



Making a difference...together

APPENDIX A

Arts & Culture

2020 Progress Report



CRD Arts and Culture acknowledges that it works on the Traditional Territory of the Ləkʷəŋən peoples. It recognizes and respects the First Nations governments across this region — Ləkʷəŋən (Songhees) and Xwsepsum (Esquimalt) Nations, the ƵSÁNEĆ Nations, including ƵJOŁŁP (Tsartlip), BOĆÉĆEN (Pauquachin), SƧÁUTƵ (Tsawout) ƵSIKEM (Tseycum) out on the Saanich Peninsula and Gulf Islands, to the west Scʼianew (Beecher Bay), TʼSou-ke, and Pacheedaht, and MÁLEXEŁ (Malahat) and Puneʼlaxutthʼ (Penelekut) Nations, all of whom have lived on these lands since time immemorial.

We are committed to respectfully and appropriately engaging these First Nations communities in regional arts and culture strategies, decision-making and shared interests, recognizing that the attitudes, policies and institutions of colonization have changed Indigenous peoples’ longstanding relationships with their artistic and cultural practices.

VISION

The arts are central to life in the region.

MISSION

To support, promote and celebrate the arts.

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Cover: SNAFU’s performance of *Epidermis Circus* to a drive-in audience in Phillips Back Parking Lot, Victoria, BC. Ingrid Hansen performs puppetry on the hood of a car while Director Britt Small shields her with an umbrella.
Photo: Jam Hamidi



“People don’t have to like abstract art, but they shouldn’t be so stupid as to think it’s worthless.” I can’t remember who said this, but I’d like to thank them for saying it.

With the 2020 Progress Report, I’m concluding nineteen years with the Arts & Culture Support Service, which will mark the end of my time with the CRD. For some wild reason public sector support of the arts continues to lag behind other social goods like parks and recreation. The good news is that over the past two decades the number of CRD jurisdictions participating in the service has increased from four to nine, reflecting the growth in the acknowledgment and awareness of the artistic, social and economic importance that arts and culture have for the region.

As in previous years, we continue to report on the outcomes resulting from CRD Arts & Culture Support funding programs. The ongoing commitment to the sector, even through a pandemic, flows from the vision that “Arts are central to life in the region.” Through data and statistics, as well as through quotes, stories and interviews from a selection

of funded organizations, we provide a glimpse into what making art was like during a time of tumultuous change.

Over the last year, COVID-19 compelled arts organizations to radically change the way they present and produce work. Largely moving online, they were forced to assess and reinvent their relationship to audiences. Now poised to move from business-as-possible to business-as-transformed, the way forward is murky but optimistic.

During this same period, attention to issues of equity, diversity and inclusion in the arts, as in society as a whole, have signaled the need for significant change to the status quo. In the realm of arts funding, we are due for a re-examination of who we fund and why and we can anticipate some discomfort as we work through complex situations. Actions that are not merely performative and support true inclusion will be required to align our systems to reflect the reality of a diverse arts sector and community.

JAMES LAM
MANAGER, CRD ARTS & CULTURE

photo Story Theatre, Dodds Eye Media

In the year since I wrote my last message for this report, we have collectively been transformed by the COVID-19 pandemic. For even the luckiest amongst us, it may still have been a difficult year marked by isolation and stress. But for the most part, we have persevered.

Arts organizations were unable to gather and were faced with the loss of space, audience and revenue. Even so, they found ways to reimagine their programming through physically distanced and online platforms. Artists, volunteers, administrators and boards collectively practiced the creativity that is the hallmark of the arts. Within this report, you’ll see a few stories of the ingenuity and resilience of the people who came together to create and deliver art and culture to our communities, bringing us safely together in challenging times.

At the CRD Arts and Culture Support Service, we have similarly continued in our role as a funder and champion of the arts. I’m proud that the Arts Commission provided consistent funding throughout the last year. In a time when earned revenue was

nearly impossible to generate and with phased reopening presenting additional challenges, local government support was more important than ever for the arts and culture ecosystem.

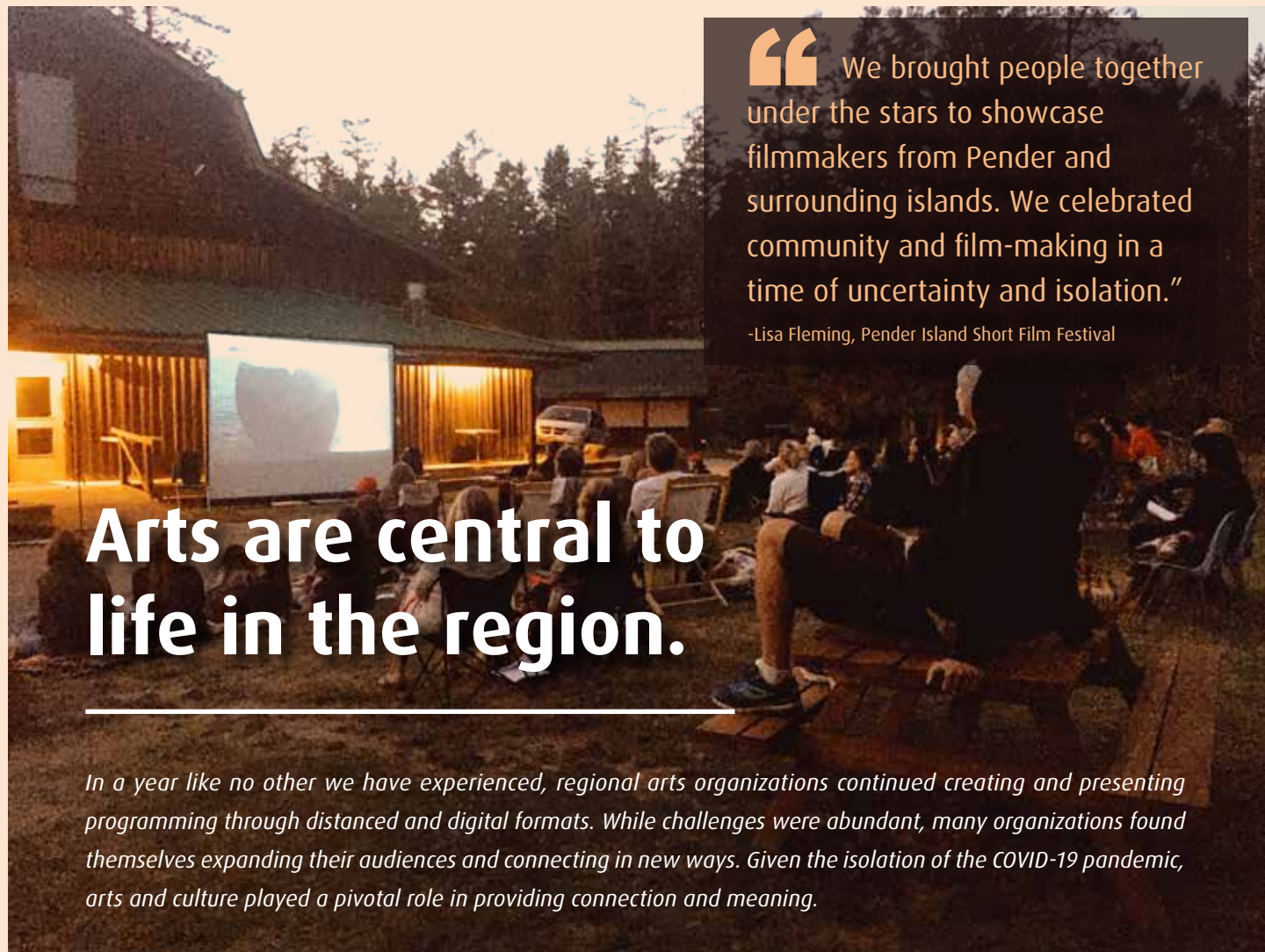
We have also continued to seek full participation across the CRD for the Arts Service, communicating its many benefits to the region.

Finally, the Arts Commission has made a commitment to applying an equity lens to our operations and granting. It is impossible to ignore inequities in all of our systems and addressing this within the CRD funding model is a priority.

As we head into the next year with great optimism, transformed with new insights and a clarity of priorities, I believe we will see our regional arts organizations in a new and even brighter light — continually providing sustenance, community and renewal.

JEREMY LOVEDAY
CHAIR, CRD ARTS COMMISSION





“ We brought people together under the stars to showcase filmmakers from Pender and surrounding islands. We celebrated community and film-making in a time of uncertainty and isolation.”

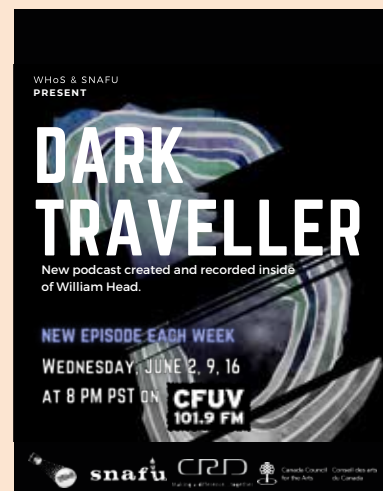
-Lisa Fleming, Pender Island Short Film Festival

Arts are central to life in the region.

In a year like no other we have experienced, regional arts organizations continued creating and presenting programming through distanced and digital formats. While challenges were abundant, many organizations found themselves expanding their audiences and connecting in new ways. Given the isolation of the COVID-19 pandemic, arts and culture played a pivotal role in providing connection and meaning.

“It was such a thrill to successfully engage new audience members in a way that did not just say, ‘All are welcome here,’ but rather, ‘This was created with you in mind.’” Tiffany Tjosvold
Embrace Arts Foundation on the production of *Chilly*

“ With shows online this year, Coastline gained a lot of attention from the composers whose music we were playing, as well as new fans across the world. As a result, we now have new amazing musicians around the world who want to work with us!”
Roberta Rowbottom, Coastline Youth Music Society



“I have reconnected with parts of myself that I thought were lost forever. I have found creativity and inspiration through the process and the people.”

William Head on Stage
Podcast participant

“It was so rewarding to see people’s smiling eyes over their masks at events.”

April Ingram, One Wave Gathering, Pacific People’s Partnership

“ This became the only summer gig that was not cancelled. I was so impressed with the responsive dynamics of the crew who were constantly updating to the most current safety protocols. Wonderment catalyzed a series of new pieces from me that I am grateful for.” Adham Shaikh, 2013 Emmy Nominee & Wonderment 2020 headliner

“ It was a highlight of a weird year.”

virtual audience member, Victoria Festival of Authors

“I feel passion when playing or making music. Heck, it even joys me to say that word (music). I feel like I finally found my place when playing. I don’t usually fit in much. I’m shy about making friends. But I think music helps with that. I think music could change the world.”

youth member of Harmony Project
Sooke’s Drumline Corps

“The series provided a respite from the worries of the pandemic — many attendees stated that the events were the highlight of their summer.”

Soren Henrich, Friends of Bowker Creek Society

“I’m so grateful to have been given the opportunity to connect with women like myself with trauma in a safe, happy and deeply fulfilling way.”

participant in Victoria Women’s Transition House, Healing through the Arts workshop



“The response to our online work of *Into the WIRE* was breathtaking. Our page was flooded with comments that spoke to feelings catharsis, community and the importance of art during these times.”

Dyana Sonik-Henderson
Executive Director and dancer, Broken Rhythms

“People were so happy to see and hear live music outdoors! A few people of Balkan and Turkish background recognized some of the songs the band performed and sang and danced along in socially distanced space.”

Robert Benaroya
Caravan World Rhythms Society

Left top: Pender Island Short Film Festival, photo: Lauren Mann

Left bottom: poster for William Head on Stage podcast, *Dark Traveller*, artwork: Carolyn Moon

Above: Vase made at Victoria Women’s Transition House workshop, *Healing through the Arts*

CRD Arts & Culture is a sub-regional service supported by nine participating jurisdictions, providing grants to non-profit organizations for the development of local arts programming and artistic, social and economic benefits for the region.

In 2020
CRD Arts & Culture supported



89

non-profit organizations & artist-led partnerships
(-5 from 2019)

13%

of grantees were first-time recipients

Through grant programs
CRD Arts & Culture distributed

Incubator
\$10K (4%)

Equity
\$9k (4%)

IDEA
\$38k (15%)

Project
\$245K (10%)

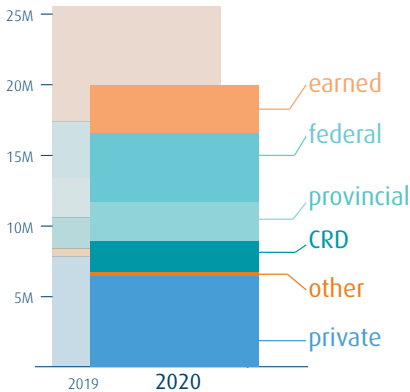
\$2.49M
in 2020

Multi-year Operating
\$1.6M (64%)

Annual Operating
\$589K (24%)

CRD grants accounted for approximately 11% of total revenues for 2020 operating grant recipients¹ (+3% compared to 2019).

Operating Grant revenues¹



CRD Arts & Culture supports non-profit arts organizations through grant programs.

Operating Grants support arts organizations of regional significance whose primary mandate is public arts programming through annual and multi-year grants, recognizing the contribution these organizations make to the region’s economy, visibility and quality of life.

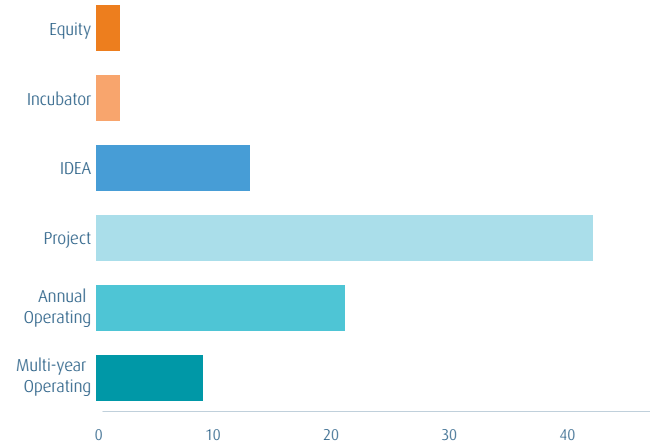
Projects, Series and Extended Programming Grants support arts organizations in producing or presenting art projects, ranging from the production or presentation of a one-time event to extended programming.

IDEA (Innovate, Develop, Experiment, Access) Grants encourage new, innovative or developmental arts projects and one-time events by organizations without an arts mandate.

Equity Grants support arts initiatives by applicants from communities that are at risk of exclusion or have difficulty accessing support for systemic reasons.

Incubator Grants assist in the acceleration of organizations and art projects by funding needs such as short-term staffing, mentoring, workspace, and training.

2020 Recipients by Grant Type



Multi-year operating grant recipient
Dance Victoria brought Les Ballets Trockadero de Monte Carlo, the world’s foremost all-male comic ballet troupe, to Victoria for a February 2020 performance.
photo: Zoran Jelenic

¹ Information available as of May 20, 2021 provided by recipient organizations. Contact artsdevelopment@crd.bc.ca for more information.

CRD Arts & Culture Strategic Plan
2020-2023 outlines the following goals:

1 Increase community awareness.

Build appreciation and knowledge of regional arts, benefits of arts, and value of public-sector funding through CRD Arts & Culture

2 Encourage jurisdiction participation & funding.

Encourage all CRD jurisdictions to participate as contributing members in CRD Arts & Culture

3 Make access equitable.

Increase representation of art forms funded by CRD Arts & Culture

4 Sustain creativity.

Enable growth of the arts and foster a culture of creativity by arts organizations in the region

5 Respond to granting needs.

Ensure CRD Arts & Culture programs are responsive to community need

2020 Progress Highlights

- Developed *Arts at a Distance* digital newsletter
- Grew followers on all social media platforms
- Presented funding information sessions through virtual events
- Communicated benefits of CRD Arts & Culture to non-participating jurisdictions, presenting to Colwood and Sidney city councils
- Participation from jurisdictions remained stable with North Saanich making a donation
- Arts Commission committed to developing an equity lens on all CRD Arts & Culture programming
- After three years as pilot programs, Equity Grants & Incubator Grants became core programs
- Provided consistency with the Arts Commission committing to the continuation of funding through the COVID-19 pandemic



In response to the pandemic, Victoria BC Ska & Reggae Society set up the Ska & Reggae Broadcast System producing virtual programming through the summer and fall of 2020, highlighting regional and provincial talent, employing technical crews and resulting in over 23,900 video views. Image: *Live Stream from the Swamp* featuring Babyface Brass Photo: Colin Smith

Envisioning a regional arts support strategy

The CRD Arts & Culture is a sub-regional service supported by jurisdictions that have opted into the service. Since its inception in 2001, participation in CRD Arts & Culture has grown from four municipalities to eight municipalities and one electoral area.

In October 2019, the CRD Board directed the Arts Commission to report on the potential for region-wide participation in CRD Arts & Culture. In response, the Arts Commission requested meetings with non-participating jurisdictions to provide presentations on the benefits of CRD Arts & Culture and to invite them to join. This initiative began in 2020 and concludes in July 2021, after which the Arts Commission will report back to the Board.

Full participation in the CRD Arts & Culture Support Service provides region-wide advantages.



1 Creative Cities Cultural Statistics Consortium, *Economic Contribution of Culture to the Capital Regional District's Economy*, based on Statistics Canada, Provincial and Territorial Culture Indicators, 2010-2018. Date: Oct 22, 2020. Contact artsdevelopment@crd.bc.ca for source material.

Collective benefit
The more jurisdictions participate, the more momentum we create for the arts, enabling both creative and economic benefits for individual communities and the region as a whole. A regional approach to supporting the arts develops greater capacity through shared interests, collaboration and efficiencies of scale.

Funding from a shared pool
Organizations based and presenting in participating jurisdictions can apply from a shared pool of funding. In 2020, recipient organizations came from all nine participating municipalities.

Regional versus local support
It's not an "either/or" but an "and." Supporting both local and regional activities creates a strong arts ecosystem and provides the greatest collective benefit.

photo: S. Eller and P. Prudat in *Ministry of Grace* by Tara Beagan / Photo - A. Funk / Sets, Lighting, Props & Projection - A. Moro/ Costumes - J. Chief

The arts have no boundaries.

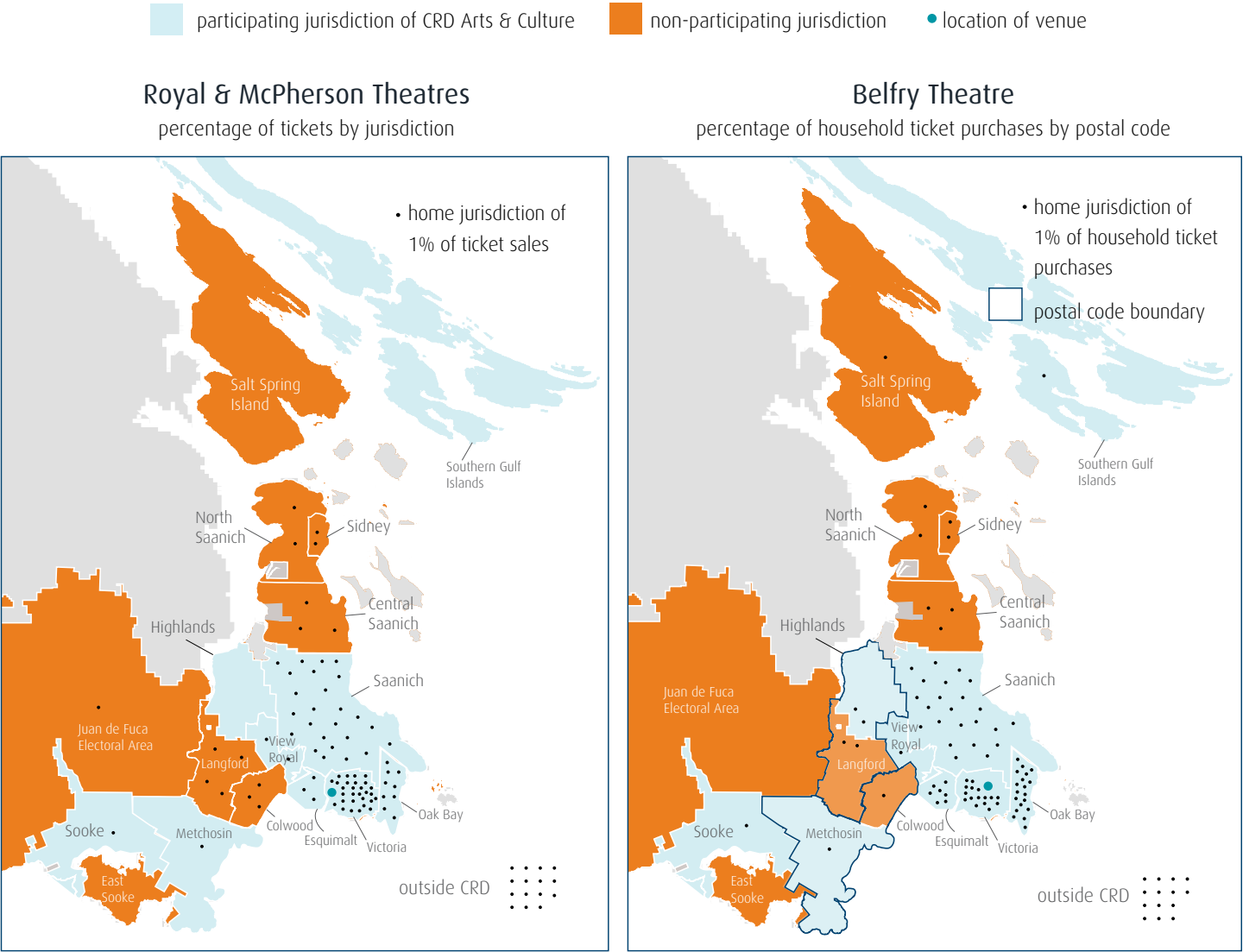
As with parks, people travel from across the CRD and beyond to experience and participate in the arts.

In the maps below, audience distributions for Royal & McPherson Theatres and Belfry Theatre provides a glimpse of where audiences live relative to jurisdictions contributing to CRD Arts & Culture. Note that the data provided by Royal & McPherson Theatres is based on the actual number of tickets sold and divided more finely into jurisdiction, while the data for Belfry Theatre is based on more broad postal code boundaries and is based on the number of households that purchased tickets. Nevertheless, both maps show a similar distribution. We thank both the Belfry and Royal & McPherson Theatres for their support on this project.



People from across the region and beyond gather to enjoy the benefits of regionally funded arts.
Image: Belfry Theatre's February 2020 production of *Ministry of Grace*

Geographic distribution of regional audiences of two performance venues (2018-2019)



The arts reimaged²

After a Public Health Emergency was declared in March 2020 due to COVID-19 gatherings across the world were cancelled, and arts venues closed. However, arts programming continued on, relying heavily on digital and distanced formats.

88%

of organizations are operating with modifications due to COVID-19 (operating & project grants)

3377

CRD-funded events were presented in 2020

472,120

people participated in CRD-funded arts programming in 2020

96%

of project grant audiences participated in arts programming virtually

The Arts in 2020

One in four Canadian arts workers lost their job in 2020.¹

Hours worked declined 36.6% in the sector (broadly defined as arts, entertainment and recreation) compared to 2019. Along with accommodation and food services, arts entertainment and recreation were the hardest hit economically in 2020.

In 2020 CRD-funded organizations provided at least²

3318
jobs

(-30% from 2019)

including

2608
paid artists

(-31% from 2019)

&

166
full-time jobs

(+5% from 2019)

Victoria Symphony rehearsing at University of Victoria's Farquhar Auditorium

¹ 2020: The Year One in Four Arts Workers Lost Their Job, based on Statistics Canada, Labour Force Survey, Date: Jan 15, 2021 <https://capacoa.ca/en/2021/01/2020-the-year-one-in-four-art-worker-lost-their-job/>

² Information available as of May 20, 2021 provided by recipient organizations. Contact artsdevelopment@crd.bc.ca for the latest figures.

Q&A with Space Blanket Society

*In conversation on the importance
of youth-run art spaces*



Space Blanket Society was founded to provide opportunities and space for youth to curate, exhibit, perform, collaborate and participate in operating an artist-run collective and to explore contemporary visual and performing arts.

One year into an Incubator grant, we had a conversation with some of the youth leaders running Space Blanket Society on what they’ve learned so far and where they are heading next.

What are your roles at Space Blanket Society?

Kirra Christine / Director of Artist and Media Relations: I work with artists to find the best way they can be portrayed and with the community to share what we’ve been doing.

Ava Clark / Director of Development: I have ideas for things and try to make them happen. I had the idea of the digital arts market. Kirra organized a physical market last year but of course, because



of COVID, not everyone could attend this year. I created the website and oversaw sales.

Bjorn Cross / Director of Programming: I seek out opportunities, like curatorial programs, and develop overarching concepts about what our next big thing is.

What is the significance of space blankets?

Demi London / Mentor Board Director, President: Space blankets keep you warm in an emergency, and youth not having a creative space is a kind of emergency. The name plays with the idea of holding space when you’re displaced. Youth finding spaces to make work and curate and exhibit is always a difficulty. It was when I was a teenager and it just keeps going. I liked the image of this shiny blanket that was portable and provided warmth, and trying to turn it into something that wasn’t an emergency, but a beacon that would attract community and sustain us.

How did your plans change because of COVID?

AC: Our initial plan was to have a physical space for us to exhibit and curate work and have performances, but when COVID happened, we had to change our plans to do something...

Above & Left: Throwing Light, a mobile media fest, delivered media works by youth artists on the back of a moving truck.

Right: A window display at Theatre SKAM with youth-created artworks available for sale.

Photos: Demi London

DL: - pivot is the word everyone is using.

AC: Yes. The first pivot was organizing a mobile media fest to showcase artists’ work, even if it wasn’t in the setting that we originally wanted. And so we had the opportunity to curate that work.

DL: So we rented a U-Haul and did screenings out of the back of it in art gallery parking lots.

Did you have any surprises on the work that was submitted?

KC: We had a lot of variety: art displays and animations — anything you can think of in short film variation. A few photographs and drawings were also in there. And usually I work with people locally, but this time we received submissions from Salt Spring, Vancouver, and even Winnipeg.

What have you learned over the past year?

AC: I think I can speak for all of us when I say we’ve had to think outside the box a lot more, because of the limitations of COVID and creating solutions to work within that. Especially at the beginning of the pandemic, there just was not much we could do. I think we are all more creative problem solvers now.

KC: I had to let go of my value of physical space — I was used to creating artwork with people in enclosed environments. Me and Bjorn have a history of doing art markets and shows. This year I had to say ‘Hey wait – is there a way to do this that is still following the guidelines?’

BC: I’m doing the visual arts program at Camosun College, so

that’s informed my art making and thinking a lot. I’ve realized the importance of conceptual art — especially for youth — rather than just selling of physical items. As hard as it is to sell physical art as a youth, it’s even harder to exhibit something that’s purely conceptual like a performance or a large sculpture or something that will rot even. There is nowhere at all for youth to think of that art. I find myself in a position where I have a great idea and I am like why would I do that, because I can’t do anything with it. It’s going to sit in my basement. That is something that I very specifically want to be thinking about with this society. Not just thinking about selling, but showing.

How does that inform how you move forward? What’s next for Space Blanket?

BC: We are thinking of gallery exhibits that showcase work that is not sell-able, not palatable, not marketable. That’s still in conception — thinking about that, talking about that. We have a window showcase coming up at the Ministry of Casual Living in Odeon Alley. We’re also looking at a potential youth-run physical space in August or September to sell and exhibit. When we have space we want to have performances and poetry readings. Most spaces are curated by adults and it’s almost like “oh you made this thing. It’s cool and we’ll display it, but we’re not going to get you into the community of art.”

AC: We would like to create opportunities for youth artists to feel like they are being taken seriously. I think adults tend to think of youth art as being kind of silly and about fun as opposed to about doing work to serve their future. I’d also like a physical space just to have artists work together. There’s a lot to be gained by working with other artists, but right now most people are working in isolation.



Partnering towards allyship & resilience

“Our work is about bringing people together into a big Pacific family – of cousins, uncles and aunties who take care of each other and our Pacific lands and waters.”

-April Ingham, Executive Director of the Pacific Peoples’ Partnership

Online platforms and pop-up events brought together the region’s South Pacific and Indigenous communities to enjoy everything from Tongan dance and Haida films to Lekwungen bannock.

“So many participants told us how glad they were that we went forward with One Wave and offered safe culture programming this year,” says April Ingham, Executive Director of the Pacific Peoples’ Partnership. “It was so rewarding to see people’s smiling eyes over their masks at events, read words of thanks in our online program channels and answer phone calls from people wanting to engage more.”



In the fall of 2020, the Pacific Peoples’ Partnership gathered in celebration, as they have for the past twelve years. In response to the COVID-19 pandemic, organizers used a safety-centred approach in

The core purpose of One Wave Gathering is to celebrate South Pacific and Indigenous communities and cultures – often underrepresented in public spaces. In 2020, One Wave centred themes of allyship and resilience. The Songhees Point opening ceremony shared dance, music and stories, while Orange Shirt Day brought a community mural to honour the healing journey of residential school survivors and their families.

True to their name, the Pacific Peoples’ Partnership develops programming through partnerships both globally and locally. With FLUX gallery, they hosted a series of exhibits featuring youth-created artwork and celebrated their organization’s work. A retrospective film was created by a youth intern and displayed at the gallery along with cultural items such as handwoven fans, tapa cloth, and carvings. In another partnership, a youth committee came together with cultural leaders to plan *Stories of Resilience*, a community arts project that went on to inspire and restore connections between individuals and communities.

“The impact of One Wave does not stop when the gathering ends, but ripples out as participants bring enhanced knowledge, connections and allyship to their communities and networks,” says April.

The quest for Chilly

An immersive online show by Embrace Arts featuring an interactive tactile map



Taking audiences on a wintry quest to find a fluffy little monster named Chilly and celebrate him, the focus of Embrace Art’s show of the same name was to make a performance by neurodivergent and disabled artists for neurodivergent and disabled audiences.

“When we had to pivot from our original intention to meet the health and safety requirements of the COVID-19 pandemic, we knew we had to keep the strong sensory components that we had dreamed up for our target audience members,” says Tiffany Tjosvold, Embrace Arts Executive Director.

The original intention of *Chilly* was to be a story-based, multidisciplinary installation with an emphasis on tactile exploration, but with the COVID-19 pandemic, the Embrace Arts team needed to make dramatic shifts.

“This is where the brilliance of autism came in,” says Tiffany. “Sensory director Adam proposed tactile maps. We combined Adam’s autistic sensibilities with our staff team’s background in

education and child development to create something that would be exciting to our core audiences.”

The result was one-foot-square tactile maps made of board with removable components, representing the narrative through components selected by Adam. The maps were delivered to audiences before the online performance, so they could use the pieces to follow along, fidget, or craft with during the piece.

The same map was shown on-screen through the piece. Audiences were invited to interact with the map, providing tactile opportunities to engage with the online performance. Afterwards, some children chose to play with the boards, creating stories with character cut-outs and making crafts from the board components.

“It was such a thrill to successfully engage new audience members in a way that didn’t just say, ‘All are welcome here,’ but rather, ‘This was created with you in mind,’ says Tiffany.



Top: Chilly puppet by Randi Edmundson

Bottom Left: Embrace Art’s Adam and Luka in a forest scene from *Chilly*

Bottom Right: Interactive play with tactile map

Embedding equity into opera

Ten months into consultations towards equity, diversity, inclusion, reconciliation and environmental stewardship, Pacific Opera Victoria reflects on the process.

“The deeper we get into it, the more is demanded of us,” says Pacific Opera Victoria (POV) board member and CEO of the Inter-Cultural Association of Greater Victoria Jean McRae on understanding and dismantling systemic inequity. “More open-mindedness, more willingness to deviate from the initial path.” In September 2020, POV began a process of consultation and learning towards developing a long-term strategic action plan towards equity, diversity, inclusion, reconciliation (EDIR) and environmental stewardship. “Our exploration of Indigenous opera and partnership with multicultural artists inspired us to make an organizational commitment to diversity, equity, inclusion and reconciliation,” says POV’s CEO, Ian Rye, on the impetus behind the process. “Our recent commission of *The Flight of the Hummingbird* by Haida artist Michael Nicoll Yahgulanaas inspired us to include plans for environmental stewardship as a part of our commitment to reconciliation.”

Co-chaired by POV board members Jean McRae and Grace Wong Sneddon, and led by human rights and equity consultant Dr. Lisa Gunderson and cultural safety and reconciliation consultant Tanya Clarmont, the process thus far has consisted of presentations from

experts on areas like systemic racism, gender diversity, disability justice, principles of reconciliation, community Indigenous relations, arts and sustainability, income inequality and intersectionality coupled with roundtables of staff, artists and volunteers, all towards developing a broader understanding of the experiences and impacts of inequity within the POV community.

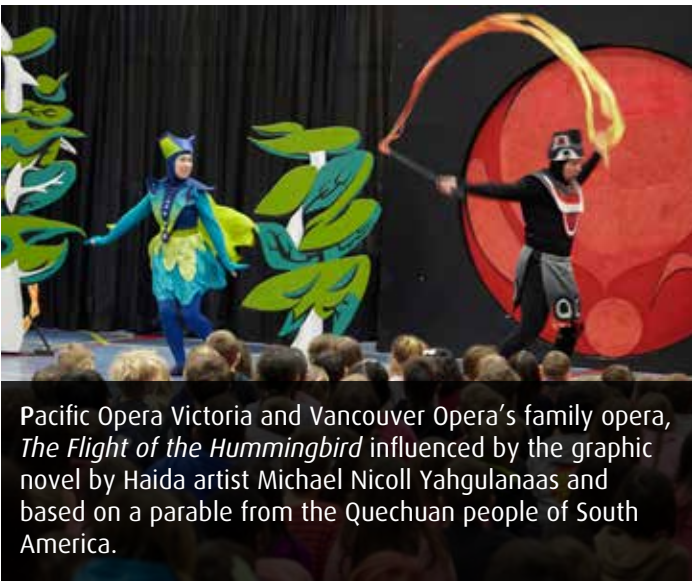
“You can’t expect members of the community, particularly those who have been disadvantaged, to continually step up to the plate. You have to treat their knowledge respectfully and like the actual expertise that it is.”

-JEAN MCCRAE, POV BOARD MEMBER

“These are new experiences and viewpoints for some,” says Grace, who has a long history of working with post-secondary institutions and government agencies in the areas of diversity, equity and inclusion. She previously held the role of Adviser to the Provost on Equity and Diversity at the University of Victoria, where she was tasked with building and maintaining a diverse, equitable and inclusive campus.

“For some on the board, it’s been quite an eye-opener,” adds Jean. “We’ve had a good discussion about safe spaces and what that means. It’s been quite surprising for some members, because we can think we are creating a safe space, but it doesn’t feel that way for others within POV.”

Over the remainder of 2021, the board aims to coalesce the lessons learned thus far into action plans that work towards dismantling systemic inequities.



“It’s a bit hard for us as a committee to manage expectations and avoid overpromising,” says Grace. “Most committees and boards have a more linear process. But EDIR work is messy and it’s a forever process. That is a challenge for some.”

Jean advises organizations considering undertaking a process like this to consider that the process involves not only time, but money. “You can’t expect members of the community, particularly those who have been disadvantaged, to continually step up to the plate. You have to treat their knowledge respectfully and like the actual expertise that it is.”

As challenging as the process may be for arts organizations, Grace believes it is both necessary and long overdue. “We are at a critical juncture. We’ve been very good at ignoring calls, but we’ve had ongoing messages over the past few years, with the Truth and Reconciliation Commission’s Calls to Action, the Black Lives Matter movement, the #metoo movement, #StopAsianHate — to be relevant, we need to take our roles in the arts seriously. I’m proud to be part of an organization that has put so much time, commitment and resources into EDIR work. I feel this commitment from POV and it is impressive.”

The Sound of Zoom

Music programming provides support, continuity and community through difficult times.

When in-person gatherings were cancelled in 2020, “AG” found he was a little distressed to not be able to attend music therapy.

After suffering a ruptured brain aneurysm over a year earlier, he started attending in-person sessions of the Victoria Brain Injury Society’s Music Therapy program. Participating in the program was not only making a difference in his motor functions, but also supporting him in feeling much better about himself.

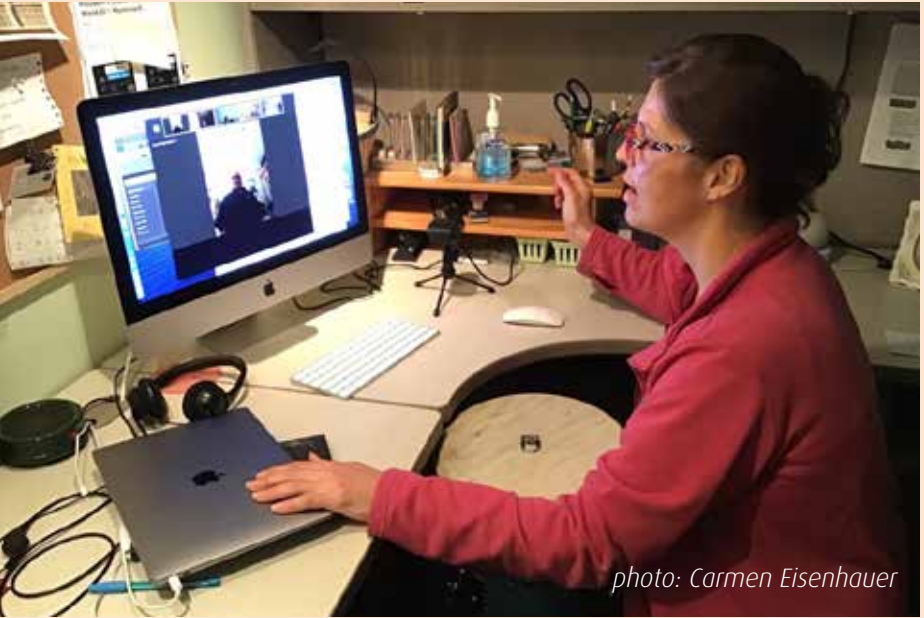
So, when his music therapy facilitator approached him about switching the courses to zoom, AG immediately agreed — he knew that everyone needed to adapt to new ways of doing things.

Once the group had settled into the online world, the facilitator asked how it would feel to record the song they had been developing and rehearsing, an original song called “Gray Matters.” At first AG was anxious — how could a song recorded by several people in different rooms sound any good? He had bonded with

the other group members over the past weeks, but maintained a level of insecurity about his abilities.

The facilitator worked with him to develop the confidence and trust he needed to participate. The resulting recording was momentous — the song that the group had worked so hard on and practiced each week was now available to listen to at any time.

AG continues to attend Zoom music therapy every week. He is happy to be in a room, albeit a virtual one, with others who are dealing with similar injuries to his. Nothing beats an in-person session for AG — but for now, he is enormously grateful to be able to see, talk and sing with everyone in the group from his computer screen.

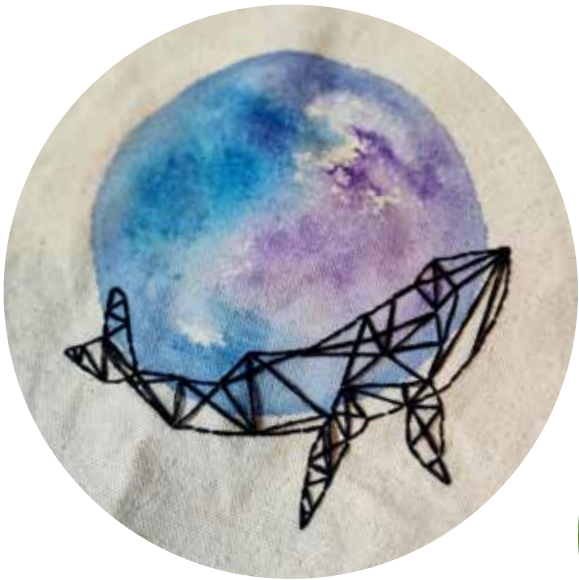


Sewing together

A series of artist-developed embroidery workshops sponsored by Community Microlending were designed to be as barrier-free as possible.

A participant remarked that receiving supplies for the Chronically Queer Embroidery workshop series felt a bit like Christmas Day.

Workshop organizer and artist Regan Shrumm had purposefully designed this series to be as barrier-free as possible — in addition to receiving free materials and snacks, participants could take part in Zoom workshops that included captioning and ASL interpretation. For those unable to attend live sessions, Regan made recordings of the stitches and provided options to participate through email and a Facebook group.



Left, below & bottom left: Embroidery & photos by Chronically Queer Workshop artists

Bottom right: Farheen HaQ in video stills from *Nurturing through Art-making*, an Art Gallery of Greater Victoria online workshop, courtesy of the artist. Filmed by Eli Hirtle.



Of the 40 participants, most were artists but hadn't made embroidery before. Most identified as having a disability and all identified as queer, non-binary, genderqueer or LGBTQ2A+. While many felt isolated due to the pandemic, they had also been isolated from the artist community for years before COVID-19.

At workshops, they learned together, heard from guest speakers about how to be entrepreneurial with art practices, showed project updates and chatted about life and art. They not only developed an embroidery practice, but also created a little more community.

ART GALLERY OF GREATER VICTORIA | OPERATING GRANT

Nurturing through Artmaking



The Art Gallery of Greater Victoria workshops for school-aged learners went online this year.

In an online workshop entitled *Nurturing Through Artmaking*, Farheen HaQ, a South Asian Muslim Canadian artist, shared how to take care of yourself and others through art making. Farheen shared what inspires her as an artist, walked participants through the process of creating a "Rangoli Mandala," and explored how art and being mindful are connected. Participants were invited to pause the video and reflect in a journal as they went in order to connect explorations to everyday life and studies in meaningful ways.



Josephine presented by Intrepid Theatre online in 2020, after being the 2019 Fringe's Audience Favourite Pick | production & photo: Dynamite Lunchbox, performer: Tymisha Harris

EQ: Equity Grant IDEA: IDEA Grant INC: Incubator Grant OG: Operating Grant PG: Project Grant * new recipient

*Afro Latin Cultural Exchange PG



*Amber Academy IDEA



arc.hive arts society PG



Art Gallery of Greater Victoria OG



Atomic Vaudeville OG



Aventa Ensemble OG



Ballet Victoria OG



BC Accordion Society PG



Belfry Theatre OG



Broken Rhythms PG



*Burnside Gorge Community Association IDEA

Canadian Light Music Society PG

CapriCCio Vocal Ensemble PG



*Caravan World Rhythms PG



CineVic OG



Coastline Youth Music PG



*Community Micro-Lending & Regan Shrumm EQ



Congregation Emanu-El IDEA



Dance Victoria OG



Deluge Contemporary Art OG



Early Music Society of the Islands OG



Embrace Arts Foundation PG



Ensemble Laude Choral Society PG



Esquimalt Farmers Market IDEA



fifty fifty arts collective PG



Flamenco de la Isla PG



Flux Media Gallery OG



Friends of Bowker Creek IDEA



Garden City Electronic Music PG



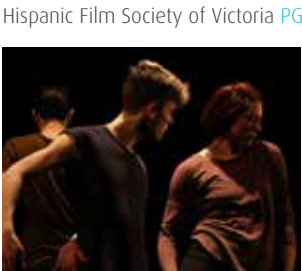
Greater Victoria Performing Arts Festival OG



Greater Victoria Youth Orchestra OG



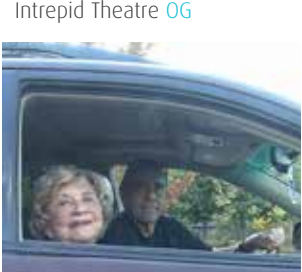
Harmony Project Sooke IDEA



Hispanic Film Society of Victoria PG



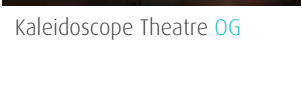
Impulse Theatre PG



Intrepid Theatre OG



Jewish Community Centre of Victoria IDEA



Kaleidoscope Theatre OG



Linden Singers of Victoria PG



Metchosin Arts & Cultural Centre PG



Ministry of Casual Living PG

*One Small World Community Society PG



Open Space OG



Other Guys Theatre Company PG



Pacific Opera Victoria OG



Pacific Peoples' Partnership IDEA



Planet Earth Poetry Society PG



PRINT: Victoria Society of Artists PG



Ptarmigan Arts PG



Ptarmigan Arts & John Aitken EQ



Puente Theatre OG

Salish Sea Inter-Island Transportation IDEA



SNAFU Dance Theatre PG



Sooke Arts Council PG



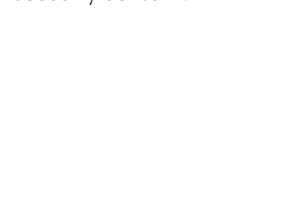
Sooke Fine Arts Society PG



Southern Gulf Islands Art Council PG



Space Blanket Society INC



Starry Starry Skies INC



Story Theatre OG



Suddenly Dance PG



Tah'lum Indigenous Artists Collective PG



Theatre Inconnu OG



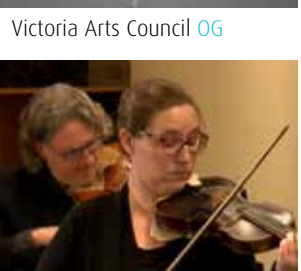
Theatre SKAM OG



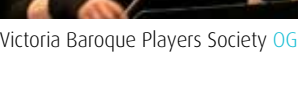
Three on the Tree PG



Veselka Ukrainian Dance Association PG



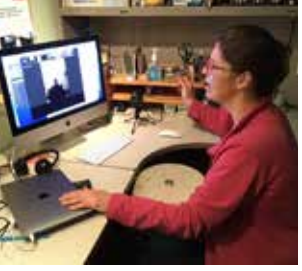
Victoria Arts Council OG



Victoria Baroque Players Society OG



Victoria BC Ska & Reggae PG



Victoria Brain Injury Society IDEA



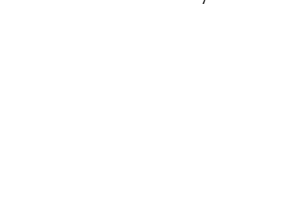
Victoria Children's Choir OG



Victoria Conservatory of Music OG



Victoria Festival of Authors PG



Victoria Film Festival PG



Victoria Good News Choir PG



Victoria Guitar Society PG



Victoria Guitar Society PG



Victoria Hospice Society [IDEA](#)



Victoria Jazz Society [OG](#)



Victoria on Stage [OG](#)



Victoria Philharmonic Choir [PG](#)

Victoria Poetry Project Society [PG](#)



Victoria Shakespeare Society [OG](#)

Victoria Summer Music Festival [PG](#)



Victoria Symphony Orchestra [OG](#)



Victoria Society for Blind Arts [IDEA](#)



Victoria Women’s Transition House [IDEA](#)

VIVA Youth Choir [PG](#)



Vox Humana Chamber Choir [PG](#)



William Head on Stage [PG](#)

Xchanges Artists’ Gallery [OG](#)



Yellowhouse Art Centre Society [PG](#)

Photo Credits & Attributions

Amber Academy | Student performance of *I Never Saw Another Butterfly*, photo: Melissa Curtis

Aventa | Horn: Darnell Linwood

arc.archive Arts Society | Virtual Bridge Studio Crawl, studio & photo: Rose Cowles

Atomic Vaudeville | Artist: JIMBO, photo: Pedro M. Siqueira

Art Gallery of Greater Victoria | New Extreme mural, creators: Cedar Hill Middle School group, Melanin Magic, mentor: Andréa Searle, photo: Duncan Ferguson

Ballet Victoria | Andrea Bayne & Luke Thomson in *Ballet Rocks*, “Belong” by Norbert Vesak, photo: Dan Takahashi

Belfry Theatre | June Yeo in The Flame storytelling series

Broken Rhythms | *Making Pi(e)*, photo: Helene Cyr

Burnside Gorge Community Association | All Abilities Dance Group, photo: Joanne Cuffe

Caravan World Rhythms | 2020 Shmalkan Farmhouse, photo: Nicholas Miller

Cinevic | CINESPARK live film pitch

Community Micro-Lending & Regan Shrumm | Embroidery made during the Chronically Queer Embroidery workshops. Photos by artists

Dance Victoria | Dancers: Kirsten Wicklund & Peter Smida, photo: Cindi Wicklund

Deluge Contemporary Art | *La Decanatura* (Elkin Calderón Guevara & Diego Piñeros García), Centro Espacial Satelital de Colombia

Early Music Society of the Islands | Christina Mahler performing “The Dark Side of Vivaldi,” photo: John Fitzmaurice

Embrace Arts Foundation | Child using tactile map while viewing *Chilly*

Ensemble Laude Choral Society | Luminescence concert series

Esquimalt Farmers Market | Violinist: Sari Alesh

Fifty Fifty Arts Collective | *The Saskatchewan Maritime Museum presents, Le Ligue Gourmand*, artist: Todd Gronsdahl

Flamenco de la Isla Society | “Calle Verde” presented in 2020 Victoria Flamenco Festival (virtual), photo: Mark Henning

Flux Media Gallery / Media Net | Artist: Kemi Craig, *Darkest Light: Explorations of Joy and Futurity*, February 2020, photo: Peter Sandmark

Friends of Bowker Creek | Creekside Concert, performer: Iminah Kani, photo: Karissa Chandrakate

Garden City Electronic Music | Wonderment Festival, George Rahi’s *Frequencies*

Greater Victoria Performing Arts Festival | Vocal Highlights Concert, singer: Abby Corpus, photo: Hermilo Granados

Harmony Project Sooke | Photo: Sheila Whincup

Impulse Theatre | From *the joy machine*, Performers: [L to R] Julie Mombourquette, Ursula May, Jared Middleton, Noah McKimm & Tiffany Hannan, photo: Victoria Simpson

Intrepid Theatre | *Gemini*, artist: Lindsay Katsitsakatste Delaronde

Jewish Community Centre of Victoria | Drive-in attendees at the Jewish International Film Festival

Kaleidoscope Theatre | *The House at Pooh Corner*, photo: Veronica Bonderud

Linden Singers of Victoria | Cascadia String Quartet play “Ave Verum Corpus” over Zoom

Metchosin Arts & Cultural Centre | photo: Gail Nash

Ministry of Casual Living | *Guess with Sticks*, artist: Carrie Walker

Note: All photos contained within this report follow the COVID-19 health regulations in place at the time.

Open Space | close-up of *IKAAKIMAT* consisting of 215 prayer ties, artist: Chandria Melting Tallow, photo: Kara Stanton

Other Guys Theatre Company | *I Walked the Line*, written & performed: A Morgan, director: R Despre, audio: T Stokes, lighting: R Robinson Wilson, costume: M Handford, stage: S Cumberland, photo: R Wilson

Pacific Opera Victoria | Pop Up Opera, artists: Paul Winkelmans, Anna Shill & Ai Horton, photo: Jo-Ann Richards, Works Photography

Planet Earth Poetry Society | Poet’s Caravan

PRINT: Victoria Society of Print Artists | Seb Evans pulling a print from his edition, “The Shoemaker in his Shop,” photo: Alison Bigg

Ptarmigan Arts | Beginner’s Pottery, photo: Lauren Mann

Ptarmigan Arts & John Aitken | Image from a short film created by Johnny Aitken, *Beyond Red Dress: a conversation!*, photo: Johnny Aitken

Puente Theatre Society | *The Party-Puente Theatre Color*, actor: Waldo Facco, photo: Victor Zuñiga

SNAFU Dance Theatre Company | *The Goosening* at SKAMpede, photo: Sam Duerksen

Sooke Fine Arts Society | *Pandemonium* by Lindsay Van Rooyen, student at Royal Bay Secondary School, School District 62. Submitted as part of the online 2020 Youth Art Gallery and winner of an honourable mention award.

Space Blanket Society | Throwing Light mobile media fest featuring 22 youth artists, photo: Demi London

Suddenly Dance | Still from *Lucky Maybe*, dancer: Juhye Cho

Story Theatre | *ScheherVagz Digital*, actors: Lara Hamburg and Bitá Joudaki, photo: Yes And Studio

Tah’lum Indigenous Artists Collective | *Tah’lum Indigenous Artists Collective Colouring Book: Volume I*, Jesse Campbell (Métis/Cree) & Brianna Dick (Songhees Nation).

Theatre Inconnu | *The Curious Incident of the Dog in the Night-Time* by Simon Stephens from the novel by Mark Haddo, actors: Finn Kelly, Lorene Cammiade, Bronwyn Churcher, director: Kate Rubin, photo: Clayton Jevne

Theatre SKAM | Pop-Up Theatre delivered shows on the back of a pick-up truck across Greater Victoria, and was on the season finale of CBC’s *Exhibitionists*, photo: Sam Duerksen

Three on the Tree | Still from digital version of Magic Lake Lantern Festival, artist: Lyle Hamer, photo: T. Kenta Kikuchi

Victoria Arts Council | Michael Morris, City de Luxe, presented as part of *Concrete is Porous*, curator: Kegan McFadden

Victoria Baroque Players Society | Chloe & Paul

Victoria BC SKA & Reggae Society | Janelle Reid of Mad Riddim, photo: Colin Smith

Victoria Brain Injury Society | photo: Carmen Eisenhauer

Victoria Film Festival | Director Sara Dosa with VFF programmer Kinga Binkowska and volunteer Tony Ruffolo, photo: Vlad Vasnetsov

Victoria Jazz Society | performers: Nick La Riv

Victoria on Stage | *Shrek*, photo: Gord Rufh

Victoria Shakespeare Festival | Logo: Megan Munro

Victoria Society for Blind Arts | Pianist: Sky Mundell, choir director: Marcelina Stanton

Victoria Symphony | Principal cello: Brian Yoon, bass: Darren Burh, at the Farquhar at UVic

William Head on Stage | Podcast editor: Kathleen Greenfield artwork: Carolyn Moon

Yellowhouse Arts Centre | *Pocket* by Mutable Subject, photo: Max Brown

CRD Arts & Culture is a sub-regional service that provides funding for not-for-profit organizations developing arts programming. Grants through CRD Arts & Culture support programming for the benefit of residents and visitors and through outreach, foster collaboration between arts organizations, funders and audiences.

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Taryn Craig
Bill Crook
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Michelle Heinz
Ari Hershberg

Suzanne Ives
Bronwyn Mclean
Patti Sullivan
Diane Thorpe
Joanna Verano

GUEST ADJUDICATOR
Haema Sivanesan

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Elected representatives from participating municipalities responsible for support and development of regional arts

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Councillor Sharie Epp

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Director Colin Plant

HIGHLANDS
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Arts & Culture staff

Administer programs & provide support to regional arts decision making

Heather Heywood
Vimala Jeevanandam
James Lam



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