



FIRST PEOPLES' CULTURAL COUNCIL

ARTS PROGRAM REVIEW

FINAL REPORT 2017



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Arts Program Review

Final Report 2017

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This report reflects the understandings of the authors, rather than that of FPCC or BCAC, and is not a comprehensive depiction of the dynamic and varied Indigenous arts in B.C.



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Language Usage in this Document

For the purposes of this document, the term “Indigenous” is used in reference to all Indigenous peoples in Canada, including First Nations, Inuit, and Métis. The term “Aboriginal” is used when referring to a proper name, such as the Aboriginal Arts Development Awards, or when quoting or when otherwise required. “First Nations” is used in reference to registered on- and off-reserve and non-status individuals and organizations original to British Columbia.

To illustrate key points, and allow the voice of participants to come through, this report occasionally provides (in italics) paraphrased, non-verbatim comments of interviewees or meeting participants, and direct quotations from survey participants.

BIRCH BARK CANOE, NOELEEN MCQUARY AND NADLEH COMMUNITY MEMBERS

EXECUTIVE SUMMARY

THE FIRST PEOPLES' CULTURAL COUNCIL (FPCC), with the support of the BC Arts Council (BCAC) initiated a program review of the FPCC arts grant making programs over the period 2010 to 2015:

- Aboriginal Arts Development Awards (AADA, consisting of four streams: Emerging Individual Artists; Sharing Traditional Arts Across Generations; Organizations and Collectives; and Aboriginal Arts Administrator and Cultural Manager Internships); and
- Aboriginal Youth Engaged in the Arts (AYEA).

The program review engaged community members—artists, arts organizations, and jurors—on the needs of the Indigenous arts community, and the FPCC performance in supporting the arts and artists. Methods for the review included 10 regional meetings with over 200 artists attending in locations around the province (Williams Lake, Prince George, Vancouver, Chilliwack, Courtenay, Victoria, Westbank/Kelowna, Prince Rupert, Fort St. John, and Tofino), 14 individual interviews, and an online survey completed by 84 people.

PROGRAM ALIGNMENT

Overall, it appears that FPCC's programs' objectives are aligned with the mandate and mission of FPCC; each of the programs serves more than one element of the organization's mandate and mission, and each element of the mandate and mission is served by more than one program. (See Table 3.1 on page 22.)

PROGRAM PARTICIPANTS

The programs are engaging with a large number of artists and arts organizations, in a diverse range of artistic practices. From 2010 to 2015 there were 544 applications for support from all regions of B.C.: North Coast (including Haida Gwaii); Central Coast (including the West Coast and North end of Vancouver Island); Lower Mainland (including Fraser Valley); Northern Interior (Prince George and North); South and Central Interior; and South Vancouver Island (Nanaimo and South).



The program review engaged artists, arts organizations, and jurors on the needs of the Indigenous arts community, and the FPCC performance in supporting the arts and artists.

PROGRAM REVIEW COMMUNITY CONSULTATION AT NATIVE EDUCATION COLLEGE

The review included 10 regional meetings with over 200 artists attending in locations around the province (Williams Lake, Prince George, Vancouver, Chilliwack, Courtenay, Victoria, Westbank/Kelowna, Prince Rupert, Fort St. John, and Tofino), 14 individual interviews, and an online survey completed by 84 people.

FPCC PROGRAMS

Overall, Indigenous artists and arts organizations in all disciplines are being supported—resulting in production of art that draws upon traditions and cultures, and is alive to an evolving cultural, social, technological, and political environment. There are some areas where the needs of artists exceed available resources, or where trends are changing the needs of, and challenges faced by, artists and arts organizations.

Participants confirmed that FPCC outreach is valuable, both in comments regarding the normal outreach, and in comments regarding the meetings and focus groups carried out as part of this project. Of the individual artists surveyed, 75 per cent said FPCC is promoting its programs somewhat, very, or extremely effectively. Many FPCC applicants felt that FPCC has a strong connection with and respect for the communities it serves (both urban and rural). It was suggested that FPCC could travel to more regions (currently this could be limited by funding), provide support for artists to attend conferences, and help facilitate greater public computer and Internet access.

Overall, the application process is effective in providing potential applicants with the information and support they need to prepare strong applications. Of the individual artists surveyed, 69 per cent agreed that FPCC was either very or extremely helpful in this regard. However, some participants also said that filling out funding applications is generally very challenging and they could use more help during the grant writing process.

For all of its programs, FPCC convenes juries of impartial peers to review applications for funding. Jury members are vetted to avoid conflicts of interest and are asked to step out of discussions where there is a conflict. Overall, jurors reported that the process was efficient, transparent, and professional.

Overall, participants felt they benefited from FPCC funding. A large majority (100 per cent of organizations, 100 per cent of jurors, and 88 per cent of artists) said they would recommend FPCC programs. Some of those surveyed indicated that FPCC programs increased their knowledge, skills, and ability to mentor others. Artists also confirmed that the arts funding offered through FPCC was relevant to the needs of Indigenous artists and communities. It was also noted that FPCC values and supports Indigenous protocols, art forms and expressions, and connections to tradition, culture, spirituality, and the land.

BCAC PROGRAMS

The review included some research on BCAC, and results describe the range of participants' familiarity with BCAC's art funding and grant programs. The majority of individuals and organizations completing the survey were not very familiar with BCAC programs. Some participants understood that BCAC includes Indigenous programming (while not being the focus); however, it is more widely understood that FPCC's mandate is specifically to support Indigenous artists and communities. A few participants commented that an Indigenous-specific BCAC stream would be beneficial.

The greater level of familiarity and comfort with FPCC suggests that it continues in its role of providing a point of entry for artists who are new to the funding world, and that the good relationship between FPCC and BCAC continue.

FPCC AND BCAC: AN IMPORTANT PARTNERSHIP

First Peoples' Cultural Council (FPCC) and British Columbia Arts Council (BCAC) are necessary players in the Indigenous arts funding world and have an important partnership. While BCAC is not focused on Indigenous arts and is generally aimed at more established artists, it is mandated to support B.C.'s Aboriginal arts and culture. As such, BCAC is an important part of the larger funding picture for Indigenous arts in the province. In general, a funder that operates at a large scale has the ability to make a big difference in the funding landscape.



This review extends beyond charts and surveys: the community members informed the review process, and have given life and energy into both the process and outcomes of this research.

COMMUNITY-IDENTIFIED NEEDS

The main part of this report provides a synthesis of community-identified priority needs and solutions organized by theme. Some needs are currently being met; however, the report also looks at needs and solutions that community members want considered in the future. Based on the findings in this report, the following larger themes were identified (in no particular order):

- **Training and mentorship** is important to artists, and a variety of needs were identified, such as support for transmission of Elder's knowledge and workshops in rural communities.
- **Community and spaces** were also discussed; participants said they would like to be able to connect and work with each other through both "real and virtual" arts spaces (this need is particularly high in rural areas without Indigenous arts organizations, galleries, or cultural centres).
- **Promotion, outreach, and engagement** was also identified as important, with a number of potential improvements suggested, including helping more with applications and reaching more youth.
- **Financial support** and compensation was discussed. Among other things, participants suggested that FPCC materials draw greater attention to available BC Arts Council funding and that an FPCC program for mid-career and Elder artists be developed.

The above themes are further categorized into solutions that could possibly be met in the short term, and solutions that would likely require a longer term with more planning and resources required.

FPCC OVERALL OUTCOMES

FPCC can be proud of the support it provides to artists and arts organizations, as outlined in this report, and as demonstrated in the diverse, culturally-grounded and dynamically evolving Indigenous arts in B.C. Indeed, FPCC's structure and programs could be looked at by other jurisdictions and emulated. FPCC has been able to achieve program success, community relevance, and accessibility. This report, and the time we're in, provides a unique opportunity to grow in serving Indigenous arts.

Regional community meetings confirmed that FPCC outreach is valuable, both in comments that participants made in relation to normal outreach, and in their appreciation of the meetings and focus groups that were a part of this program review. These community meetings reached remote places, helped FPCC connect to people in those places, and helped people to connect with one another. As such, this review extends beyond charts and surveys: the community members informed the review process, and have given life and energy into both the process and outcomes of this research. Indeed, there is a thirst for more in-person consultations and community get-togethers. As we have seen, creativity, ideas, and solutions can flourish with face-to-face communication.





SECTION 1

INTRODUCTION

The First Peoples' Cultural Council (FPCC), with the support of the BC Arts Council (BCAC)¹ (the councils) initiated a program review of the FPCC Arts Grant making programs—Aboriginal Arts Development Awards (AADA), and Aboriginal Youth Engaged in the Arts (AYEA). The last program review was conducted in 2004, and since that time the program has grown substantially. FPCC felt it was time to take a fresh look at the programs to inform moving forward. To identify an independent organization to carry out the review, there was a transparent, public request for proposals (RFP) issued with wide distribution on January 25, 2016. The evaluation of submissions and an interview process resulted in The Firelight Group being chosen as the organization for the program review.

The overall purpose of the review as stated in the request for proposals was “to assess the extent to which the programs are achieving their objectives, how those objectives have evolved over time and whether those objectives continue to be relevant to the actual activities and needs of Aboriginal artists and cultural workers in the province.”

¹ “The British Columbia Arts Council (BCAC) was established by the Province in 1995, under the Arts Council Act... The BCAC supports arts and cultural activity in communities across British Columbia.” BCAC, *What We Do*, <http://www.bcartscouncil.ca/about/whatwedo.htm>

The purpose of this review was “to assess the extent to which the programs are achieving their objectives, how those objectives have evolved over time and whether those objectives continue to be relevant to the actual activities and needs of Aboriginal artists and cultural workers in the province.

The councils established the details of this review in the RFP and subsequent instruction:

- The alignment of program objectives with the mandates, missions, and core values of FPCC and BCAC;
- A description of program and grant participants;
- Effectiveness, efficiency, and transparency of the promotion, application, and adjudication processes;
- Whether the programs are effective in developing artists and arts, and in providing assistance to artists who seek to access BCAC funding;
- The continued relevance of the current grant-making programs; and
- Community priorities that could result in program revisions, and potential next steps.

The review entailed a number of data gathering methods (see Section 2), and generation of this report.

Overview of the Report

This report provides analysis of the data for applications made over the past five years, along with community-identified needs and solutions.

- Section 2 discusses the report’s methods and limitations.
- Section 3 provides an appraisal of the alignment of program objectives with the mandates, missions, and core values of FPCC and BCAC.
- Section 4 reviews program and grant participants.
- Section 5 provides an evaluation of the effectiveness, efficiency, and transparency of the promotion, application, and adjudication processes.
- Section 6 gives an analysis of whether the programs are meeting their stated objectives.
- Section 7 discusses the continued relevance of the current grant-making programs.
- At FPCC’s request, Section 8 provides results of the interviews that are specific to BCAC.
- Section 9 considers community priorities that could result in program revisions, and potential next steps.
- Section 10 provides brief conclusions.



Background: Development of the Programs²

The Aboriginal Arts Development Award (AADA) program was established in 1993 by the Province of British Columbia's Cultural Services Branch, which is now known as the BC Arts Council (BCAC). This was done in response to consultations with a group of Aboriginal artists, who recommended that dedicated funding be made available to Aboriginal artists. Initially, the primary objective of the AADA was to assist emerging Aboriginal (this includes status, non-status, Métis and Inuit) artists and/or organizations with furthering their professional development, and to facilitate their access to the BCAC's other programs of support for professional artists. Aboriginal artists and groups involved in traditionally-based and/or contemporary/experimental practice, in all disciplines, were eligible to apply.

The BCAC delivered the AADA program for its first three years. After receiving 64 applications in 1993/94, the first year, numbers started to decline until there were only 21 applications in 1996/97. First Nations artists were active throughout the province, but few were accessing this program. The BCAC saw the need for change if the program was to be truly effective in achieving its goal of supporting Aboriginal artists, especially those outside of the urban centres. BCAC had the foresight to establish a partnership with the First Peoples' Heritage, Language and Culture Council (First Peoples' Cultural Council — FPCC), an organization with a commitment to and experience in managing cultural programs, including the revitalization of Aboriginal languages, arts, and cultures, and an established reputation.³ In 1996/97 the FPCC administered the proposals and process after the application date had passed.

² Cathi Charles Wherry, personal communication (November 1, 2016)

³ See Appendix F for further information on FPCC's languages program.

The FPCC is governed by a board of directors, which is supported by a 34-member advisory committee, with one representative for each of the 34 Indigenous language groups in B.C.

The FPCC is governed by a board of directors, which is supported by a 34-member advisory committee, with one representative for each of the 34 Indigenous language groups in B.C. This structure and an established communications network have provided a mechanism for staying in touch with artists and cultural workers in all regions of the province. This has ensured that, as well as reaching those in urban centres, information is getting to reserve and rural communities, where artists do not always have easy access to existing mainstream support systems and sources of information.

In 1997/98 the FPCC assumed full delivery of the AADA program, which is still funded through a healthy partnership with the BCAC. The program has grown significantly, and each year the demand far exceeds the availability of funds. During the past 20 years there has been a significant increase in the number, diversity, and quality of applications; approximately 130 proposals are received each year. This evolution can be attributed to outreach and support for applicants, most of whom are emerging artists, and an emphasis on providing an encouraging and educative process that assists applicants with the development of proposals, often for the first time in their careers.

The success of the programs and ongoing fundraising efforts have resulted in growth and evolution over the past 23 years. There are now five defined FPCC Arts Grant Programs: Individual Emerging Artists; Organizations and Collectives; Sharing Traditional Arts Across Generations; Arts Administrator Internships, and Aboriginal Youth Engaged in the Arts. Although all of these activities were supported previously, an increase in available funds contributed by BCAC, and the support of the New Relationship Trust and the Margaret A. Cargill Philanthropies, has allowed the programs to be further articulated and resourced.

The FPCC's strong relationship with the BCAC continues, with BCAC financial support of FPCC's funding programs, and the two organizations collaborating on program development and improvement (including this program review).⁴

The FPCC uses a standard arts funding delivery method, relying on staff review and organization of applications, and a peer adjudication process for making decisions.

⁴ Other provincial and federal funding programs are available to support Indigenous arts—see Appendix H.

METHODS AND LIMITATIONS

This report is a product of many minds, as noted in the acknowledgements; the authors obtained and analyzed information from a number of sources:

- Discussions that took place with and among artists, arts organizations representatives, and jurors in 10 regional community meetings and two focus groups that were organized by FPCC in various locations in B.C., with these meetings promoted widely, open to everyone, and with financial support provided to anyone required to travel from remote communities (see regional meeting list in Appendix A);
- Semi-structured telephone interviews of artists, representatives of arts organizations, and jurors selected randomly from lists provided by FPCC (see interview guide in Appendix B);
- Three online surveys, one each for ‘individual artists’, ‘representatives of arts organizations’, and ‘jurors’ (see surveys in Appendix C), with the surveys widely promoted through email distribution lists and social media, and available from July 6 to September 12, 2016.

- A review of existing data and documents provided by the FPCC and BCAC (see *Bibliography* on page 63); and
- Discussions with FPCC and BCAC staff and former staff in formal meetings, informal conversations, phone calls, and emails, and review and comment on drafts of this report.

Overall, the extent and depth of data gathering was limited by constraints of funding and time. However, as noted above, there was internal consistency in the data gathered in each method, as well as between the methods, suggesting that the data gathering was adequate.

The timing of the programs and the user data also provides some limitations to the conclusions that can be drawn. For example, some participants may have had contact with the program and materials prior to more recent amendments to them. And the AYE program is only two years old, which limits the data available on which to assess that program.

2.1 REGIONAL COMMUNITY MEETINGS AND FOCUS GROUPS

A series of 10 regional community meetings were held, along with two focus groups, with artists and representatives of arts organizations attending and sharing their experiences and insights. The meetings followed a semi-structured format, with facilitated discussions mainly in plenary (and small groups where numbers were appropriate) with opportunities to provide input in writing during the meeting and afterward. The total number of community meeting participants was 132, and there were 59 participants in the focus groups, for a total of 191 people participating in the face-to-face consultations.

Discussion topics were grouped into themes, including:

- Knowledge of FPCC and BCAC;⁵
- Observed activities and trends in art practices;
- Needs and challenges; and
- Solutions and recommendations.

The authors led the planned community meetings with FPCC and BCAC staff in attendance in Williams Lake, Prince George, Vancouver, Chilliwack, Courtenay, and Victoria. To extend the reach of the community consultations, FPCC conducted additional meetings in Westbank/Kelowna, Prince Rupert, Fort St. John, and Tofino using the same facilitation process and questions. A focus group with FPCC's advisory committee was conducted by both the authors and FPCC staff, and FPCC with BCAC staff facilitated the final consultation at a convening of emerging arts administrators and leaders. FPCC provided the authors their notes from those consultations.

⁵ At the request of the councils, BCAC was not a focus of regional meetings.

While there were some differences between various types of communities in which meetings were held (e.g., rural vs urban), after the first few meetings, the majority of content provided by community experts who attended was consistent with that from earlier meetings, suggesting that an adequate number of meetings was conducted. The online survey was openly promoted through email distribution lists and social media. Names of participants interviewed were taken from larger FPCC contact lists, and there was open promotion to regional community meetings. Thus, participants might be expected to be more familiar with FPCC than with BCAC, though many were familiar with both organizations.

2.2 TELEPHONE AND IN-PERSON INTERVIEWS

Telephone and in-person interviews (each 60 to 75 minutes long) were conducted between July 27, 2016 and December 8, 2016 to supplement the regional meetings and allow for more in-depth conversations than normally occur in a group context.

In all, 13 phone interviews and one in-person interview were held:

- Five individual artists;
- Five representatives of arts organizations;
- Three jurors; and
- One former worker involved in B.C. Indigenous arts funding programs (in-person interview).

During the interviews process, it was observed that the large majority of comments were consistent.

To broaden participation beyond the regional meetings and interviews, an online survey was conducted. FPCC invited artists, arts organizations, and jurors to participate.

2.3 ONLINE SURVEY

To broaden participation beyond the regional meetings and interviews, an online survey was conducted. FPCC invited artists, arts organizations, and jurors to participate by:

- Circulating a link in a general email to FPCC contact lists (510 recipients) on July 6, 2016;
- Making public announcements on the FPCC website, Twitter feed, and Facebook page on July 6, August 3, August 24, and August 31, 2016; and
- Phoning people (for particularly knowledgeable candidate participants).

The surveys were open from July 6 to September 12, 2016.

It is important not to place undue weight on the results of the online survey. As is often the case for online surveys, completion rates were low, meaning that percentage-based results are quite sensitive rather than robust. The results cannot be viewed as a fully representative sample of Indigenous artists and arts organizations in B.C. In addition, those who completed the online surveys have specific levels of experience and points of view that inform their responses.

Thus, the survey data does not allow for drawing of firm and broad inferences about Indigenous artists in B.C. Survey participants tended to be older than average for Indigenous people in B.C. (Table 2.1), and active in the arts for many years (Table 2.2), indicated these participants are likely well-informed. The survey numbers and graphs presented in this report do provide information about the survey respondents, and are useful in conjunction with the above-noted sources of data (regional meetings, focus groups, interviews).

The majority of individuals and jurors who participated in the survey identified themselves as female in gender (the question of gender was not asked for the participants who answered on behalf of the art organizations). Out of 28 individuals who participated in the survey, 79 per cent identified as female and 21 per cent as male. Out of the eight jurors, 88 per cent identified as female and 12 per cent as male. The question of gender was not asked for the participants who answered on behalf of the art organizations.

Some of the participants who responded on behalf of an Indigenous arts organization were also artists (33 per cent) and/or former jurors for FPCC or BCAC (17 per cent). Of the jurors who participated in the survey, 88 per cent also identified as an artist.

Table 2.1: Age of individual artist and juror survey participants

	Individual (answered: 28)	Juror (answered: 8)
21 to 30 years	7%	0%
31 to 40 years	18%	12.5%
41 to 50 years	36%	25%
51 to 60 years	25%	25%
60+ years	14%	37.5%

Table 2.2: Number of years in operation (organization) or as a practicing artist (individuals) for survey participants

	Organization (answered: 6)	Individuals (answered: 28)
1 to 5 years	17%	18%
6 to 15 years	17%	29%
16 to 30 years	17%	25%
31 + years	49%	28%

For individual artists who participated in the survey, the top three regions they identified as the place where they primarily practice their art were 1) South and Central Interior, 2) Lower Mainland, and 3) South Vancouver Island (Figure 2.1).

Three quarters (75 per cent) of individual artists have a secondary or seasonal region where they practice their art (Figure 2.2).

Figure 2.1: Regions where individuals artists primarily practice their art (survey)

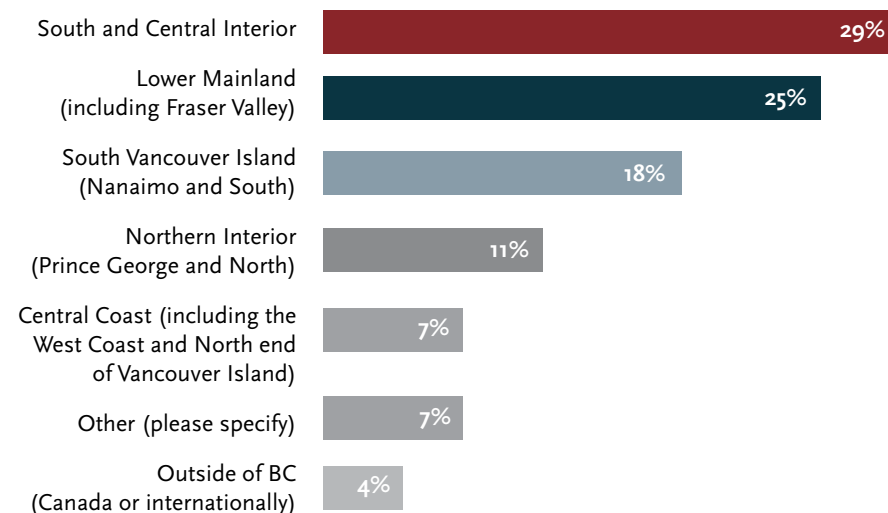
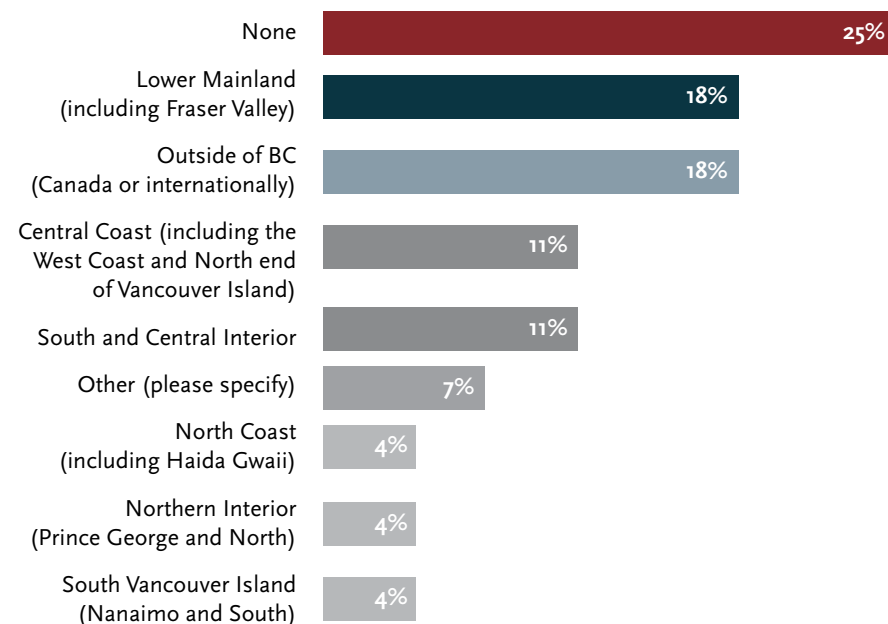


Figure 2.2: Secondary regions where individual artists practice their art (survey)



Six arts organizations participated in the survey, each from a different region: North Coast, Central Coast, Lower Mainland, Northern Interior, South and Central Interior, and Other (B.C. and internationally). Half of the arts organizations participating did not have a secondary or seasonal region where they operate (Figure 2.3).

It appears that artists practicing visual arts and storytelling and writing were best represented in survey participants (Figure 2.4), with participating organizations supporting a wider range of arts (Figure 2.5).

Figure 2.3: Secondary regions where organizations operate (survey)

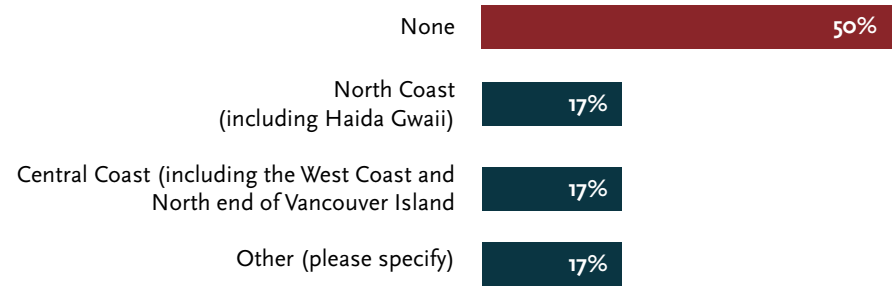
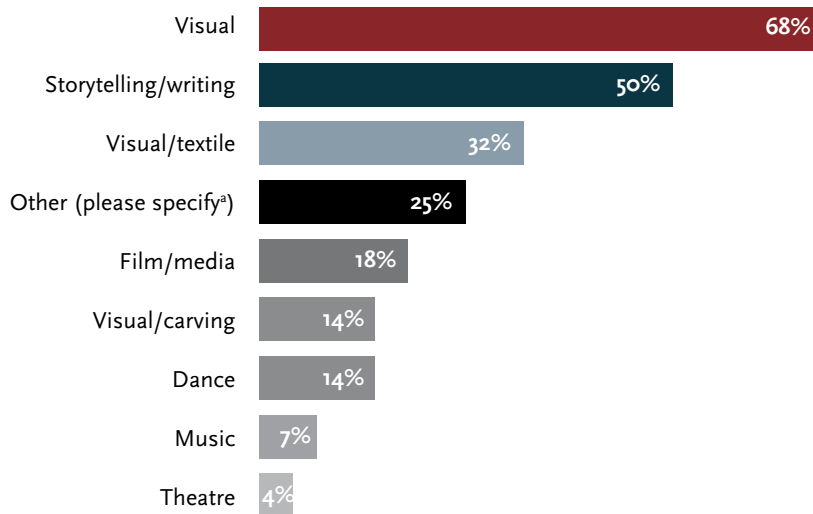


Figure 2.4: Artist discipline/art form (survey)

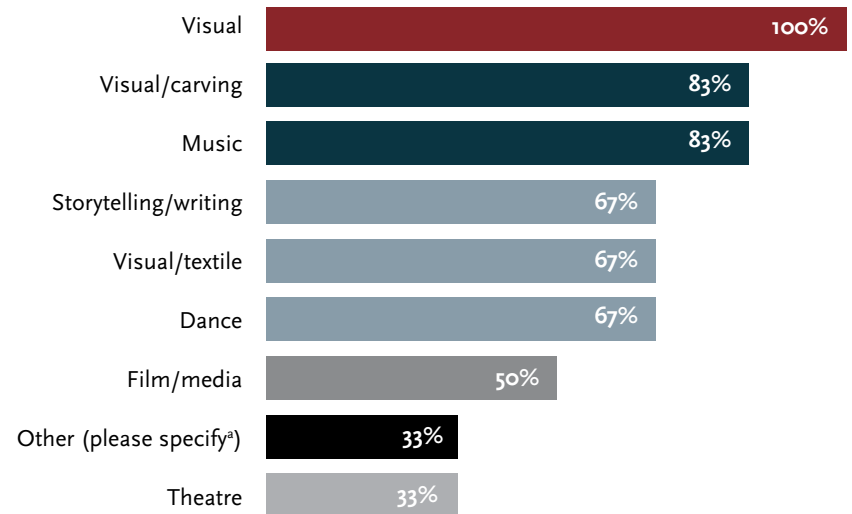
Q: What is your artistic discipline/art form? Check all that apply.



^a “Other” category includes graphic and interior design, Salish weaving, singing, moccasins making/drumming, performance arts, glass and 2D art, and traditional Lil’wat wool weaving.

Figure 2.5: Arts organization support area (survey)

Q: What artistic disciplines/art forms does your organization support?



^a “Other” category includes administration, mentoring, and international cross-culture arts exchange/programming.

SECTION 3

PROGRAM ALIGNMENT

The mandate, mission, and core values of FPCC are a statement of its organizational priorities, and provide a useful foundation for examining the stated objectives of the arts funding programs (program objectives are provided in Appendix D). The funding programs are a key initiative through which the organization realizes its priorities, and it is important that each of the programs' objectives align with organizational priorities.

Assessment of program alignment was done through a text-based comparison of the written statements of program objectives compared to FPCC's organizational priorities.⁶ Note that this is not an assessment of how successfully

⁶ Note that the program objectives were not compared to the mandate and mission of BCAC, as the BCAC's mandate and mission are far broader than those of FPCC, and there was never an intention that FPCC programs would carry out BCAC's entire mission and mandate. This said, FPCC programs do serve some of BCAC's core values, in particular aboriginal engagement and fostering the development and support of artists and arts organizations, including those with diverse voices and practices in B.C. BCAC website, *What We Do*, <https://www.bcartsCouncil.ca/about/whatwedo.htm>

the programs are actually being carried out on the ground, which is addressed in other sections.

3.1 FPCC MANDATE

The FPCC mandate sets out the required activities of the FPCC:

The First Peoples' Cultural Council Mandate ... is to:

- *Preserve, restore and enhance First Nations' heritage, language and culture.*
- *Increase understanding and sharing of knowledge, within both the First Nations and non-First Nations communities.*
- *Heighten appreciation and acceptance of the wealth of cultural diversity among all British Columbians.⁷*

⁷ FPCC website, *About Us*, fpcc.ca/about-us/



FPCC works to have all programs and activities informed by Indigenous values and perspectives, and employs Indigenous staff, which participants noted as making them feel more welcome.

JOANNE FINLAY
WITH FPCC STAFF
AT THE MUSEUM
OF NORTHERN BC

Comparing the elements of the FPCC mandate to the programs' objectives is straightforward. As Table 3.1 on page 22 shows, each mandate element is served by multiple programs, and each program serves more than one mandate element.

Put differently, there is no aspect of the mandate that is not well-served by the programs, and there is no program that is not based firmly in the mandate.

3.2 FPCC MISSION

Good mission statements are a reflection of *purpose* (as distinct from, for example, activity or outcomes). The FPCC mission fits this model.

*The First Peoples' Cultural Council provides leadership for the revitalization of Aboriginal languages, culture and arts in British Columbia. The First Peoples' Cultural Council monitors the status of B.C. Aboriginal languages, cultures, and arts, and facilitates and develops strategies which help Aboriginal communities recover and sustain their heritage. The First Peoples' Council is committed to establishing itself as the key source of current and accurate information on the state of Aboriginal languages in British Columbia and to continuing to provide program coordination and funding for Aboriginal language and cultural preservation and enhancement.*⁸

⁸ FPCC website, *About Us*, fpcc.ca/about-us/

As with the mandate, comparing the elements of the FPCC mission to the AADA programs' objectives is fairly straightforward. As Table 3.1 on page 22 shows, the mission elements are all served by multiple AADA programs,⁹ and each program serves more than one mission element.

3.3 FPCC CORE VALUES

FPCC core values express a manner or style of working—how things are done:

1. *Accountability: The Executive Director, Board and staff are directly accountable to the organization's stakeholders and to First Nations in B.C.*
2. *Transparency: Program procedures and decisions are open and transparent.*
3. *Results-based: Program delivery is efficient and outcome-based.*
4. *Collaboration: Programs are coordinated with other service providers and language groups to maximize benefits.*
5. *Integrity: All work is done with an overriding focus on cultural integrity and honesty.*¹⁰

⁹ The only exception is the following mission element: "key source of current and accurate information on the state of Aboriginal languages." The FPCC language department is focused on this work; however, AADA programs do provide financial support for singing and spoken word performances, which help to support projects that include an element of Indigenous language.

¹⁰ FPCC website, *About Us*, fpcc.ca/about-us/

Because they are a style of working, rather than a component or element of work to be done, core values are somewhat different in terms of being used to assess alignment of program objectives. The program objectives would not reflect or align with the core values, but the core values do find expression in the way the programs are carried out.

1. **ACCOUNTABILITY:** The FPCC demonstrates accountability to its stakeholders, including Indigenous artists in B.C. and funders, by regularly reporting to them with annual service plans, annual reports, and annual statements of financial information, all of which are accessible online. AADA-specific annual reports are provided to funding partners, but are not currently available online. In addition, juries are regularly comprised of Indigenous artists. FPCC arts staff are in regular contact with artists and arts organizations, and have an ‘open door’ policy of encouraging applicants and others to contact them with questions and feedback. FPCC arts staff also regularly conduct outreach in communities and at events throughout the province.
2. **TRANSPARENCY:** The FPCC’s applications procedures are set out openly and clearly online, applicants are encouraged to contact FPCC directly if they have any questions, and decisions are provided to applicants, with constructive comments from the adjudication committee. Furthermore, the FPC publishes annual and financial reports, which also include the release of the names of those who serve on adjudication committees. Applications materials are clear and in plain language.
3. **RESULTS-BASED:** FPCC requires and reviews final reports for its grants, so that it can adjust granting programs as needed. Those final grant reports include sections that address project outcomes. FPCC staff review those reports to ensure that

grant recipients have achieved relevant outcomes. Adjudication committees are consulted each year to seek recommendations for improvements to programs, materials, and processes. Those recommendations are included in reports to funders, and program changes and updates are noted in proposals to funders. A formal mechanism for tracking and documenting recommendations and implementation of changes may help to buttress institutional memory.

4. **COLLABORATION:** FPCC programs seek to collaborate with arts communities to conduct outreach in communities, and at events where many artists are present. When fundraising for and delivering strategic initiatives, FPCC always seeks to work through collaborative relationships. In addition, FPCC works to generate funding resources without competing with those they serve. The programs further foster collaboration through mentorship and training, the transfer of artistic knowledge and skills, and art residencies in remote and reserve communities.
5. **INTEGRITY:** FPCC works to have all programs and activities informed by Indigenous values and perspectives, and employs Indigenous staff, which participants noted as making them feel more welcome. Programs are aimed at preserving and enhancing traditional art activities, promoting local artists, and supporting youth Indigenous cultural identity.

Table 3.1 on the following page summarizes the alignment of the stated program objectives for each of the five programs with the stated mandate and missions of FPCC.¹¹

¹¹ As noted above, the evaluation of actual processes and program success (performance measures) is discussed in other sections of this report. Alignment of objectives is focused on the design (stated purposes) of the programs, rather than their performance, and how that design aligns with the stated organizational mandate and mission.

Table 3.1: Alignment of program objectives with mandate and mission

	High level of alignment	Some alignment	Low level of alignment	Emerging Individual Artists	Sharing Traditional Arts Across Generations	Organizations & Collectives	Arts Administrator Internships	Aboriginal Youth Engaged in the Arts
MANDATE								
Preserve, restore, and enhance First Nation heritage, language, and culture	High	High	Some	Some	Some	Some	Some	High
Increase understanding and sharing of knowledge within First Nations communities	Some	High	High	Some	High	Some	Some	High
Increase understanding and sharing of knowledge within non-First Nations communities	Some	Low	Some	Some	Some	Some	Some	Some
Heighten appreciation and acceptance of the wealth of cultural diversity among all British Columbians	Some	Some	Some	Some	Some	Some	Some	High
MISSION								
Revitalization of Aboriginal arts	High	High	Some	Some	Some	Some	Some	Some
Monitor status of B.C. Aboriginal arts	Low	Some	Some	Some	Some	Some	Some	Low
Facilitate and develop strategies to recover and sustain heritage	Some	High	Some	Some	High	Some	High	Some
Cultural preservation and enhancement	Some	Some	Some	Some	Some	Some	High	Some
Note: FPCC’s language program leads the organization’s work on languages. Thus, the FPCC mission statement element “Key source of current and accurate information on the state of Aboriginal languages (NA)” is not included in this table.								

The fact that the table is well-populated indicates that FPCC programs are well-aligned with the organizational mandate and mission. Each of the programs serves more than one element of the mandate and mission, and each element of the mandate and

mission is served by more than one program. Put differently, if the table had more blanks or many blanks in any row or column, one could infer that FPCC programs had deviated from the mandate and/or mission.

PROGRAM PARTICIPANTS

There are at least several hundred Indigenous artists and arts organizations in B.C. FPCC's database lists program applicants, both successful and not. Below is a brief summary of some of the main characteristics of the program applicants.

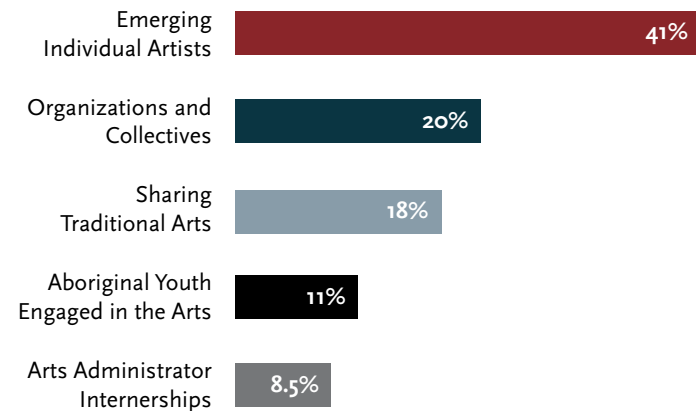
Note that the Aboriginal Youth Engaged in the Arts (AYEA) program commenced in 2014, with a pilot program in 2013, and therefore information above and in Figure 4.1 represents just two years of data.

4.1 APPLICATIONS

From 2010 to 2015 there were 544 applications:

- 222 Emerging Individual Artists applications;
- 118 Organizations and Collectives applications;
- 99 Sharing Traditional Arts application;
- 59 Aboriginal Youth Engaged in the Arts applications;¹² and
- 46 Arts Administrator Internships applications.

Figure 4.1: FPCC arts funding program applications 2010–2015



¹² FPCC annual reports and annual service plan reports 2010/11 to 2014/15.

The impact of grants goes beyond the number of recipients. Often more than one person will benefit from an individual's grant (the number of people and artists who benefit from projects is indicated on FPCC applications and reports). The available data does not allow for a reliable inference to be drawn on how often this occurs, but it does seem to be common.

4.2 ARTISTIC DISCIPLINES

Indigenous artists in B.C. work in scores of artistic disciplines or practices. The AADA 2016 survey notes 10 categories of art practice: visual, visual—textiles, visual—carving, music, dance, film/media, storytelling/writing, theatre, other, and multiple-disciplines. Community meetings, interviews and surveys noted additional practice areas, for instance graphic design, interior design, performance art, glass, and administrative/mentoring.

Generally speaking, there is a growing trend for FPCC artists to bridge traditional practices and knowledge with modern techniques and technologies. This, combined with the fact that some participants noted the importance of considering their responsibilities around cultural protocol and reconciliation, generates further innovation in Indigenous artistic practices and approaches. Funding, including from FPCC and BCAC, has helped to grow and revitalize Indigenous arts and culture:

Aboriginal arts are much more widely known and participated in...Aboriginal artists are more active and recognized.

— Worker involved in B.C. Indigenous arts funding programs (interview notes)

4.3 GEOGRAPHICAL REPRESENTATION

Organizations and individual practitioners who have received support come from all six regions of B.C.: North Coast (including Haida Gwaii); Central Coast (including the West Coast and North end of Vancouver Island); Lower Mainland (including Fraser Valley); Northern Interior (Prince George and North); South and Central Interior; and South Vancouver Island (Nanaimo and South). See page 25 for a complete list of FPCC applicants by cities. Also, see the First Peoples' Arts Map, which includes a grants layer.¹³

Notably, FPCC program participation overall is stronger in the south coast (e.g., the Lower Mainland and South Vancouver Island). This is to be expected, based on population density, as well as the opportunities that moving to a major city provides to artists,¹⁴ in terms of access to other artists, markets, suppliers, and the overall arts scene.

¹³ First Peoples' Arts Map, www.fp-artsmap.ca.

¹⁴ Approximately one third of First Nations people in B.C. live on reserve. Approximately one quarter of Indigenous people in B.C. live in Vancouver. Statistics Canada, "Aboriginal Peoples: Fact Sheet for British Columbia," March 14, 2016, www.statcan.gc.ca/pub/89-656-x/89-656-x2016011-eng.htm.

LOCATION OF FPCC APPLICANTS, 2010/2011 TO 2014/2015

100 Mile	2	Cortez Island	1	Kyuquot	1	Peachland	1	Squamish	7
Abbotsford	1	Courtenay	5	Ladysmith	3	Penticton	17	Squirrel Cove	1
Agassiz	2	Cranbrook	1	Lake Cowichan	1	Port Alberni	18	Surrey	4
Alert Bay	7	Cumberland/ Comox Valley	1	Langley	5	Port Hardy	3	Terrace	2
Alexis Creek	5	Dease Lake	1	Lantzville	1	Port Renfrew	2	Tofino	4
Armstrong	1	Delta	2	Lax Kw'alaams	2	Port Simpson	2	Ucluelet	1
Babine Lake	1	Duncan	19	Laxgalts'ap	2	Powell River	5	Vancouver	115
Barriere	1	Enderby	4	Lillooet	12	Prince George	1	Vanderhoof	1
Bella Coola	3	Fort Langley	3	Lower Post	1	Prince Rupert	16	Vernon	10
Boston Bar	2	Fort Nelson	5	Lytton	5	Pritchard	1	Victoria	38
Brentwood Bay	6	Fort St James	5	Maple Ridge	3	Qualicum Beach	2	West Vancouver	3
Britannia Beach	1	Fort St John	4	Masset	17	Quathiaski Cove	1	Westbank	2
Burnaby	9	Gitlaxt'aamiks	1	Mayne Island	2	Queen Charlotte	1	Westholme	1
Burns Lake	2	Hanceville	1	Merritt	3	Quesnel	1	Whistler	2
Cache Creek	1	Hazelton	6	Mission	2	Richmond	2	White Rock	2
Campbell River	3	Hope	3	Mount Currie	9	Saanichton	8	Williams Lake	1
Cawston	4	Hot Springs Cove	1	Nanaimo	6	Savona	1	Winfield	1
Chase	5	Kamloops	20	New Aiyansh	1	Sechelt	3	Ymir	2
Chemainus	1	Keremeos	2	New Westminster	2	Sidney	8	Blanks/not filled	2
Chetwynd	2	Kispiox	2	North Vancouver	16	Skidegate	2	TOTAL:	563
Chilliwack	4	Kitkatla	1	Old Massett	4	Smithers	1		
Clearwater	1	Kitwanga	3	Oliver	1	Sooke	11		
Coquitlam	1			Osoyoos	1	Southbank	1		

EVALUATION OF PROGRAM DELIVERY

This section considers the effectiveness, efficiency, and transparency of the promotion, application, and adjudication processes.

5.1 PROMOTION AND OUTREACH

Awareness of funding programs is key to FPCC's success in supporting artists and the arts. While experienced artists and arts organizations will know to seek funding and will be able to find FPCC on their own, active promotion and community outreach are required to connect with many less experienced or established artists who have not previously interacted with funding organizations, and with remote and smaller communities that don't have infrastructure to support arts and culture. This section addresses the effectiveness, efficiency, and transparency of promotion and outreach.

5.1.1 Effectiveness of Promotion and Outreach

Artists and arts organizations first become aware of AADA programs in a variety of ways, including web searches, FPCC distribution of calls for proposals, social media, workshops held by FPCC, FPCC tabling at events, and word of mouth. From the survey, 56 per cent of individual artists and 50 per cent of organizations became aware of FPCC through FPCC's website.¹⁵ Word of mouth was also a significant mode of communication for 48 per cent of individual artists. See Table 5.1.

¹⁵ Note that an online survey could bias results in favour of websites; people who are comfortable using the web may be over-represented in an online survey.

Table 5.1: Awareness of FPCC (survey)

Q: How did you find out about FPCC programs?
(check all that apply)

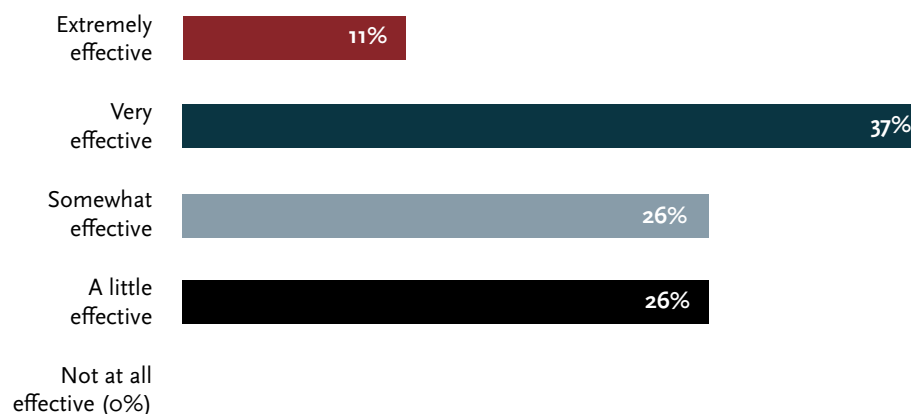
INDIVIDUAL ARTISTS (out of 27)	
Word of mouth	48%
Social media	26%
Publications	22%
Website	56%
Radio	0%
Seeing another project that got funded	26%
Events and workshops	30%
ORGANIZATIONS (out of 6)	
Word of mouth	33%
Social media	33%
Publications	33%
Website	50%
Radio ^a	0%
Seeing another project that got funded	33%
Events and workshops	33%
Other: worked with FPCC	33%

Note: ^aThe CFNR radio ads are fairly new, and although no respondents in the survey sample reported that they learned of FPCC by the ads, other artists may have, and the ads may have had other impacts (e.g., eliciting applications from those already familiar with FPCC). FPCC staff report that the ads, which reach 52 First Nations in northern B.C., have had an impact, and future evaluations might test this.

It appears that FPCC is effectively promoting the AADA program and conducting outreach to artists and arts organizations. When asked about effectiveness of outreach, 74 per cent of individual artists surveyed said outreach efforts are somewhat, very, or extremely effective at reaching artists, and all organizational representatives said outreach efforts are somewhat or very effective. See Figure 5.1 below.

Figure 5.1: Outreach effectiveness for individual artists (survey)

Q: Do you think that FPCC outreach efforts are effective at reaching artists?



Interviewees largely felt the same way, but there were some noteworthy comments. Many FPCC applicants feel that FPCC has a strong connection with and respect for the communities that they serve. As seen in the comments below, FPCC is understood by some to be a grassroots organization with an ability to make connections with both urban, and perhaps more importantly, rural communities.

“Yes, I do think FPCC’s promotion is effective. I think one of their mandates was to somehow get the word out into the reserves for people who are more remote and wouldn’t know that much about it. I do think they are doing a good job with that.” — Individual artist (interview notes)

Excellent. They go out of their way... No government agency does what they do. I would call them grassroots. They're in touch with grassroots. If anything, they cater too much. They put on workshops, hold people's hands, you can call them up for advice, generally available, do community outreach. I don't see anybody else that does that.

— Juror (interview notes)

Yes, I do think FPCC's promotion is effective. I think one of their mandates was to somehow get the word out into the reserves for people who are more remote and wouldn't know that much about it. I do think they are doing a good job with that.

— Individual artist (interview notes)

They really attempt to build partnerships with artists and organizations, but could be a bit more visible, and promote their own great work in supporting the arts, and their successes. I think Indigenous artists are familiar with them. Community based artists may not be as familiar. Cathi's networking and involvement with Indigenous arts organizations really helps build that awareness. I've known her for 20 years, she's always involved in national organizations, sits at those tables and participates. She is visible as a person, and the work at FPCC arts programs is tied to Cathi's work, and her perspective, ability to make connection between contemporary and traditional, and revitalization of culture. Her ability is key. Tracey, the ED, is a good, visible leader as well.

— Juror (interview notes)

Social media is a good avenue for FPCC promotion and a tool that FPCC uses well to communicate with its community. Participants reported that social media, and in particular Facebook, was a useful way to learn about upcoming deadlines and FPCC notifications:

Most encounter announcements on Facebook about deadlines. It's pretty effective that it reaches a lot of people that way. I make it a point in sharing my experience with others.

— Individual artist (interview notes)

Although social media is a proactive means of promotion, conversations throughout this study (in interviews and meetings) led to suggestions that more artists could be reached by:

- Travelling more to regions (e.g., South and Central Interior);
- Providing support for artists to attend conferences and presentations; and
- Facilitating greater public computer and Internet access (perhaps working with libraries).

I think they're pretty good. If I have a project and they're funding it, they are good at keeping in touch and always very curious about what I'm doing and try to make it out to the show that I've been working on.

— Individual artist (interview notes)

It would be great if FPCC staff could get out to more of the events that we do. Not many suggestions—I haven't had any problems with them. Other organizations, I have had problems. I've always found that FPCC is very supportive and try and make themselves as available as possible.

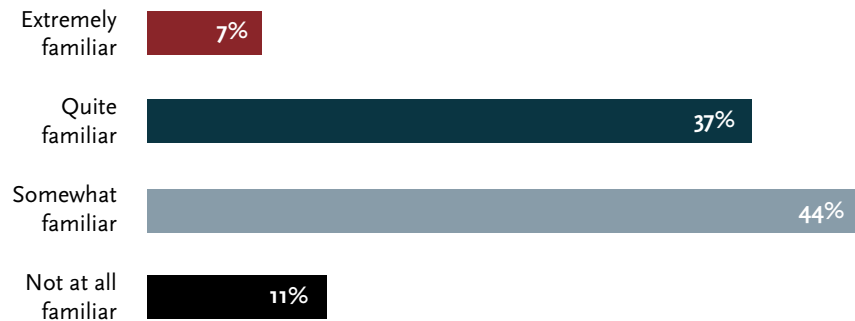
— Individual artist (interview notes)

I don't know if FPCC outreach is effective at reaching artists. I think them coming up here [Northern B.C.] is important. Having their website, we can send artists to their website. Both FPCC and Canada Council for the Arts in having a focus on Aboriginal arts and administrative development is imperative to having us move upwards.

— Organization (interview notes)

Overall, the large majority of artists who responded to the survey were at least somewhat familiar with the FPCC arts funding program, with almost half reporting they are extremely or quite familiar (see Figure 5.2). This is to be expected, as the source of the artists surveyed was FPCC.

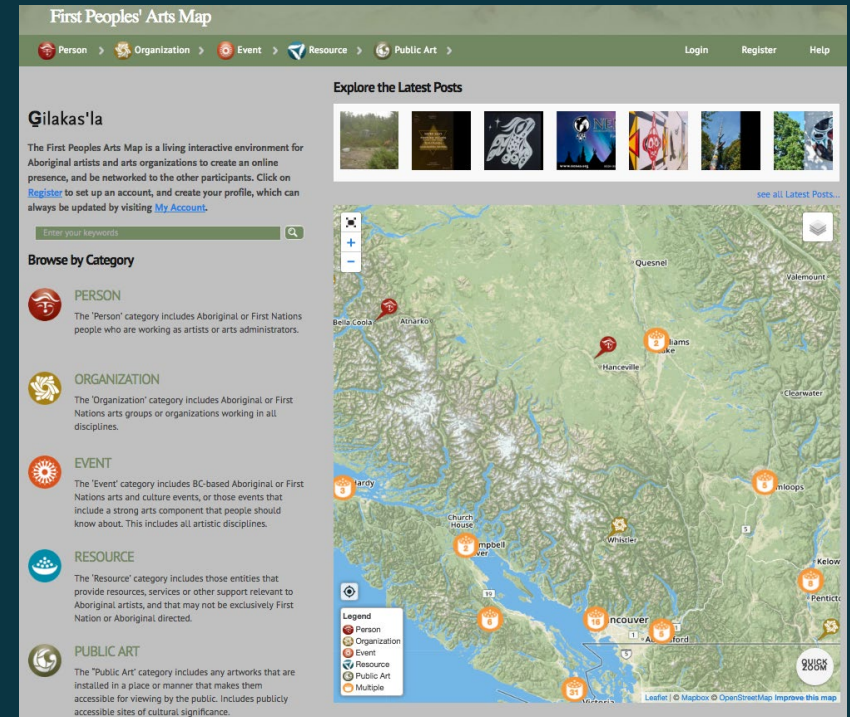
Figure 5.2: Individual artists' familiarity with FPCC arts funding/grant programs (survey)



FIRST PEOPLES' ARTS MAP

The First Peoples' Arts Map (fp-artsmap.ca) is an interactive online tool “for Aboriginal artists and arts organizations to create an online presence, and be networked to the other participants.”

The use of the map is growing with a nearly 10 per cent increase in site visits over the last year, and a greater than 25 per cent increase in map entries.



Source: First Peoples' Cultural Council 2015/16 Annual Service Plan Report (GA) www.fpcc.ca/files/PDF/General/FPCC_2015-16_Annual_Report.pdf.

As another indicator of successful promotion and outreach, FPCC receives far more applications than it can fund—approximately twice as many. And further, no doubt FPCC reaches more people than apply. It appears that FPCC has been effective in promoting to potential applicants and encouraging applications.

However, a well-subscribed program could also indicate inadequacy of grant dollars being a constraint. The effectiveness of the program overall (beyond promotion and outreach) would be higher if more funding resources were available.

Regional community meetings confirmed that FPCC outreach is valuable, both in comments that participants made in relation to normal outreach, and in their appreciation of the meetings and focus groups that were a part of this program review. This in-person outreach is seen by FPCC staff as an important part of their work, and vital to promote.

5.1.2 Efficiency of Promotion and Outreach

For the purpose of this report, efficiency is defined by accomplishing your goals with fewer resources. A good deal of information is available on the FPCC website, including applications, program descriptions, guidelines, toolkits, and guidebooks. Web traffic can be driven to the site by social media, which FPCC engages in. This is an efficient manner of distributing promotional or other materials, as it can reach everyone instantly, and has near-zero cost once the materials have been finalized. However, some people

have less access to computers and the Internet, which supports the idea of having creative hubs/art facilities in communities.

FPCC staff make themselves available for conversations with potential applicants. This is an efficient use of resources, as it doesn't require travel and related expenses, and applies scarce staff time to cases where it is relatively likely to generate an application. Contact with staff increases proposal strength, and therefore, the likelihood of the application being successful.

Getting out into communities is an effective means of outreach, but as participants recognized, it is very costly.

Would be great, if they had more staff and budget, to be out in community more, and promote successes of their work. And support more artists.

— Juror (interview notes)

5.1.3 Transparency of Outreach and Promotion

Transparency in promotional and outreach materials and activities is especially important in the context of communicating to such wide-ranging and diverse communities.

Promotional messages need to be clear, and expressed in culturally appropriate ways. FPCC is in a good position in this context, as it has strong representation of Indigenous cultures at the staff level and within juries, as well as having a leadership-advisory committee.



AADA program descriptions and guidelines¹⁶ are clear and avoid undue use of jargon, while still conveying the information required for artists and arts organizations to know what support is available from FPCC.

In addition, as noted above, AADA staff frequently engage in conversations, answering questions and providing information, and FPCC maintains an active social media outreach.

FPCC has published and maintains on its website an arts toolkit,¹⁷ which provides clear, straightforward guidance for artists and arts organizations. The *Artist Grant Proposal Writing Handbook*, available for download or in print, and summarized on the website,¹⁸ provides a clear, transparent, easy-to-follow explanation of the grant writing process. The *Arts Portfolio Handbook* provides tips, templates, and examples of artist portfolios.¹⁹

16 FPCC website, *Aboriginal Arts Development Awards Programs*, www.fpcc.ca/arts/Programs/.

17 FPCC website, *Arts Toolkit*, fpcc.ca/arts/toolkit/.

18 FPCC website, *Grant Writing*, fpcc.ca/arts/toolkit/Grant-Writing-Handbook.aspx.

19 FPCC website, *Arts Portfolio*, www.fpcc.ca/arts/toolkit/arts-portfolio-handbook.aspx.

Overall, the mix of available materials, availability for conversations, and active social media outreach provide for a good degree of transparency. One can easily find information about FPCC, and quickly learn how to apply for funding, and through which programs.

I think for us, we fall within the requirements and we are grant writing. We have never applied for a grant that hasn't met their requirements. We have called them up and asked for focus and what to highlight in the overall project.

— Organization (interview notes)

The guide to fill it out, is pretty good. They're okay, but probably could be better. I do (and probably other people do) go and look what has been funded in the past and that's how I know what's been funded. I've gotten a much better idea on what they've funded previously. And it's an interesting snapshot to see what's going on in your area and region.

— Organization (interview notes)

FPCC has published and maintains on its website an arts toolkit, which provides clear, straightforward guidance for artists and arts organizations.

BASKETS BY
MADELAINE JOHNNY

Of the individual artists surveyed, 69% reported that FPCC was extremely or very helpful. The majority of individuals, organizations, and jurors responding to the survey indicated that the FPCC application materials are straightforward.

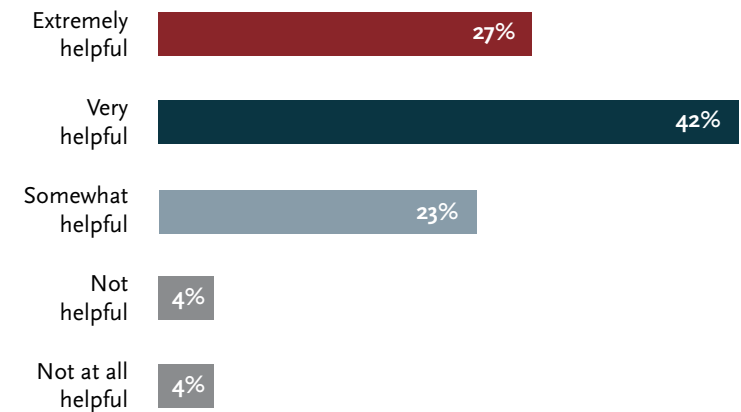
5.2 APPLICATION PROCESS

The application process needs to be accessible to artists and arts organizations, particularly those who are new to the grant-writing world. This section addresses the effectiveness, efficiency, and transparency of the application process.

5.2.1 Effectiveness of Application Process

Overall, the application process is effective in providing potential applicants with the information and support they need to prepare strong applications. As noted above, the FPCC website contains a range of program descriptions, guidelines, and supporting materials (including the grant writing handbook), as well as the application forms. Staff are available for conversations with potential applicants, and frequently have such conversations. Of the individual artists surveyed, 69 per cent reported that FPCC was extremely or very helpful (see Figure 5.3).

Figure 5.3: Individual artists' views on the overall helpfulness of FPCC (survey)



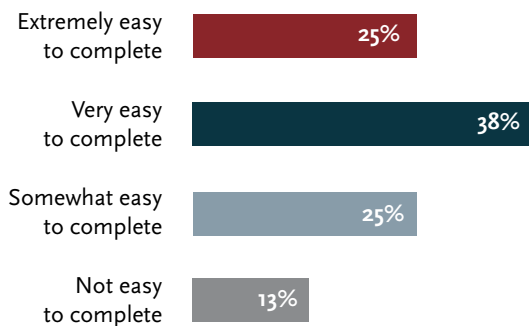
As noted above, the programs generate more applications than the programs can afford to fund, further indicating that the application process is effective; effectiveness beyond promotion and outreach would be higher if more funding resources were available.

The majority of individuals, organizations, and jurors responding to the survey indicated that the FPCC application materials are straightforward.

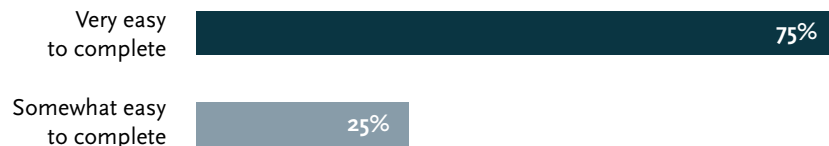
Figure 5.4: Ease of use of FPCC application materials

Q: How easy to complete were the FPCC application materials?

Individual artists

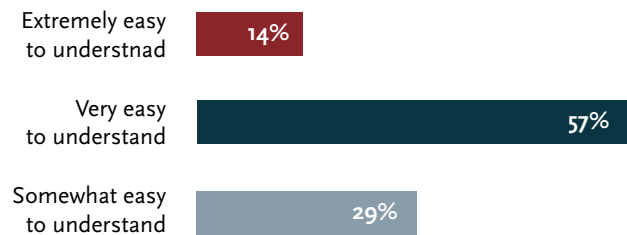


Arts organizations



Jurors

Q: How easy or hard to you think it is for applicants to understand the FPCC application materials?



Finally, some participants noted more assistance was needed during the grant writing process. It was noted that grant writing is always a challenge, and assistance filling out the applications would be beneficial:

They're very well laid out. They're not easy though. No grant is easy to write for. The whole grant writing application is tough. They are better than Canada Council for the Arts, but FPCC try to make it as easy as possible. It's a tough process to write out a grant, so I think they are doing a good job as trying to make it as simple as possible.

— Juror (interview notes)

If individuals were provided with assistance in making applications for the funding—our society doesn't have time to do that, so it would better meet the needs of the local artisans

— Organization (interview notes)

Outreach and workshops really need to be offered much more frequently. I have volunteered in several Lower Mainland and Vancouver Island communities and organizations to walk artists through the application form and assist them in getting all support materials ready for the application. I think there should be at least a couple of full-time outreach/workshop facilitators at FPCC.

— Individual (survey quote)

5.2.2 Efficiency of Application Process

As noted above in relation to promotional efficiency, a good deal of information is available on the FPCC website, in addition to application forms. Similarly, having application materials such as program descriptions and guidelines available online is a low-cost way of providing assistance to potential applicants.

The FPCC grant writing handbook provides potential applicants with a wealth of information and advice, and its distribution online is zero-cost. Organizations (83 per cent) and jurors (100 per cent) who responded to the survey knew of the handbook. However, only 37 per cent of individual artists were aware of the handbook. Of those individuals aware of the handbook, 90 per cent found it useful.

They have an instruction book to help you. Maybe that's something they could really push, to go step by step. People need to be aware that there is booklet. And I do think that they make this clear, but if you have any questions, phone.

— Juror (interview notes)

It's quite a good Handbook. There was a first edition and then they improved it and the last one was pretty good.

— Organization (interview notes)

.... you might not be aware that there is a guide that helps, and you might be too broad, and you might not answer it in a way that FPCC wants you to, or elaborate on the stuff that they are looking for.

— Organization (interview notes)

Overall it appears that the application process is efficient; the number of well-completed applications that are submitted are more than adequate, with FPCC using focused and cost-effective methods to encourage and support those applications.

5.2.3 Transparency of Application Process

As noted above in the promotions section, transparency is especially important in the context of communicating with a diverse community, living in different regions and circumstances. Application materials need to be clear, and expressed in culturally appropriate ways. FPCC has the advantage of strong Indigenous people on staff, who have cultural and community knowledge that informs their approach to the work.

AADA program applications forms and supporting materials²⁰ are available on the website for each program area. They appear to be written in clear language, and they avoid undue use of jargon, while still conveying the information required for artists and arts organizations to be able to prepare complete and strong applications.

In addition, AADA staff are available and frequently hold conversations with applicants, giving them feedback and direction in preparing grant applications. The program materials have answers to frequently asked

²⁰ FPCC website, *Aboriginal Arts Development Awards Programs*, www.fpcc.ca/arts/Programs/.

Transparency is especially important in the context of communicating with a diverse community, living in different regions and circumstances.

questions, or address areas that are often missed by inexperienced applicants. As noted above, the grant writing handbook²¹ provides a clear, transparent, easy-to-follow explanation of the grant writing process.

Overall, the applications forms, supporting materials, and availability for conversations provide a good degree of transparency in the application process. Applicants can easily find the information needed to develop a strong application.

COMMUNITY CONSULTATION DURING ARTS ADMINISTRATOR CONVENING AT THE EN'OWKIN CENTRE, PENTICTON

21 FPC website, *Grand Writing*, fpc.ca/arts/toolkit/Grant-Writing-Handbook.aspx.



5.3 ADJUDICATION PROCESS

The jurors who provided information for this report were knowledgeable about the arts (as jurors generally are) and FPCC. The majority of jurors who responded indicated that they are artists, and are quite familiar with FPCC. The jurors were generally established and senior, with 38 per cent over 60 years of age and just 13 per cent aged of 31 to 40; no jurors younger than 31 participated in the survey or interviews.²² The jurors who responded have had adjudication committee experience with FPCC and some have had adjudication experiences at other arts funding organizations, notably BCAC and CCA.

This section addresses the effectiveness, efficiency, and transparency of the adjudication process.

5.3.1 Effectiveness of Adjudication Process

Each year FPCC convenes two multi-disciplinary juries that each reviews applications for two or three of the programs. One, Individual Emerging Artists and Sharing Traditional Arts, and the other, Organizations, Arts Administrator Internships and Aboriginal Youth Engaged in the Arts. The jurors appear to be well-briefed for their task. Materials including agendas, program guidance, and binders with staff summaries and all applicant materials are provided at least

²² This is only an indication of survey participants. It is not an indication of young people not being included in juries. FPCC has had young jurors over the years, and makes a point of trying to include emerging practitioners in juries.

two weeks in advance of the jury process. Jurors are required to read the materials before the meeting. At the meeting, all submitted audiovisual and other support materials are presented from each proposal, and discussed by the committee before votes are recorded.

One thing FPCC does right from the beginning is they choose professional artists that have been around for a while and they can be trusted. You've been around long enough that they're asking you to look at an emerging artist and have that empathy for what they're trying to go through. It's like a play where just the right person takes the part. They work hard to get just the right jurors. And they change them every year, and they seem to have artists from all disciplines so it's really well rounded.

— Juror (interview notes)

To ensure impartiality, jurors are vetted to avoid conflicts of interest; they are provided conflict of interest guidelines, and are required to sign a declaration in respect of potential conflicts. If there is a conflict, the juror is required to step out of the discussion and to avoid discussing the application with their peers.

One comment that recurred from the interviews was that sometimes the jury composition means that the artistic “peers” evaluating an application may in fact work in completely different artistic disciplines (e.g., dancer judging a visual artist). While it would be ideal to have proposals evaluated by peers working in the same discipline, the reality of limited resources and number of jurors does not permit that. The programs are all multi-disciplinary, so an effort

is made to have the expertise required for the proposals being reviewed at the table (in addition to gender, age, tribal group, urban/rural, and geographical region). This mix of disciplines does create an opportunity for cross-fertilization of ideas and perspectives between different artistic disciplines.

All jurors who responded to the survey reported that the adjudication process is either extremely or very effective.

I think FPCC does a really fair job of trying to include on the juries diverse cultures and practices—there were different generations, nations, practices. Their budget isn't huge, so there's a tendency to include more people from Vancouver Island and Vancouver. I don't think they get enough people from the north. But, I thought FPCC were very organized and the staff didn't try and regulate people [the jurors]. So, I think it's all good.

— Individual artist (interview notes)

Is the judicial process effective? Yes. In terms of peer assessment. Important to have that, and regional assessment. Jurors are from across the province, which is important for representation and expertise on particular cultural aspects of a practice like weaving Tlingit. The way they construct juries to represent different tribal groups (39 tribal languages—diverse) juries reflect that. Peer assessment—don't want dentists assessing. Needs to be an engagement with cultural production and form.

— Juror (interview notes)

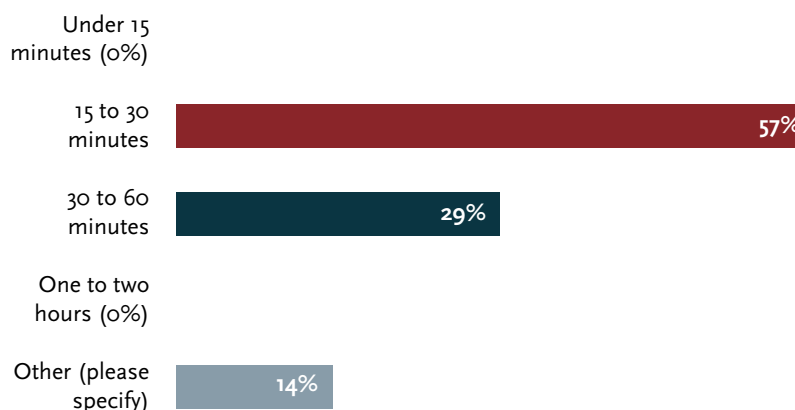
5.3.2 Efficiency of the Adjudication Process

Jurors felt that the jury process is efficient. Jurors surveyed all stated that their role as a juror was explained very clearly to them, that the goals of the jury process were explained very clearly to them, that the materials provided to them were very adequate, and that support staff for jurors was very adequate.

The staff prepare all written proposal materials for juries to review in advance of the meeting, which is standard practice for arts funders. On average, it takes the jury 15 to 60 minutes to make a decision about an application (see Figure 5.5). Jurors interviewed stated that it takes time to read the applications thoroughly and additional review time would be beneficial.

Figure 5.5: Survey results: length of time for jury to come to a decision

Q: On average, how long does it take the jury to reach a decision on an application?



Overall, five of seven surveyed jurors said the adjudication process is extremely or very efficient; two said the adjudication process is somewhat efficient.

However, it appears that the workload is fairly heavy.

Oh yes, very efficient. My one criticism is that there's not enough time. So it's very efficient—we got through a lot of applications in three days, but there's not enough time. But the efficiency of them helping and asking us questions and making it diplomatic (giving everyone space to talk), there was a great amount of efficiency.

— Juror (interview notes)

Yes, I do think the adjudication process is efficient. The only thing is the pre-reading that's required. You get two big binders, you get burned out reading and making notes. Don't know if there is any way around that. Can't remember if there is a stipend for each proposal read ahead of time. BCAC does this. If stipend was increased, it would be more incentive.

— Juror (interview notes)

I'm really satisfied—it may be overwhelming for them now. Now, for the jurors, you don't have the time to go through each submission that you should. It's a rush because there are so many people to go through and so much money to give out. It was quite exhausting and there were just too many to go through in a short time.

— Juror (interview notes)

I have sat on CCA [Canada Council for the Arts] adjudication committees. They put the applications on an iPad and then they ship the iPad to the jurors. If you want to check out an organization, you can look up links. So, FPCC could take advantage of technology like that.

— Juror (interview notes)

In terms of cost efficiency, the honoraria paid to jurors are not excessive.²³ Nor is the annual cost of juries a high proportion of the organizational budget. Jurors are currently paid \$225 per day, and since 2015 an additional \$3 per application for the pre-reading.

According to FPCC annual financial statements, the cost for two adjudication committees, reviewing four or five (since 2014) programs are:

- 2010/2011: \$12,152
- 2011/2012: \$13,216
- 2012/2013: \$13,737
- 2013/2014: \$15,789
- 2014/2015: \$16,330

²³ For example, compared to Conseil des arts et des lettres du Québec, “Policy Governing Juries, Committees and Assessors” <https://www.calq.gouv.qc.ca/wp-content/uploads/2016/05/policy-juries-committees.pdf>; St. Albert, “Call for St. Albert Public Art Jury Members” https://stalbert.ca/uploads/PDF-infosheets/Culture_PACC_CallForRepresentatives_SEPT2015_WEB.pdf; Yukon Arts Advisory Council, www.eco.gov.yk.ca/pdf/directory_march2006.pdf; and the honoraria rates generally for knowledge-holders and community researchers in Indigenous community research projects.

The majority of jurors surveyed (six out of seven) felt the adjudication process is extremely or very transparent. Many of the jurors interviewed reported that FPCC adjudication has integrity and is transparent and professional.

5.3.3 Transparency of the Adjudication Process

The FPCC's grant program guidelines, available on the website alongside application forms for each program area, explain the adjudication process clearly and in plain language.

The majority of jurors surveyed (six out of seven) felt the adjudication process is extremely or very transparent. Many of the jurors interviewed reported that FPCC adjudication has integrity and is transparent and professional.²⁴

The adjudication process is as transparent as it needs to be, as any other organization. It looks organized. Looks transparent enough to me. They have a lot of integrity and professionalism.

— Juror (interview notes)

I've never had a bad experience. It's always been fair. I haven't been a part of anything that hasn't been fair. Sometimes there's inside information shared. Good talks that open people's eyes to things they haven't seen before. As long as the jurors are decent reasonable people, it works well.

— Juror (interview notes)

Artists and arts organizations generally felt that FPCC did a good job of communicating their grant evaluation criteria. Half (four out of eight) of the individual artists and all (four out of four) of the organizations reported that FPCC was extremely clear or very clear; almost half (three out of eight) of individual artists reported that FPCC materials were somewhat clear in explaining evaluation. One individual artist reported that the material was not clear in explaining these factors.

In terms of transparency of the adjudication process, 75 per cent of individual artists and organizations were aware that their application was peer reviewed; 25 per cent were not aware of the adjudication process.

I don't know how FPCC forms the juries—if it's artists or art advocates. I've never been called to do that or seen a call.

— Organization (interview notes)

²⁴ FPCC also emphasizes confidentiality in its communication with the jurors, before and during the jury meeting. This is seen as part of the integrity of the program.

PROGRAM EFFECTIVENESS

This section considers the effectiveness of the AADA in supporting arts, artists, and organizations, and in helping artists to access BCAC programs.

6.1 EFFECTIVENESS IN DEVELOPING AND SUSTAINING INDIGENOUS ARTS, ARTISTS AND ORGANIZATIONS

This section addresses the effectiveness of the AADA programs and their role in developing and sustaining Indigenous art, artists, and organizations in B.C.

Overall, participants indicated that they benefited from FPCC grants. Individual artists agreed that FPCC funding: gave them time to practice art, resulted in them developing skills and their artistic practice; affected their artistic practice; resulted in development related to doing something different as an artist; and created change that was helpful

as an artist. In addition, 40 per cent of individual artist grant recipients indicated that their FPCC funding created opportunities for them to hire and compensate other artists. This may be due to the smaller grants (maximum \$5,000), awarded through this program.

Organizational representatives felt that FPCC funding impacted their organization's success, resulted in their organization developing through doing something different, and created change that was helpful to their organization.

Regarding FPCC funding, the majority of individual artists and organizations felt that the funding levels are adequate for the programs FPCC is currently offering. However, many also commented that in general, more funding would be beneficial. For instance, for Indigenous organizations, there is a gap in operating and administration funds. The programming they implement, and infrastructure they provide requires additional administration, and organizations report that these costs are difficult to cover.

Jurors were unanimous (seven out of seven) in saying they would recommend FPCC programs to artists or art organizations. FPCC programs seem to be reaching a lot of people and supporting a lot of projects, but there is a need for more.

Almost all surveyed individual artists and organizations would re-apply to FPCC. Overall, surveyed individual artist and organizations would recommend FPCC programs to other artists (100 per cent of organizations and 88 per cent of individual artists).

[FPCC funding] allowed us an opportunity to build relationships and deepen understanding across diverse communities.

— Organization (survey quote)

With FPCC support we were able to leverage additional funding and in kind support to enhance the program delivery and residency experience. Your support allowed us to develop new programming streams designed to elevate the voices of Indigenous youth via multi-media arts.

— Organization (survey quote)

It gave me time to study new material. Learn more about my culture and add language to my performance.

— Individual artist (survey quote)

I did regalia with our children/youth and it helped me grow in regards to how important it is to share this project and learn together as one! Also, improving designs and textiles.

— Individual artist (survey quote)

On a smaller scale, yes FPCC serve the needs of Aboriginal artists and cultural workers in B.C. People who do it more seriously, supplement with FPCC and probably go to CCA first.

— Organization (interview notes)

Generally speaking, jurors who completed the survey were split on whether the funding was adequate (four agreed, three disagreed). However, they were unanimous (seven out of seven) in saying they would recommend FPCC programs to artists or art organizations. FPCC programs seem to be reaching a lot of people and supporting a lot of projects, but there is a need for more.

When I was teaching, I made sure students knew about that opportunity. We would actually go through filling out an FPCC application in one of my classes. We took it very seriously so that the submission that they worked on, they could use in their following year.

— Juror (interview notes)



With regards to teaching and mentorship, some artists reported that their FPCC grant increased their knowledge, skills, and ability to mentor others. Some of the surveyed individual artists indicated that FPCC programs provided mentorship opportunities, both to be mentored, and time to mentor others.

As an arts funding program, being visible and known as a source of grant funds is a key measure of whether the organization is effective. As noted earlier, surveyed individual artists and organizations were well aware of FPCC programs. Fewer individual artists were aware of the specific programs more aligned with organizational needs, such as the Organizations and Collectives program and the Aboriginal Arts Administrator/Cultural Manager Internships program.

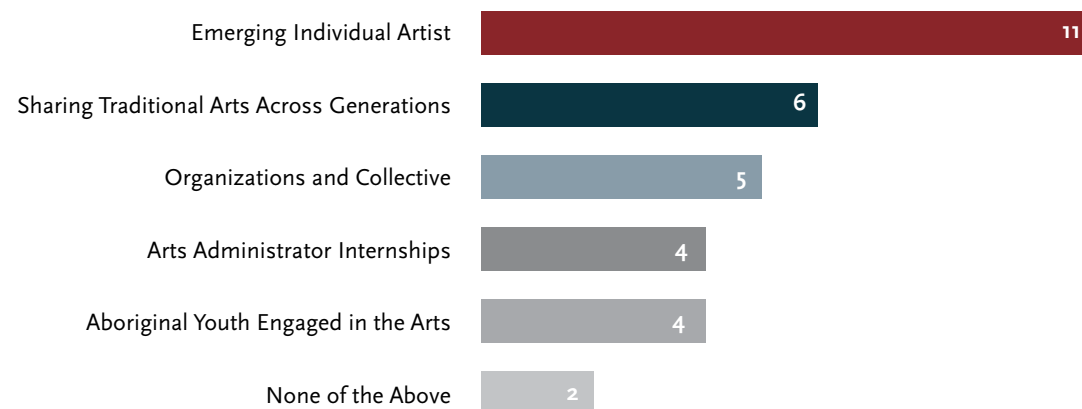
Individual artists were less aware of the Aboriginal Youth Engaged in the Arts program, which may be because this program is relatively new.

In regional meetings and interviews, FPCC's role in developing and sustaining Indigenous arts, artists, and organizations in B.C. was well understood. FPCC's role in the Indigenous art community is central because the organization is focused on Indigenous arts, worldviews, and perspectives, and the organization is therefore trusted.

Many artists felt supported by FPCC insofar as they felt a sense of trust with the organization and could ask for feedback from staff. In this sense, FPCC has effective communication; however, as noted earlier, time and resources are limited.

Figure 6.1: Individual artists aware of FPCC programs (survey)

14 respondents



They really look at every Indigenous artist as a professional regardless of their practice and where they are at in their practice. In Western art, it's very hierarchical and promotes elitism, whereas FPCC looks at everybody's art and how they express themselves in their own cultural mediums or contemporary mediums. They don't distinguish that traditional or contemporary is better than the other. Look at everyone equally and fairly and give space to find that expression. They don't seem to say you're not entitled if you're not "great." It's more like this person has committed themselves to this and has skills and wants to develop further. I think that way they are very inclusive and they work hard to not apply Western expectations of what an artist is, and try to let Indigenous art prevail. It wasn't that long ago that CCA wouldn't even consider a traditional artist.

— Individual artist (interview notes)

Overall, FPCC is seen as doing good work. It promotes its programs and is seen to support Indigenous arts in B.C. FPCC is seen as effective, but is limited by available resources.

I think they do a really good job. Probably best job in B.C. They're just limited by resources and time.

— Individual artist (interview notes)

6.2 EFFECTIVENESS IN ASSISTING APPLICANTS TO UTILIZE BCAC PROGRAMS

A core original intention of the AADA programs was to provide assistance (awareness, experience, and confidence) to applicants to access BC Arts Council programs—sometimes called “bridging.”

The AADA programs were often seen by participants as providing such assistance. The programs are seen as good for emerging artists and those starting to branch out to other funding sources. Furthermore, there is an understanding among some artists that in order to get BCAC funding applicants need to be an established artist, and that an FPCC grant moves artists toward becoming established; it legitimizes artists. At least some BCAC funding streams do state that previous AADA support makes recipients eligible for BCAC programs in the same artistic discipline.²⁵

Not all artists are in a position to access resources distributed by BCAC or other funders. Of the individual artists survey participants, 17 per cent had been led to BCAC funding from

²⁵ BC Arts Council eligibility requirements include: for performing artists, have a demonstrated body of previous professional work; for visual artists, have had at least two professionally-curated shows or exhibitions where artists fees have been received; for media artists, have directed/created or hold creative control on at least one project subsequent to basic training (this may include 'student works' which have been professionally exhibited or screened); for writers, have had at least one book (or equivalent – 40 pages of poetry or 120 pages of prose) professionally published previously, bcartscouncil.ca

“They really look at every Indigenous artist as a professional regardless of their practice and where they are at in their practice. In Western art, it’s very hierarchical and promotes elitism, whereas FPCC looks at everybody’s art and how they express themselves in their own cultural mediums or contemporary mediums. They don’t distinguish that traditional or contemporary is better than the other.” — Artist

the FPCC experience. At first blush this may appear to be a small number, but bear in mind that:

- Many established artists already access BCAC and other funding pools;
- Many seeking funding from FPCC are newer artists, and some newer artists are not yet ready to apply to other funders; and
- Of those that are in the “sweet spot” (not yet accessing BCAC, but ready to explore new funders), some view BCAC and CCA as less accessible, lacking the type of resources that FPCC has that support Indigenous artists and make them comfortable, and may therefore be hesitant to transition.

Half of arts organization representatives completing the survey had been led to BCAC funding from the FPCC experience. The higher number here could be due to representatives of arts organizations being more accustomed to exploring multiple sources of funding or that doing so is a significant part of their job description.

In regional meetings, it was mentioned that it is important to look at the transitions from FPCC to BCAC. Generally speaking, people feel comfortable, supported, and

understood when dealing with FPCC. Having predominantly non-Indigenous decision-makers dealing with Indigenous art puts additional pressure on the Indigenous artists. There appeared to be a perception of a different environment at BCAC—a non-Indigenous worldview, language, process, and jury.

There are still members of the Indigenous arts community who aren’t aware of BCAC. Thus, the objective of FPCC to help assist artists in using BCAC still seems to be relevant; for those artists who need it and are ready for it, this could be very valuable. Also, this organizational interaction can help to maintain the valuable relationship between FPCC and BCAC.

Highly likely to recommend FPCC programs to artists and art organizations, especially emerging people. I don’t see a lot of alternatives except CCA, highly competitive and a little restrictive. FPCC is the main source to help other artists to branch out, to hit the next level, to get started. BCAC is a little more inaccessible, you already have to have a name or be established. It’s more mainstream. Have been on juries for BCAC too. As an artist, you can’t be fussy.

— Juror (interview notes)

PROGRAM RELEVANCE

This section addresses the relevance of the current grant-making programs to the activities and needs of Aboriginal artists and arts organizations.

7.1 INDIGENOUS ARTS ACTIVITIES AND TRENDS

The relevance of the programs to activities and needs is, of course, a moving target. Activities and needs evolve over time. Thus, it is useful to consider not only the current state of activities, but also trends that could affect program relevance. And while this is a useful exercise, as will be seen, there are some inherent limits on conclusions that can be drawn.

As outlined above, Indigenous artists in B.C. are engaged in a very broad and diverse range of activities, in scores of different artistic disciplines or practices. Data from FPCC indicates that there were funding

applications for 172 different sub-categories of artistic activities over five years (of course, categorization can be carried out in a number of ways). Furthermore, many artists' practices are multi-disciplinary, so are not easily categorized.

Artistic activities are constantly evolving. Participants noted that Indigenous arts are rooted in tradition and culture, and that this gives them unique strength and meaning. However, they also noted that Indigenous arts are alive and changing, and are not limited to a static snapshot in time ("museum style," as one community meeting participant termed it).

Major drivers of change for Indigenous arts identified include, but are not limited to:

- Juxtaposition of traditional Indigenous practices and knowledge with modern artistic techniques and technologies (themselves changing quickly);
- General impacts of digital technology (e.g., phones, tablets, Internet, iPods) on culture,



which can have a range of influences—for instance, while technology can distract young people away from their culture and arts, it can also be a tool for facilitating arts learning and marketing;

- Interaction between Indigenous arts and non-Indigenous arts, which are also evolving due to broader social and cultural influences;
- Increasing exposure to, and interactions with, a rapidly-changing and fragmenting set of non-Indigenous social and cultural influences;
- Ongoing industrialization of Indigenous lands, which restricts access to natural materials and relationships, as well as threatening values that provide renewal, inspiration, and the cultural foundation of some arts;
- Ongoing imposition of outside economies onto Indigenous communities, which boosts demand for some Indigenous arts (e.g., those commissioned for corporate boardrooms or that fit in tourists' budgets and suitcases), and can draw artists and potential artists away from arts and toward high-wage jobs, e.g., in the resource extraction industry;
- Expanded interest in, and access to, Indigenous arts and culture, and potential for misappropriation;
- Migration from homelands to cities to access housing, employment, and quality education unavailable on many reserves;
- Profound impacts reverberating through Indigenous communities from colonization, residential schools, addictions, and historical cultural oppression and disruptions;

- Demographic changes within Indigenous communities, such as large numbers of young people; and
- Aging knowledge and culture carriers, and fluent original language speakers.

It is fair to say that there are many major influences on Indigenous arts, and likely far more that are subtle and/or challenging to identify. These influences are all acting at the same time. The direction of their individual impacts is unclear, and the directions of their interacting impacts is even less clear. No doubt their impacts will vary based on the individual characteristics and situation of each artist. These influences are complex, and cannot be reduced to simple, straightforward drivers of change, or further as negative or positive forces. Their future impact is even less predictable.

What this means is that the arts funding programs need to tolerate unpredictable change. Rather than basing program design on historical trends, or predicted future trends, the funding program needs to remain flexible and adaptable.

Currently, FPCC funding programs are flexible and responsive to applicants seeking support in relation to a wide range of activities. The programs are not narrowly constrained. Instead, the programs generally look to build capacity in artists and organizations, and capacity will help people to deal with future change. Staff seek input from adjudication committees, applicants, and the broader community,

and are genuinely concerned to make any needed changes.

Over the past five years, there have been hundreds of applications and over \$3 million in grants have been distributed. In and of itself, this speaks significantly to relevance; the hundreds of applications that have been submitted demonstrate that artists consider the programs to be relevant to their needs. The hundreds of grants distributing millions of dollars shows that at least those applications (and likely more) did fit FPCC’s objectives, funding eligibility, and assessment criteria (see Table 7.1). Moreover, while the number of applications and grants fluctuates, it has shown an increase over recent years (see Figure 7.1). For a breakdown of application and grant trends by program area, see Appendix E.

Figure 7.1: Increasing grants over time

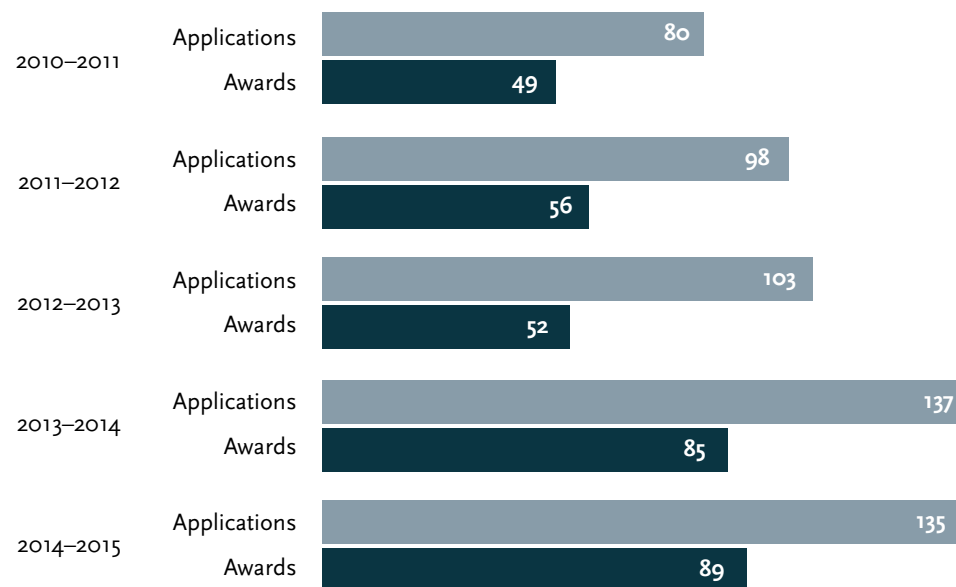


Table 7.1: Program applications and grants from 2010 to 2015

AADA program	Number of applications	Number of grants awarded	Total amount requested	Total amount awarded
Emerging Individual Artists	222	129	\$1,088,351	\$588,425
Sharing Traditional Arts Across Generations	99	74	\$1,129,605	\$789,900
Organizations and Collectives	118	67	\$2,423,774	\$1,234,590
Arts Administrator Internships	46	24	\$1,237,916	\$642,335
Aboriginal Youth Engaged in the Arts (began 2014/2015) + Pilot Study (2013/2014)	59	37	\$759,215	\$374,000
Total	544	331	\$6,638,861	\$3,629,250



Artists confirmed that the funding support was relevant to their needs.

Yes, what I pursued through that funding was a production of work presented in a solo exhibit in Vancouver. Provided greater visibility for my practice that contributed to accessing employment opportunities. Mentorship, worked with curators and allowed me greater knowledge about the particulars about working as an artist that came from practice based inquiry...I began showing with commercial galleries fairly soon after that exhibit happened. My work in Vancouver at that time, put me in contact with people that I wouldn't know how to engage with otherwise.

— Individual artist (interview notes)

Yes, provided time, resources to pay participants, covered materials required, supported ability to travel to see knowledge keeper / mentor, covered studio space, allowed me to work out of comfort zone as an artist working in a different discipline, allowed me to grow as an artist, access knowledge I haven't accessed before, revive an old practice we haven't used recently, work with artists who don't call themselves artists (team project), provide honour of people who don't honour themselves as artists, enabled mentorship and transfer of knowledge from mentors (it's a duty for them).

— Juror (interview notes)

Going beyond the fundamental point of applications and grants, FPCC meets the needs of artists and arts organizations relating to Indigenous identity. Community experts noted that FPCC values and supports Indigenous protocols, art forms and expressions, and connections to tradition, culture, spirituality, and the land. The importance and value of Indigenous arts and arts practices extends well beyond the sphere of arts, and into community and individual health and well-being; engaging in the arts can have rehabilitative impacts at the individual level. FPCC provides this valuing and support in a way that other funders do not. This should not be seen as a criticism of other funders, but rather a positive statement about the relevance of FPCC's programs, focus, and success.

Without a doubt our organization has benefited from FPCC. Because it's an Aboriginal funding organization, so we know we have a much better chance of accessing funds. They understand First Nations' worldview, their flexibility, their ability to assess wording, can see what people are saying. Because they are First Nations, they get it. I do believe that the grants offered have broad opportunities, they support language, they understand the Elder/youth passing on of knowledge, they provide grants for emerging artists. It's really great because we really do things differently. We can be who we are instead of tailoring what we do to try and get a grant.

— Organization (interview notes)

FPCC understands the significance of artistic expression in Indigenous communities and artists, because they look at art not only from one perspective, but programs really invite and encourage Indigenous artists, and relationships between Indigenous art, culture, and community. Allows Indigenous artists to come from a place of their culture, through eligibility, and enabling partnerships, mentorships.

— Juror (interview notes)

Furthermore, a very large majority of survey participants (artists, arts organizations, and jurors) who held an opinion reported that FPCC programs reflect the needs of Indigenous artists and communities. In relation to BCAC programs, on the whole, survey participants felt that the BCAC programs reflected the needs of Indigenous artists and communities, but to a lesser degree than FPCC programs did. This is not necessarily a shortcoming of BCAC, but could be simply a reflection of the greater focus of FPCC on Indigenous artists and communities.

“Without a doubt our organization has benefited from FPCC. Because it's an Aboriginal funding organization, so we know we have a much better chance of accessing funds. They understand First Nations' worldview...

We can be who we are instead of tailoring what we do to try and get a grant.”

SECTION 8

BC ARTS COUNCIL INTERVIEW RESULTS

This section provides results from the interviews and survey specific to the BC Arts Council.

How familiar are you with BCAC arts funding or grant programs?

Participants indicated a range of familiarity with BCAC as an arts organization. Answers ranged from not at all familiar to extremely familiar. However, the majority of individuals and organizations completing the survey responded “not at all” or “not very familiar” with BCAC programs (see Figures 8.1 and 8.2 below). The majority of interviewed and surveyed jurors were “quite” or “somewhat familiar” with BCAC. One jury interviewee said:

I sat on a jury once for them. I'm fairly familiar with them — as familiar as I am with FPCC.

— Juror (interview notes)

Figure 8.1: Individual artists' familiarity with BCAC (survey)

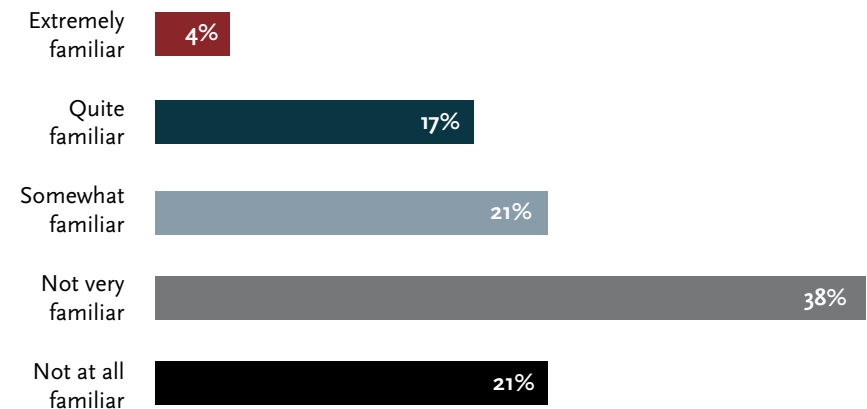
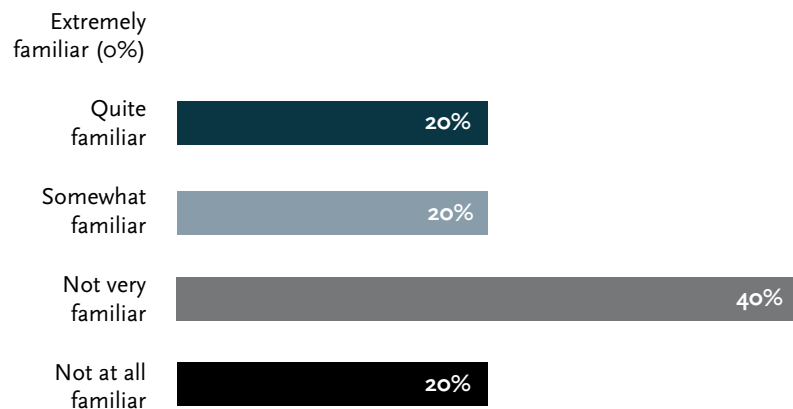


Figure 8.2: Arts organizations' familiarity with BCAC (survey)



Some interviewees indicated that BCAC's application process seemed challenging; others questioned their own eligibility. For example, one organization was unclear as to whether they qualified because of their grassroots nature:

The BCAC application is intense and I was not familiar... That was a learning curve. These are not professional artists—they are knowledge carriers...It's a different ball of wax, but everything is relevant, like this is something that you can't go to school and learn so it's important to recognize these grassroots people who didn't go to art school, they learned from their elders when they were seven years old. Maybe we didn't fit within BCAC's mold is how I felt at the end of the day when I mailed it off...I thought we'd have a chance because it was tied in with a vein of social work. I hope to learn more. I hope that the dollars accommodate more, so we can do more.

— Organization (interview notes)

Do you think that BCAC programs reflect the needs of Indigenous artists and communities?

Responses to this question were mixed: 42 per cent of surveyed individuals responded that they didn't know if BCAC programs reflect the needs of Indigenous artists and communities; another 42 per cent responded that BCAC “somewhat reflects” their needs.

One individual artist commented on the responsibility of Indigenous jury members to educate non-Indigenous jurors:

Does BCAC reflect the needs of Indigenous artists and communities?
Hard one because I get called in to serve in juries as an artist from Vancouver and an Indigenous artist to provide context for Indigenous applicants. There's still a demand to educate in those situations. BCAC wants to be relevant to Indigenous communities, but it's a general lack of knowledge that isn't their fault. Still feels like there's a general lack of knowledge. There's a concern for that relevance, but constantly a work in progress for them.
— Individual (interview note)

Interview and survey participants more commonly understand that FPCC's mandate is to support Indigenous artists and communities. Although some understand that BCAC includes Indigenous programming, they are less confident of the outcomes. The two comments below reflect some of the varied opinions:

I don't feel that BCAC reflects our needs, and from looking at their material and applications, it was my impression that it wasn't. They didn't have categories if you were interested in doing some of your more cultural arts, it doesn't really fit.

— Organization (interview notes)

I think they are working towards it and that they are earnest and I believe that they are. They incorporated First Nations in their strategic plan and in the juries, there are Aboriginal museums to take into consideration. Last year, they were consulting, so not sure if they have implemented anything from those consultations.

— Organization (interview notes)

How would you rank the accessibility of BC Arts Council funding for Indigenous artists and organizations?

Interestingly, 63 per cent of individual artists surveyed ranked BCAC as very accessible or somewhat accessible for Indigenous artists and organizations, while 75 per cent of surveyed organizations responded that they didn't know if BCAC funding was accessible for Indigenous arts.

A few organizations and individual artists commented that an Indigenous-specific BCAC stream would be beneficial.

For us, BCAC is very accessible, but it would be great if there were pots of money specific to First Nations. Would like a program specific for First Nations, particularly operating and revenue generation.

— Organization (interview notes)

More funds, more Indigenous people involved in the design, delivery, and evaluation of programs, increased presence in Indigenous communities.

— Individual (survey quote)

The BC Arts Council's Strategic Plan: 2014–2018 identifies the following goal: to Support the Richness of Aboriginal Artists and Communities in British Columbia. Is BCAC meeting this goal?

The majority of surveyed individual artists and art organizations responded "I don't know" to this question (and others that were asked in relation to the strategic plan). This is due to a low overall awareness of BCAC. The jurors who were aware of BCAC responded with a range of positive to neutral answers.

I have been an artist for many years and the first time I've heard of you [BCAC] and I have organized many art shows and cultural events on Vancouver Island and never have any staff from your organization attended?

— Individual (survey quote)

Get it out there MORE! I've never heard of it and would appreciate updates and/or opportunities.

— Individual (survey quote)

The greater level of familiarity and comfort with FPCC suggests that FPCC continue in its role of providing a point of entry for artists to the funding world, and that the good relationship between FPCC and BCAC continue.

BCAC and FPCC continue their roles and relationship. With new awareness of BCAC programs, many surveyed interviewees commented that they would follow-up with granting opportunities:

As I understand it the FPCC assists the BCAC by managing the Indigenous arts program funds. A strong relationship and good communication is required for this to be successful.

— Organization (survey quote)

I am sorry I have never heard of BC Arts Council, but I plan on getting more info and see what they have available for local artists. Thank You."

— Individual (survey quote)

JOANNE FINLAY WITH RAVEN'S TAIL ROBE BY TSIMSHIAN
WEAVER WILLIE WHITE, AT THE MUSEUM OF NORTHERN BC



COMMUNITY-IDENTIFIED NEEDS AND SOLUTIONS

Earlier sections of this report described the process of inviting input on the program review from community experts, as well as the content of that input. This section provides a synthesis of priority needs and solutions identified, organized by themes. As described above, the number of applications being received and funded indicates that some needs are being met. This section also looks at needs and solutions that community experts want considered in the future.

Each theme is further categorized into solutions that could possibly be met in the short term with adjustments to existing resources and programs, and solutions that would likely require a longer term with more planning and resources required, including possible collaborations with other organizations.²⁶

²⁶ The synthesis reflects the weight of comments provided, including the number of similar comments from different participants, and the passion and depth of discussion devoted to comments. The indication of short term versus longer term is subjective consultant opinion, and would require further consideration prior to deploying resources (see *Next Steps* section on page 59).

Any of the solutions below are potential FPCC solutions (with or without collaborators).

Note that:

- Some of the activities described are already eligible for and supported through existing programs (it is reasonable to expect that community members may not be aware of all such programs);
- Based on FPCC's mandate, some suggestions would be more appropriate for FPCC to facilitate or provide funding toward, rather than actually deliver; and
- As discussed below, before determining which needs to pursue, FPCC will need to consider many other factors, such as resources and internal priorities.

9.1 TRAINING AND MENTORSHIP NEEDS

Community members identified a number of means to boost the capacity of artists through enhanced training and mentorship.

SHORT TERM (facilitate and fund with existing resources and programs):

- Provide guidance and support for youth and emerging artists to locate and engage with mentors in their own communities and beyond (including development of a roster of mentors);
- Support the transmission of Elders' knowledge through workshops with artists (provide honoraria for Elders contributing);
- Support protocol training for working within communities and artistic traditions (possibly add to the Arts Toolkit); and
- Support culture camps that teach youth traditional art forms, as well as the inspiration for those arts, e.g., living on the land, culture and language, medicine/plants.

LONGER TERM (more planning and resources required):

- Support mentorship and resources materials specific to Indigenous arts, such as:
 - Indigenous arts techniques, practices, schools, etc.; and
 - Diversity of cultures, traditions, the land and relationships, and how they inform and inspire Indigenous arts.
- Support mentorship and develop resources related to aspects of business / professional development:
 - Financial planning, bookkeeping and management;
 - Finding, accessing, and maintaining relationships with various funding programs (beyond grant writing);
 - Managing orders and commissions, production, etc.;
 - Appropriate pricing for arts being sold in order to reflect value and provide a living;
 - Marketing and promotion; and
 - Small business development and administration.
- Support an increase in arts-related gatherings, including:
 - Workshops in communities in rural regions; and
 - Events where artists can meet one another, share knowledge, and develop mentorship relationships (as done with the Cultural Protocols and the Arts Forum, Talking Stick Festival, etc.).
- Support the development of trainer certification, in both skills and cultural knowledge.
- Support the preservation of Elders' knowledge, through documentation of Elders practicing their arts (note the need to provide appropriate control of such recordings).

9.2 CONNECTIONS AND SPACES

Community members articulated a need to be able to work and connect with one another, and the broader world, through both real and virtual arts spaces (this need is particularly high in rural areas without Indigenous arts organizations, galleries, or cultural centres).

SHORT TERM (meet with existing resources and programs):

- Facilitate / support access to networks (existing online services) that could help artists and arts organizations seeking to:
 - Receive instruction and mentorship;
 - Communicate with peers and mentors;
 - Purchase traditional and contemporary materials and tools; and
 - Access markets for selling their art.
- Provide a simple and speedy process to approve small grants for artists to travel for unanticipated opportunities to participate in events, exhibitions, to collaborate within and between Indigenous communities, to share with, and learn from other artists.

LONGER TERM (more planning and resources required):

- Increase the availability of shared physical spaces for the Indigenous arts, including studio, co-ops, workshops, exhibition spaces, cultural centres, hubs, band offices, and other spaces to:
 - Create, store, and exhibit / perform arts;
 - Bulk buy materials and supplies;
 - Share, store, and utilize shared materials and tools; and
 - Meet formally and informally with other artists, buyers, suppliers, mentors, health/healing workers, and others.
- Develop partnerships between FPCC and other organizations that can collaborate to deliver in this area (e.g., with Community Futures, business incubators, shared workspace providers).
- Prepare for the impact of rapidly evolving technologies—identify and plan how to take advantage of what it offers, and avoid its worst impacts.

9.3 PROMOTION, OUTREACH, AND ENGAGEMENT

Community members pointed out the importance of existing FPCC promotion, outreach, and engagement activities, and suggested enhancements.

SHORT TERM (meet with existing resources and programs):

- Engage youth, artists, elders, and others to design youth promotion and outreach strategies;
- Conduct a quick but systematic review of FPCC and BCAC materials (hardcopy and web pages) to ensure they are up to date on all programs, eligibility, and other key information;²⁷
- Increase focused promotion of the grant writing handbook, for instance adding links to it in all website application pages, and mentioning it in application forms (focused on people who are ready to use it);
- Increase promotion to make potential applicants aware of the different FPCC grants available (e.g., including a list of all programs and live links in every application form); and
- Promotion to make more potential applicants aware of the availability of FPCC staff to assist in completing applications.

²⁷ For example, FPCC's relatively new youth program should be mentioned at <https://www.bcarts council.ca/artists/aboriginal.htm>.

LONGER TERM (more planning and resources required):

- Develop / expand existing programming to educate the public and mainstream educational institutions about Indigenous arts, cultures, art, etc.;
- Reach more youth who are not currently engaged with Indigenous arts, and provide them encouragement and pathways to engage; and
- Establish a current and publicly accessible “arts list” (e.g., an arts news bulletin) that shares information about what is going on in the Indigenous arts in B.C.

9.4 FINANCIAL SUPPORT AND COMPENSATION

Community members identified a number of areas where adjustments to funding support and compensation would assist the arts.

SHORT TERM (meet with existing resources and programs):

- Review the compensation structure for jurors to determine the most effective distribution of compensation among daily honoraria, reading fee for number of applications reviewed, preparation work, etc.;
- Increase efforts to generate more funding for Indigenous arts by forming FPCC partnerships with, for example, individual major donors, conservation

funders, reconciliation projects, industry, other corporations, and academia;²⁸

- Review programs and systems to identify opportunities for greater flexibility or other improvements, e.g., in shortening the time required to prepare applications, and waiting time for results and receipt of grant funds;
- Revise FPCC materials (hardcopy and online) to draw attention to the availability of BCAC funding, and provide links to relevant BCAC webpages;
- Provide information on what other grants and funding sources are available (e.g., arts and culture, education, heritage, environmental conservation funding sources); and
- FPCC and BCAC to schedule annual meetings to consider how to strengthen the working relationship.

LONGER TERM (more planning and resources required):

- Consider developing new funding programs, and/or amend existing funding programs, for:
 - Mid-career and Elder-specific artist support, as distinct from emerging artist support;

²⁸ As noted in the *Next Steps* section, such a course of action would need to be balanced against other factors and risks. See, for example, T. Macalister, “Museums face ethics investigation over influence of sponsor BP,” April 29, 2016, *The Guardian*, theguardian.com/culture/2016/apr/29/museums-ethics-investigation-influence-sponsor-bp-british-museum. Individual artists and arts organizations are of course free to work with any funder they choose.

- Art projects involving a language component (working with the FPCC language program);
- Documenting and protecting knowledge and Indigenous cultures for the future;
- Communities to hire grant writers who provide them access to a wider range of grants, and a higher success rate in applications;
- Research projects;
- Projects and programs requiring larger or multi-year support -- other funders such as CCA have funded in this area, while FPCC has effectively maintained its focus on introducing new artists and organizations to fundraising, and assisting artists to access other funders; however, there may also be an opportunity to expand FPCC's mandate and resource base to cover these additional areas); and
- Providing information and education to the public—including collectors, museums, communities, event organizers—on buying from authentic, local, knowledgeable artists.
- Develop a program that provides discretionary small grants, delivered outside of the regular grant cycle and with a faster turnaround time, for smaller and one-off and unanticipated projects such as travel, research or testing of a new idea.
- Consider regional funding grants that would have less emphasis on competition or the use of ranking scales.



9.5 NEXT STEPS

In addition to considering this community input on solutions, prior to determining what if any changes to make, FPCC and BCAC would also need to consider a number of other factors:

- Priorities for change identified through organization mandates and strategic plans, and other processes for prioritizing activities and resources;
- Internal capacity (strengths and weaknesses);
- External trends (opportunities and threats);
- Opportunities for collaboration with other funders, local organizations, and artists themselves;
- Budgetary constraints and opportunities to boost funding received; and
- Other constraints and factors.

A program revision process could be adopted to provide structure to the consideration of community input and other factors, the determination of what changes to make, and the implementation of changes. The process could include some or all of the following elements:

- **Collate and summarize potential program changes.** Organizational core staff to prepare a summary of key potential program changes arising from this program review report, from internal discussions, and from other inputs.
- **Hold a program revision planning session.** Core staff to organize facilitated planning session with staff, and possibly board and/or advisory committee. Session to consider summary of potential program changes, provide any additional potential changes, analyze potential changes in light of strengths, weaknesses, opportunities, and threats (SWOT) analysis.



DOIG RIVER DRUMMERS
AT FORT ST. JOHN, LEFT TO
RIGHT, JACK ASKOTY, SAMMY
ACKO, TOMMY ATTACHIE,
GARRY OKER, AND LES DAVIS

- **Prioritize program changes.** Leadership to consider input from report, planning session, and other inputs as deemed appropriate, and finalize decisions on priority program changes.
- **Plan changes.** Leadership to work with staff to create draft timeline for program changes to be implemented. This could take various forms, ranging from a list or table, to a GANTT chart or other tool for managing tasks, with corresponding resources (people), target dates, and tracking.
- **Generate resources.** Leadership to allocate time for staff and other resources (volunteers, contractors) to perform tasks needed, ensuring that the time of already fully-allocated resources is freed up to be able to perform the tasks assigned.
- **Commence project and monitor.** Leadership to monitor implementation timing, conduct periodic check-ins to see if there are barriers / challenges to be addressed, etc.
- **Assessment and revision.** Leadership to consider progress and revise plans periodically if needed.

The changes may range from fairly simple to quite complex, and this will be reflected in the complexity of planning and implementation. For instance, if a program change is simply to revise part of a program objective or eligibility criterion, then the implementation will consist of revising the formal program documents, translating those revisions to communications materials (e.g., website, application forms), ensuring staff and jurors are aware of and using the new documents and materials, and monitoring—for example, spot checking—to ensure that the changes are followed through. Other changes, such as development of a new funding program, may require funding research, coordination with other organizations, recruitment of staff, promotion, and more.

CONCLUSIONS

THIS PROGRAM REVIEW provided an opportunity to hear directly from community members — artists, arts organizations, and jurors — about the needs of the Indigenous arts community, and the FPCC performance in supporting the arts and artists. This direct communication from community experts was invaluable in assessing the programs.

Overall, it appears that FPCC's program design and performance is good. Indigenous artists and arts organizations are generally pleased with FPCC. They are engaging with FPCC and BCAC, and wonderful art in all disciplines is being supported — art that draws upon traditions and cultures, and is alive to an evolving cultural, social, technological, and political environment. There are some areas where the needs of artists exceed available resources, or where trends are changing the set of needs and challenges faced by artists. In those cases, we have noted the needs and community-identified solutions in Section 9.

As noted above, those solutions are not exclusively aimed at FPCC or BCAC, and not all can or should be followed (e.g., in light of other priorities or constraints). A supplementary process is proposed for implementation of the solutions — one that involves key participants in consideration of other factors and prioritization of potential changes to be made.

FPCC and BCAC are necessary players in the Indigenous arts funding world and have an important partnership and division of labour. While BCAC's mandate is broader than Indigenous arts and is generally aimed at more established artists, it is mandated to support B.C.'s Aboriginal arts and culture. As such, BCAC is an important part of the larger funding picture for Indigenous arts in the province. A funder that operates at a large scale has the ability to make a big difference in the funding landscape.



FPCC can be proud of the support it provides to artists and arts organizations, as outlined in this report, and as demonstrated in the diverse, culturally-grounded and dynamically evolving Indigenous arts in B.C. A lot of arts are being funded; however, there is still a demand for more support. Indeed, FPCC's structure and programs could be looked at by others and emulated. FPCC is a unique organization that focuses on Indigenous arts and organizations, and is staffed by Indigenous peoples. Because of its grassroots nature, FPCC has been able to achieve program success, community relevance, and accessibility. This report, and the time we're in, provides a unique opportunity to grow in serving Indigenous arts.

PROGRAM REVIEW COMMUNITY
CONSULTATION AT NATIVE
EDUCATION COLLEGE

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APPENDIX A

REGIONAL COMMUNITY MEETINGS AND FOCUS GROUPS

Regional community meetings were held in 10 locations:

1. Williams Lake – Elders Talk and Tea

Date: Wednesday, July 13, 2016
Location: Thompson Rivers University
1250 Western Ave,
Williams Lake, B.C. V2G 1H7
Time frame: 2 hours, after 12 pm
Number of participants: 9

2. Prince George

Date: Thursday, July 14, 2016
Location: Prince George Friendship Centre
1600 – 3rd Avenue,
Prince George, B.C. V2L 3G6
Time frame: 9 am to 12 pm
Number of participants: 9

3. Vancouver

Date: Monday, July 18, 2016
Location: Native Education College
285 E 5th Ave, Vancouver, B.C. V5T 1H2
Time frame: 12 pm – 3 pm
Number of participants: 15

4. Chilliwack

Date: Tuesday, July 19, 2016
Location: Tzeachten First Nation-
Community Centre (Chee-acktin)
45855 Promontory Road,
Chilliwack, B.C. V2R 0H3.
Time frame: 9 am to 1 pm
Number of participants: 4

5. Courtenay

Date: Thursday, July 21, 2016
Location: Wachiay Friendship Centre Society
1625 McPhee Ave, Courtenay, B.C.
Time frame: 12 pm – 4 pm
Number of participants: 8

6. Victoria

Date: Tuesday, July 26, 2016
Location: Open Space
510 Fort St., Victoria, B.C.
Time frame: 9 am – 12 pm
Number of participants: 9

7. Westbank/ Kelowna

Date: Tuesday, August 23, 2016
Location: Westbank First Nation, Siya Room
201 – 515 Highway 97 South,
Kelowna, B.C. V1Z 3J2
Time frame: 12:30 pm to 4:30 pm
Number of participants: 13

8. Prince Rupert

Date: August 29, 2016
Location: Prince Rupert Library
101 6th Avenue West,
Prince Rupert, B.C. V8J 1Y9
Time frame: 12:30 pm – 5 pm
Number of participants: 28

9. Fort St. John

Dates: September 12, 2016
Location: Treaty 8 Tribal Association
10233 – 100th Avenue,
Fort St. John, B.C. V1J 1Y8
Time frame: 12 pm – 4 pm
Number of participants: 33

10. Tofino

Date: Monday, September 19, 2016

Location: The Shore

368 Main Street, Tofino, B.C. VoR 2Zo

Time frame: 9:30 am – 12 pm

Number of participants: 4

In addition, two focus groups were held:

11. FPCC AGM – Advisory Committee and Board of Directors

Date: Monday, October 3, 2016

Location: Hilton Vancouver Airport

911 Minoru Blvd, Richmond

Time frame: 11 am – 12:10 pm

Number of participants:

28 Board and Advisory members,

6 staff, and Minister Rustad

of MARR (total 35)

12. FPCC Convening of Emerging Indigenous Arts Administrators and Leaders

Date: Saturday, October 22, 2016

Location: En'owkin Centre, Penticton, B.C.

Lot 45, Green Mountain Road,

RR#2 Site 50 Compartment 8

Time frame: 3:30 pm – 5 pm

Number of participants: 24

APPENDIX B

INTERVIEW GUIDE

As noted in the Methods section of the report, the interviews were semi-structured, and based upon an interview guide.

[Provided separately]

APPENDIX C

SURVEY RESULTS

As noted in the Methods section, the review included online surveys for artists, arts organizations and jurors.

[Provided separately]

OBJECTIVES OF FPCC PROGRAMS

Emerging Individual Artists

The Individual Artists program is intended for Aboriginal artists who have a demonstrated commitment to their artistic practice in any artistic discipline—visual, music, dance, theatre, literary or media, and including the contemporary practice of traditionally based forms.

Aboriginal Arts Development Awards are meant to assist Aboriginal artists and arts professionals with:

- Increasing their skills and knowledge through advanced mentorship and training;
- Gaining the recognition of their peers (artists who work in the same artistic tradition);
- Developing a history of public presentation (not necessarily in publicly funded venues); and
- Devoting more time to their work.²⁹

²⁹ Summarized from FPCC website, *Individual Artists*, fpcc.ca/arts/Programs/Individuals.aspx.

Sharing Traditional Arts Across Generations

The Sharing Traditional Arts Across Generations Program is intended for Aboriginal arts organizations, collectives, and artists who have a demonstrated commitment to their artistic practice in any traditionally based artistic discipline—visual, music, dance, or story. The program assists with projects that have the transmission of traditional arts skills and knowledge as their primary focus.

Sharing Traditional Arts Across Generations is meant to:

- Enhance traditional arts activities in all disciplines;
- Increase training and participation of artists;
- Advance the work of Aboriginal artists practicing traditional art forms in all disciplines;
- Support the transfer of artistic knowledge and skills between generations; and
- Enhance the network of artists practicing traditional art forms in all disciplines.³⁰

³⁰ Summarized from FPCC website, *Individual Artists*, fpcc.ca/arts/Programs/sharing-traditional-arts.aspx.

Organizations and Collectives

The Organizations and Collectives program is intended for Aboriginal organizations and established unincorporated arts collectives with a demonstrated commitment to Aboriginal arts development and practice.

Aboriginal Arts Development Awards are meant to assist arts organizations and collectives with:

- Advancing the work of Aboriginal artists;
- Enhancing their activities as an arts and culture organization or collective;
- Building capacity and sustainability for the organization for the benefit of artists and audiences; and
- Enhancing their connections to other arts organizations or networks.³¹

³¹ Summarized from FPCC website, *Sharing Traditional Arts Across Generations*, fpcc.ca/arts/Programs/Organizations.aspx.

Aboriginal Arts Administrator and Cultural Manager Internships

The Arts Administrator Internship and Mentorship Program supports internship and training opportunities for individuals who have a demonstrated commitment to arts administration and cultural management.

Plans must describe lasting benefits to the intern, community artists and the infrastructure that supports those artists. Internships should focus on activities related to community-based arts and culture administration, such as:

- Organizing workshops, events and other arts activities;
- Conducting research;
- Network building; and
- Support, documentation and promotion of local artists.³²

³² Summarized from FPCC website, *Arts Administrator Internships and Mentorships*, fpcc.ca/arts/Programs/Arts-administrator-internships.aspx.

Aboriginal Youth Engaged in the Arts

Aboriginal youth are a rapidly growing population and they are demonstrating an increased level of commitment to and involvement with their languages, arts, and cultures. They are our arts and culture leaders of the future.

Applications to the Aboriginal Youth Engaged in the Arts program are invited from Aboriginal artist organizations and collectives, and from First Nations communities, for projects that are specifically meant to:

- Encourage youth participation in creative and artistic activity;
- Support youth cultural identity and sense of place, through artistic expression;
- Improve the quality of life for youth, through involvement in the arts;
- Contribute to youth participation in local arts and cultural economies; and
- Implement new arts activities that focus on engaging youth between the ages of 15 and 30.

Grants of up to \$13,000 will support projects in any artistic discipline (visual, music, performing, dance, media, literary, or multi-disciplinary). These projects will:

- Engage youth in the arts through interactions with artists visiting through short-term residencies (one to four weeks) in remote and reserve communities;
- Engage youth in the arts through workshop series with local artists working in any discipline (artist's fees, materials, facilities); and
- Enhanced projects—during youth workshops or collaborations, visiting artists work with local emerging artists to build their capacity to engage with youth through the arts.³³

³³ Summarized from FPCC website, *Aboriginal Youth Engaged in the Arts*, fpcc.ca/arts/Programs/Youth-engagement-in-the-arts.aspx.

APPLICATION AND GRANT TRENDS BY FPCC PROGRAM

Individual Emerging Artists				
	Applications	Awards	\$ Requested	\$ Granted
2010–2011	31	17	161,000	81,000
2011–2012	43	25	204,705	105,000
2012–2013	50	25	241,296	100,000
2013–2014	49	30	240,675	147,225
2014–2015	51	32	245,525	155,200
TOTAL	225	129	1,093,201	588,425

Sharing Traditional Arts Across Generations				
	Applications	Awards	\$ Requested	\$ Granted
2010–2011	25	16	290,434	169,000
2011–2012	21	17	232,566	170,000
2012–2013	21	12	243,405	130,900
2013–2014	16	12	181,600	135,200
2014–2015	23	17	246,028	184,800
TOTAL	106	74	1,194,033	789,900

Organizations and Collectives				
	Applications	Awards	\$ Requested	\$ Granted
2010–2011	17	10	321,441	133,740
2011–2012	25	10	477,133	204,000
2012–2013	22	10	458,720	194,100
2013–2014	27	20	583,240	387,180
2014–2015	27	17	563,060	315,570
TOTAL	118	67	2,403,594	1,234,590

Arts Administrator Internships				
	Applications	Awards	\$ Requested	\$ Granted
2010–2011	7	6	198,760	171,260
2011–2012	9	4	210,796	88,000
2012–2013	10	5	274,030	130,000
2013–2014	10	3	277,165	88,645
2014–2015	10	6	273,771	164,430
TOTAL	46	24	1,234,522	642,335

Aboriginal Youth Engaged in the Arts (AYEA)				
	Applications	Awards	\$ Requested	\$ Granted
2010–2011	0	0	0	0
2011–2012	0	0	0	0
2012–2013	0	0	0	0
2013–2014	35	20	482,870	187,000
2014–2015	24	17	276,345	187,000
TOTAL	59	37	759,215	374,000

FPCC Programs Overall				
	Applications	Awards	\$ Requested	\$ Granted
2010–2011	80	49	971,635	555,000
2011–2012	98	56	1,125,200	567,000
2012–2013	103	52	1,217,451	555,000
2013–2014	137	85	1,765,550	945,250
2014–2015	135	89	1,604,729	1,007,000
TOTAL	553	331	6,684,565	3,629,250

OTHER FPCC PROGRAMS

In addition to its arts program, FPCC has two other programs through which it provides funding, training, and resources: the Languages and FirstVoices programs. The below information is taken from the document, *First Peoples' — Overview September 2013*.³⁴

Language Program

Develops resources and support for First Nations communities to use in their language revitalization programs, is the funding distributor for the Aboriginal Languages Initiative and British Columbia Language Initiative, and offers language funding through the following programs:

- Mentor-Apprentice Program: Pairs a fluent “mentor” with a language learner. The two spend 300 hours per year for one year doing everyday activities in their language.
- Preschool Language Nests: Provide an immersion environment for preschool-aged children.
- Language Revitalization Planning Program: Unites communities that speak the same language. These communities may be geographically distant and speak different dialects, but they work together to share resources and strategize about language revitalization.

FirstVoices

An online language archiving tool that allows indigenous communities to document their language for future generations. Teams of fluent Elders and technically savvy youth upload dictionaries, alphabets, songs, stories, words and phrases as well as audio and video to their community archives. Visit www.firstvoices.com for a list of archives.

³⁴ First Peoples' Cultural Council, “First Peoples' — Overview September 2013.”

BC ARTS COUNCIL PROGRAMS

The BC Arts Council is firmly committed to supporting the arts and cultural community's outstanding contribution to the cultural, economic and social well-being of British Columbians.

With funding provided by the Government of British Columbia, Council focuses on its mission “to engage all British Columbians in a healthy arts and cultural community that is recognized for its excellence.”

The majority of Council support is awarded to B.C. artists and organizations engaged in the fields of media arts, dance, publishing, literary arts, creative writing, theatre, music, museums, community arts, visual arts and arts training, including professional development and post-secondary scholarships.

Aboriginal Engagement

The BC Arts Council's 2014–18 Strategic Plan reaffirms the critical importance of the province's Indigenous artists. The third goal of the Strategic Plan is to embrace Aboriginal culture and heritage and celebrate its ongoing connection to the lives of all British Columbians. In addition to its support for the current programs, Council is committed to ongoing work toward identifying gaps and working together towards a responsive approach to supporting Aboriginal arts practice. In addition, Council is building on this long-term priority through the establishment of an Aboriginal Engagement Committee of the board, and a staff committee reviewing the recommendations of the Truth and Reconciliation Commission.

BC Arts Council programs and deadlines by date can be found at bcartscouncil.ca

OTHER PROVINCIAL AND FEDERAL ARTS FUNDING PROGRAMS

The FPCC and BCAC programs that support Indigenous arts are an important part of the bigger picture of funding for Indigenous arts in B.C. Another major source of support is the Canada Council for the Arts (CCA), whose new model has a suite of programs specifically for Indigenous arts. The new program includes:³⁵

- The **Indigenous Organizations** component³⁶ of Creating, Knowing and Sharing funds First Nations, Inuit, and Métis organizations engaging in customary or contemporary artistic and cultural activities and supports exploration of strategies for Indigenous creative and cultural expression, and related administrative.
- The **Travel** component³⁷ of Creating, Knowing and Sharing funds travel within Canada or abroad to share artistic works or cultural knowledge,

participate in significant events, engage in professional development opportunities, and develop regional, national or international markets.

- The **Small-Scale Activities** component³⁸ of Creating, Knowing and Sharing funds small-scale activities to advance an applicant's career or practice.
- The **Short-Term Projects** component³⁹ of Creating, Knowing and Sharing funds creating, knowing and/or sharing activities lasting up to 12 months.
- The **Long-Term Projects** component⁴⁰ of Creating, Knowing and Sharing funds creating, knowing and/or sharing activities lasting up to 36 months.
- The **Translation** component⁴¹ of Arts Across Canada funds translation of Canadian literary or dramatic

35 Descriptions from the Canada Council for the Arts website, with author edits.

36 <http://activities.canadacouncil.ca/funding/grants/creating-knowing-sharing/indigenous-organizations>.

37 <http://newfundingmodel.canadacouncil.ca/creating-knowing-and-sharing-aboriginal-arts/travel>

38 <http://newfundingmodel.canadacouncil.ca/creating-knowing-and-sharing-aboriginal-arts/small-scale-activities>

39 <http://newfundingmodel.canadacouncil.ca/creating-knowing-and-sharing-aboriginal-arts/short-term-projects>

40 <http://newfundingmodel.canadacouncil.ca/creating-knowing-and-sharing-aboriginal-arts/long-term-projects>

41 <http://canadacouncil.ca/en/funding/grants/arts-across-canada/translation>.

works into French, English or an Indigenous (First Nations, Inuit or Métis) language for publication or presentation.

- The **Burt Award for First Nations, Inuit and Métis Literature**⁴² is a literature competition that recognizes English-language works for young adults written or translated into English by First Nations, Inuit or Métis authors.

In addition to programs that specifically address Indigenous arts, there is a wide range of general programs at CCA that Indigenous artists can apply for, and funding levels are comparatively high.

There are also funders that are not specific to Indigenous applicants, but that do support the arts, among other things, and fund in B.C., such as:

- Gaming grants from the province of B.C.;⁴³
- Creative BC;⁴⁴
- Programs supported by the province B.C.'s Creative Economy strategy;⁴⁵
- Vancouver Foundation;⁴⁶
- Victoria Foundation;⁴⁷ and
- YVR Scholarships for Emerging and Mid-Career artists, and Masterpiece Study Grants.⁴⁸

BC Alliance for Arts + Culture maintains a website⁴⁹ with funding sources for arts and culture in B.C.

42 <http://canadacouncil.ca/en/funding/prizes/burt-award-for-first-nations-inuit-and-metis-literature>.

43 Province of B.C., *Gaming Grants*, www2.gov.bc.ca/gov/content/sports-culture/gambling-fundraising/gaming-grants

44 www.creativebc.com.

45 Government of BC's "Creative Economy" initiative, www2.gov.bc.ca/gov/content/sports-culture/arts-culture/creative-economy

46 www.vancouverfoundation.ca

47 www.victoriafoundation.bc.ca

48 YVR Art Foundation, *Programs and Awards*, www.yvraf.com/programs

49 www.allianceforarts.com/funding/

The background features a dynamic composition of large, overlapping curved shapes. On the left, a large red shape curves upwards and to the right, containing a white, teardrop-like form. On the right, a large black shape curves downwards and to the left, overlapping a white shape. The overall effect is a sense of movement and organic form.

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