |
| Total for arts as a profession | | 15.4% |

Table A. 3. Abram Village, September 28, 2006

| Theme | Response | % Votes |
|---------------------------------|----------------------------------------------------------------------------------------------------------------------------------|---------|
| The Arts as a viable profession | Have an art community that has access to adequate infrastructures | 23.3 |
| | Provide general training, ex: voice, sound, career planning. | 10.0 |
| | Provide the artistic community with the necessary resources to further its development | 6.7 |
| | Provide educational support to artists | 3.3 |
| Total for infrastructure | | 43.3% |
| Connection with community | Have an art community that works together to develop the artistic vitality and wealth of all ethnic groups throughout the Island | 30.0 |
| | Ensure visibility of artistic products in all cities and towns of the province | 3.3 |
| | Increase awareness within government to promote the art community | 0.0 |
| | Have a community that is proud of its product and supports it. | 0.0 |
| Total for community connections | | 33.3% |
| Arts in education | Provide artistic programs in the schools and as extracurricular activities | 23.3 |
| Total for education | | 23.3% |

Table A. 4. Souris, October 2, 2006

| Theme | Response |
|---------------------------------------|-------------------------------------------------------------------------|
| The Arts as a viable profession | Places to exhibit here (in Souris) |
| | No need for government or funding |
| | Prestige and recognition of what artists do |
| | Marketing skills, opportunities, services |
| | More invitation in-province (as opposed to out of province only) |
| | User friendly programs |
| | One place to gather, with public awareness |
| | Getting the work out there, knowing where to go, who to talk to |
| Connection with community | The arts public would come to PEI to experience art here |
| | Attracting audiences here |
| | Audience development and motivation beyond friends and neighbours |
| | More tourism |
| Public funding and government support | Knowing where and how to access funding or government support* |
| | More opportunities for funding |
| | Re Studio Tour promotion – needs to realistic and effective for artists |

Table A. 5. Morrell, October 2, 2006

| Theme | Response |
|---------------------------------------|----------------------------------------------------------------------------------------------------------|
| The Arts as a viable profession | Housing, places for the arts. Eg. Theatre in HS, public venue for performances to display art regionally |
| | Multi use venues – for instruction, exhibition, community based, combined use |
| Arts in education | Education – user friendly programs that serve not only “certain individuals” |
| | Engaging youth – art education |
| Connection with community | Involving older people in arts activities |
| | Build the audience young |
| Public funding and government support | Funding for arts venues |
| | For youth, cultural funding should be as much as sports |

Table A. 6. O’Leary, October 11, 2006

| Theme | Response |
|---------------------------------|------------------------------------------------------------------------------------------------------------------|
| The Arts as a viable profession | Artist can make a living from their art |
| | More places to display art |
| | Increased technical access in regions eg, recording studio, photo studio |
| | A group that could get together and critique each other; peer access. Eg. A writer’s circle , visual arts groups |
| | Production company (other than CBC) |
| | An arts centre or space |
| Connection with community | More course in addition to what is offered in schools; extracurricular activities |
| | More access to art – people tend to keep their art to themselves |
| | Organized arts events |
| | Regionally accessible facilities and events, not just in Charlottetown |

Murray River , October 17

When asked, “what does a successful arts community looks like?”, the representative from the Murray River/ Murray Harbour communities suggested that a successful community is evidenced by:

- Strong community connections with the arts, with programs such as “Artists in residence” in the community or Anapolis Royal’s Art on the Streets

Table A. 7 Montague, October 17, 2006

| Theme | Response | % Votes |
|---------------------------|----------------------------------------------------------------------------------------------------|---------|
| Connection with community | Appreciation of the arts | 20 |
| | Essential spaces | 16.7 |
| | Solidarity between organizations | 16.7 |
| | Openness and collaboration | 3.3 |
| Total for community | | 56.7% |
| Public funding | Awareness of funding | 23.3 |
| | Responsible access to funding; single point of access for funding; a central umbrella organization | 20 |
| Total for funding | | 43.3% |

Ellerslie, October 24, 2006

The representative from Ellerslie was concerned about the lack of arts in school curriculum. For the participant, “a successful arts community” is one in which children have access to a variety of creative outlets both at school and at home. The art, in this case, are not only subjects of study, but are fully integrated in all aspects of the curriculum.

Table A. 8. Charlottetown Carrefour, October 26, 2006

| Theme | Response | % Votes |
|---------------------------------------|----------------------------------------------------------|---------|
| Arts in education | Good art program in school 3 | 23.1 |
| | Create and interest in youth 2 | 15.4 |
| Total for education | | 38.5% |
| The Arts as a viable profession | Adequate income-3 | 23.1 |
| | Artists who can make a living with their art -2 | 15.4 |
| | Financial status that allows a certain freedom to create | 0 |
| | Artists who can develop | 0 |
| | Artist growth in number, quality and type | 0 |
| Total for profession | | 38.5% |
| Public funding and government support | Leadership at all levels 3 | 23.1 |
| | Support for development | 0 |
| | Infrastructure that supports artists | 0 |
| | Public development | 0 |
| Total for support | | 23.1% |
| Connection with community | Re-educate the community so that they attend concerts | 0 |
| | Public development | 0 |
| Total for audience | | 0% |

Appendix C. "In the next five years, what can the PEICA do to achieve this success?" Responses per consultation session.

Table B. 1. In the next five years, what can the PEICA do to achieve these goals? Responses from Charlottetown, September 13, 2006 consultation by theme and percentage

| Theme | Response | % Votes |
|--------------------------------------------------------|------------------------------------------------------------------------------|---------|
| Strengthen relationships with community and government | Membership drive | 12.1 |
| | Membership as path to arts lobbying | 12.1 |
| | Council branding | 3.4 |
| | Educate the taxpayer and legislators | 3.4 |
| | Lobby for island representation on Canada Council juries | 1.7 |
| Total for strengthening relationships | | 32.7% |
| Increase profile of the arts and artists | Regional arts publication | 10.3 |
| | Increased media coverage | 8.6 |
| | Formal awards from government: | 5.2 |
| | Nominate Island artists for national awards and lobby for support: | 5.2 |
| | Status of the Artist legislation | 3.4 |
| | 'Artist as professional' perceptions | 0.0 |
| Total for increasing profile | | 32.7% |
| Provide more services for artists | Assess institutional deficiencies and work to strengthen infrastructure | 10.3 |
| | Increased marketing, promotion, PR | 8.6 |
| | Capacity building for Canada Council grants | 3.4 |
| Total for increasing services | | 22.3% |
| Advocate for more effective funding models | Lobby Canada Council to separate Confederation Centre from PEI funding total | 12.1 |
| Total for improving funding model | | 12.1% |

Table B. 2. In the next five years, what can the PEICA do to achieve these goals? Responses from Charlottetown, September 27, 2006 consultation by theme and percentage

| Theme | Response | % Votes |
|---------------------------------------------------------------|---------------------------------------------------------------------------------------|---------|
| Promote excellence in art | Move away from "tourist art" mandate; bringing the focus away from artificial culture | 18.5 |
| | Support local excellence | 9.2 |
| Total for excellence | | 27.7% |
| Work on increasing recognition and exposure for artists | Create forums, events, challenges for arts activities | 24.6 |
| Total for recognition | | 24.6% |
| Strengthen the role and impact of art in education | Multidisciplinary approach to education – pilot project | 12.3 |
| | Streamline ArtsSmarts process | 6.2 |
| | Advocate for artistically rich curriculum | 3.1 |
| | Develop private sector to support and appreciate arts and education | 0 |
| Total for education | | 21.6% |
| Advocate for more effective funding models | Advocate for financial breaks for kids and parents in cultural activities | 13.8 |
| | Private/corporate sponsorships and partnerships | 4.6 |
| | Make funds accessible to broader community | 1.5 |
| Total for funding | | 19.9% |
| Strengthen relationships in the community and with government | Community education | 6.2 |
| | Facilitate programs for children and parents in cultural activities | 0 |
| | "Real" research | 0 |
| Total for relationships | | 6.2% |

In Abram Village, when asked, “what can the PEICA do in the next five years to achieve these goals?”, the group answered this question by concentrating on the highest ranked priorities in the previous exercise. Specifically, the group discussed how to ensure that the art community has access to adequate infrastructure and how to ensure that the art community regularly works together in order to develop the artistic vitality and wealth of all ethnic groups throughout the Island. The results are described in Tables B.3.a and 3.B.b.

Table B. 3.a. How to ensure that that the art community has access to adequate infrastructure. Abram Village September 28, 2006 consultation by theme and percentage

| Theme | Response | % Votes |
|------------------------------------------|----------------------------------------------------------------|---------|
| Advocate for more effective funding | Do some lobbying (funding and awareness) | 30.0 |
| | Establish a benchmark of what exists as well as the shortfalls | 13.3 |
| Total for advocacy | | 43.3% |
| Provide more services for artists | List existing infrastructures | 33.3 |
| | Total for services | |
| Strengthen relationships with government | Ensure government support and/or awareness programs | 23.3 |
| | Total for community relationships | |

Table B. 3. b. How to ensure that the art community works together to develop the artistic vitality and wealth of all Island ethnic groups. Abram Village September 28, 2006 consultation by theme and percentage

| Theme | Response | % Votes |
|-----------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| Increase exposure and recognition | Recognize the artists | 33.3 |
| | Create opportunities for artists to meet informally - Provincial exchange - Provincial exhibits - Outreach activities - Traveling exhibits on and outside PEI | 16.7 |
| | Create an awareness among artists. - Newsletter - Active promotion | 0.0 |
| | Total for exposure | |
| Strengthen relationships with francophone community | Increase relations with the Fédération culturelle de l=Î.-P.-É | 26.7 |
| | Translate communication resources | 6.6% |
| Total for community relationships | | 33.3% |
| Provide more services for artists | Bring artists together through technology | 16.7 |
| | Promote existing infrastructures | 0.0 |
| Total for services | | 16.7% |

Table B. 4. In the next five years, what can the PEICA do to achieve these goals? Responses from Souris October 2, 2006 consultation by theme and response

| Theme | Response |
|------------------------------------------------|-----------------------------------------------------------------------------------------------------|
| Provide more services for artists | Develop vacant spaces in Souris to be used for art |
| | Provide seminars/workshops on marketing, business administration and management on an ongoing basis |
| | Start small |
| Strengthen relationships with community | Engage the expertise and involvement of the seasonal community |
| | Develop more effective regional connections |
| Strengthen role and impact of art in education | Generate interest in the arts with youth, schools |

Table B. 5. In the next five years, what can the PEICA do to achieve these goals? Responses from Morell, October 2, 2006 consultation by theme

| Theme | Response |
|--------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Increase profile of the arts | To improve public awareness – displays in public places, like banks hospitals, library- with an effort not necessarily to sell but familiarize the audience. |
| | Increase awareness for disciplines such as visual arts and theatre to be successful like music |
| Advocate for more effective funding models | For venues, advocate for funding using spaces that are already exist and have traffic flow. Ongoing maintenance funding would be required |
| | Show economic and health benefits of the arts |
| | In advocacy, take both lead and supporting roles, noting that regional councils are volunteer-driven and require funding, staff and support for advocacy efforts |
| Strengthen relationships with community | Better connection and definition of roles with regional councils |
| | Start at grassroots |
| | These classes should be taught by Island artists and accessible to more people |
| | Build the audiences, get the people to get up and go to events |
| Provide more services for artists | Workshops/classes in art instructions that are provided in the day and the evening |
| Strengthen role of art in education | Generate interest in the arts with youth, schools |

Table B. 6. In the next five years, what can the PEICA do to achieve these goals? Responses from O’Leary, October 11, 2006 consultation by theme

| Theme | Response |
|--------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| Strengthen relationships with community | Hold meetings regionally |
| | Be more open to initiations to meetings |
| | Network and make contacts in the community |
| Advocate for more effective funding models | Advocate for arts business development |
| | Lobby for government support |
| Provide more services for artists | Survey, conduct research for the demands for arts facility, specifically, willingness to travel, use, support, volunteer |

Table B. 7. In the next five years, what can the PEICA do to achieve these goals? Responses from Montague, October 17, 2006 consultation by theme and percentage

| Theme | Response | % Votes |
|-----------------------------------------------------|------------------------------------------------------|---------|
| Advocate for more effective funding and support | Be the voice for the arts community as a whole | 25.0 |
| | Advocate for arts spaces | 20.8 |
| | Be a clearinghouse for all artistic funding | 16.7 |
| | Total for advocacy | 62.5% |
| Provide more services for artists and organizations | Add value and recognition to existing organizations: | 37.5 |
| | Island wide assessment of existing spaces | 0.0 |
| | Act as a resource | 0.0 |
| | Total for services | 37.5% |

Table B.8. In the next five years, what can the PEICA do to achieve these goals? Responses from Murray River, October 17, 2006 consultation

| Theme | Response |
|------------------------------------------|-----------------------------------------------------------------------------------------------|
| Increase profile of the arts and artists | Take art displays on the road |
| | Get involved in existing events, to integrate art, local art in the summer time in particular |
| | Get art into tourist info/ferry and other underused venues; package and present |
| | Branding, publicity |
| | |
| Strengthen relationships in the region | Cultivating events regionally |
| | More hands on involvement |
| | Initiating PEICA events to illicit goodwill |
| | |

With arts in education as the primary focus, for the Ellerslie representative, **the PEICA could work on the following to strengthen the role and impact of arts in education:**

- Advocate for stronger connections between artists and school
- Advocate for alternative curriculum models, such as International Baccalaureate programs, that incorporate art and creative thinking
- Provide opportunities for youth to be exposed to art, by bringing the artists and workshops into the schools for example
- Facilitate an arts association for parents

At the francophone session in Charlottetown, when asked, **“what can the PEICA do in the next five years to achieve these goals?”,** the group answered this question by concentrating on the priorities from the previous exercise. Specifically, the group discussed how to **ensure that the art community has access to adequate infrastructure** and how to **ensure that the art community regularly works together in order to develop the artistic vitality and wealth of all ethnic groups throughout the Island.** The results are described in Tables B.9.a and B.9.b.

Table B.9.a. How to ensure that the art community works together to develop the artistic vitality and wealth of all Island ethnic groups. Charlottetown October 26, 2006 consultation by theme and percentage

| Theme | Response | % Votes |
|--------------------------------------------|--------------------------------------------------------------------------------|---------|
| Strengthen relationships with community | Enhanced appreciation for artist and their art | 36.4 |
| | The community must support the arts | 18.2 |
| | Cultural expression/artistic activities important for personal development | 9.1 |
| Total for relationships | | 63.6% |
| Advocate for more effective funding models | Improved sharing of funding from government (Confederation Centre vs. artists) | 27.3 |
| Total for education | | 27.3% |
| Increase services and accessibility | Services in French to be able to develop our language | 9.1 |
| Total for French services | | 9.1% |

Table B. 9.b. How to ensure the art community has access to adequate infrastructure

September 28, 2006 consultation by theme and percentage

| Theme | Response | % Votes |
|------------------------------------------|----------------------------------------------------------------|---------|
| Advocate for more effective funding | Do some lobbying (funding and awareness) | 30.0 |
| | Establish a benchmark of what exists as well as the shortfalls | 13.3 |
| Total for advocacy | | 43.3% |
| Provide more services for artists | List existing infrastructures | 33.3 |
| Total for services | | 33.3% |
| Strengthen relationships with government | Ensure government support and/or awareness programs | 23.3 |
| Total for community relationships | | 23.3% |



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