



What We Heard: Summary of Public Engagement NWT Arts Strategy 2020-2030

Department of Education, Culture and Employment

Department of Industry, Tourism and Investment

Government of the Northwest Territories

January 2020



Contents

1.	Executive Summary	3
2.	Introduction	4
3.	Background	4
4.	Community Engagement Process	5
4.1	Methodology	5
4.2	Participation by the Numbers	7
5.	Survey Demographics	7
6.	What We Heard	8
6.1	Identified Arts Priorities – Phase I Engagement	8
6.2	Identified Arts Priorities – Phase II Engagement	9
6.3	Potential Challenges and Solutions	11
7.	Record of Community Engagement Input	12
8.	Conclusion	14

Table

Table 1:	Regional Arts Priorities: Phase II Engagement	13
----------	---	----

Appendices

Appendix A:	Phase I Survey Questions	16
Appendix B:	Phase II Survey Questions	25
Appendix C:	Phase II Group Discussion Questions	31
Appendix D:	Public Engagement Promotion	32



1. Executive Summary

Between November 2018 and August 2019, the Departments of Education, Culture and Employment (ECE) and Industry, Tourism and Investment (ITI) worked together to conduct a joint public engagement initiative to gather input from northerners about their vision and ideas for arts priorities in the Northwest Territories (NWT). Over 500 individuals from communities throughout the NWT provided feedback through in-person interviews, focus groups, facilitated meetings and online surveys.

This **What We Heard** report is a summary of the main themes and key messages which emerged during public engagements. This public input will assist the Government of the Northwest Territories (GNWT) to shape the NWT Arts Strategy 2020-2030 (the 'Strategy'). The Strategy will provide guidance to the GNWT in driving policy and in setting priorities to support, promote and enhance the arts sector.

Among all public engagement respondents, the top priority identified was to expand arts education and artist professional development. The second priority was the need for physical space for the arts, by either finding new spaces or identifying/improving existing spaces in all communities across the NWT. Participant responses also reflected optimism in realizing the fullest potential of the creative economy in the NWT. Respondents expressed their interest in creating partnerships with schools, businesses, GNWT departments, and other stakeholders to achieve long-term growth and economic prosperity in the NWT.

In summary, key themes arising from the public engagement exercises were as follows:

- The emphasis on the importance of having an arts curriculum in NWT schools and participants recommended that it be a mandated component of our education system, and available throughout one's lifetime.
- The development of dedicated multi-use art spaces in NWT communities is a high priority. Participants discussed repurposing old spaces or groups working together to build new spaces for production, rehearsal, education, performance, exhibition and collaboration.
- A coordinated approach to administration of government programs and services is needed which recognizes the essential contribution of Indigenous arts, as well as the linkages with tourism.
- More collaboration is needed between all parties (all levels of government, artists, educators and arts organizations throughout communities in the NWT) to aid in the effective development and delivery of arts programs and services.

These themes, and the consolidated recommendations noted in this report will assist GNWT to shape the Strategy to be released in 2020. The GNWT will carefully assess the items recorded during the public engagement process and the recommendations included in this report, and will develop actions where appropriate.



2. Introduction

Over the last 15 years, ECE and ITI have had a shared interest in supporting the arts sector through separate mandates to deliver a variety of programs and services. The original NWT Arts Strategy was released by ECE and ITI in November 2004, with an updated Action Plan following in 2007. These documents provided direction to guide funding programs, client services, and marketing support for a growing arts sector in the NWT.

During the 18th Legislative Assembly, the GNWT committed to creating a new NWT Arts Strategy to replace the previous 2004 version. Development of a new Strategy will articulate GNWT values and priorities for supporting a strong cultural community and thriving creative economy for a 10-year period (2020-2030). It is a commitment to explore issues identified by the arts sector and to align strategic priorities of the GNWT with current and potential opportunities at the local, national and international level.

These strategic priorities will guide the GNWT over the next decade and ensure that NWT artists, organizations and communities are well-positioned to seek growth and reach their full potential.

3. Background

Development of the new NWT Arts Strategy is being undertaken in three phases:

- Phase I: Arts Strategy Research and Drafting (2018-2019)
- Phase II: Development of NWT Arts Strategy (2019-2020)
- Phase III: Implementation of NWT Arts Strategy (2020+)

Phase I began in October 2018 with contractor-led secondary research of GNWT documents and a scan of best practices in other regions. A series of public engagements was conducted between November and December 2018, with over 400 members of the NWT creative community via a focus group, an online survey and interviews with key stakeholders working in the arts sector.

Beginning in June 2019, ECE and ITI initiated Phase II of the Strategy by engaging with communities across the territory. In-person and online public engagement during Phase II sought to gather feedback on community identified arts priorities in the NWT.

Both Phase I and Phase II public engagement responses are summarized in this report.

The Strategy will be finalized in 2020, and will list the actions for the GNWT to undertake in support of the values and priorities set out in the Strategy. Phase III will be implementation of the Strategy starting in 2020. The Strategy will allow the GNWT to adapt proactively by participating in current and future opportunities, partnerships and alliances.



4. Community Engagement Process

The GNWT is committed to public engagement practices that support effective and authentic decision-making and reflect the principles of the GNWT's Open Government Policy.

These principles reflect the commitment of the GNWT to approach public engagement in a way that promotes departmental consistency, strengthens relationships, demonstrates respect, builds trust and models the principles of openness, transparency and accountability.

The Strategy will articulate the GNWT's values and priorities for supporting a strong cultural community and thriving creative economy in NWT for a 10-year period.

In conducting research for the Strategy, associated documents relevant to the development of arts and cultural policies, programs and industry initiatives were carefully considered.

While this literature review provided context, the Strategy will ultimately be shaped from the various forms of public engagement with key creative stakeholders across the territory, including the NWT Arts Council.

4.1 Methodology

Phase I Engagement:

Phase I was conducted in 2018 and included a review of relevant GNWT policies and strategic frameworks, a scan of best practices and arts and cultural strategy in other regions and a series of public engagements. These engagements comprised a targeted focus group, an online survey and interviews with key stakeholders: practicing artists, cultural administrators and creative entrepreneurs.

Focus Group

In November 2018, sixteen stakeholders gathered in Yellowknife for a focus group. These participants represented a balance in arts disciplines and backgrounds and shared their experiences in the arts and cultural sector from their home communities or from their direct understanding of challenges facing residents of communities throughout the NWT.

Participants reflected a cross-sector of arts disciplines: Indigenous arts (18%), visual arts and crafts (44%), film and media arts (16%), literary arts (6%) and performing arts (18%). In terms of background, participants self-described as Indigenous (25%), practicing artists (75%), Arts administrators/arts organization representatives (50%), educators (18%), or other (12.5%).

The purpose of the focus group was to:

- Discuss the 2004 Strategy merits/shortcomings in the 2018 context;
- Identify challenges that attendees faced as creators and stakeholders in 2018; and
- Guide the consulting team in its further consultation and research.



The outcome was a better understanding of the current state of the sector and the path forward for arts strategy development in terms of amendments to the vision and values, initial mapping of strategic priorities and issues for the survey, and suggested activities in other jurisdictions for consideration in the NWT.

Online Survey

Following this focused engagement, the consulting team created an online survey, which solicited opinions on key arts issues in the NWT and the GNWT's activities in support of the arts and creative industries.

Members of the public, resident and non-resident artists, and all organizations that intersect with NWT arts and creative industries had the opportunity to respond to the survey. From December 13, 2018 to January 9, 2019, a total of 410 respondents participated in the survey. The outcomes of the survey included a quantitative measurement of major issues, experiences, priorities and future expectations.

All survey respondents had multiple opportunities to provide comments on the major challenges they encounter in their arts practice, what makes the NWT's art sector unique, what contributed to growth or improvement and what they need to help them succeed in the future.

Phase II Engagement:

For Phase II, the public engagement process used two main methods to encourage community members to submit feedback and comments:

- Public engagement activities in 7 NWT communities: Inuvik, Norman Wells, Fort Simpson, Hay River, Fort Smith, Behchokǫ and Yellowknife.
- Online survey and discussion forum

Community Engagements

Whereas Phase I in-person engagements were limited to a focus group in Yellowknife, contractor-led public engagement activities in Phase II took place at festival events and community meetings in every region, between June - August 2019.

Through contracted facilitation, the public was invited to participate during in-person meetings held in seven NWT communities. The facilitated in-person engagement sessions were held from June 21st, 2019 until August 7th, 2019. The objective of each community engagement session was to bring interested artists, cultural organizations and community members together in an open space, and discuss the social, economic and cultural arts priorities of the NWT. Arts priority themes were identified by the contract facilitator as they emerged during participant discussion and responses (see Table 1).

Online Survey

A web-based public engagement platform, hosted by ITI, was used to gather feedback via an online survey, discussion forum, email, telephone and mail from those who were unable to attend engagement opportunities in person. This portal was advertised using GNWT website messaging and social media platforms.



The online survey and commentary platform remained open from June 27th, 2019 until August 9th, 2019. 64 individuals attended the in-person community engagement sessions held in 7 NWT communities while 21 individuals provided feedback in the online engagement.

4.2 Participation by the Numbers

Online Survey Respondents:

- Phase I, 2018: 410 respondents
- Phase II, 2019: 21 respondents

In-Person Engagements:

- Phase I, 2018: 5 engagements, 20 participants
- Phase II, 2019: 7 engagements, 64 participants

Breakout Group Discussions:

- Phase I, 2018: 1 group, 16 participants, 4 in-person interviews
- Phase II, 2019: 29 groups, 64 participants

5. Online Survey Demographics

By Region: Slightly over half of the online survey respondents reside in the North Slave region, which is roughly consistent with the population distribution in the 2011 census.

- Phase I, 2018: North Slave 53% / South Slave 20% / Beaufort Delta 11% / Sahtu 7% / Dehcho 5% / Outside NWT 3% / Tłı̨chǫ 1%
- Phase II, 2019: North Slave 58% / Beaufort Delta 21% / South Slave 16% / Sahtu 5%

Role in Arts Sector:

- Phase I, 2018: The majority of respondents (67%) identified as artists, followed by those with an interest in the arts in the NWT (23%), such as audience members or the general public. The next major group included those working in the sector: representing arts organizations (15%), working for local governments, economic development offices, band offices, and other organizations that supports arts activities (15%). Other respondents (3%) represented commercial galleries or other art buyers.
- Phase II, 2019: 69% of the survey respondents identified themselves as working in various arts disciplines while the other 31% identified under other occupation categories like arts organization or association, arts appreciator or collector, arts and culture educator, tourism sector, and arts retailer or gallery.

Age of Artists:

- Phase I, 2018: 250 out of 410 respondents self-identified as artists. The age question was only asked of artists to ensure the survey captured a diversity of ages and experience levels. 47% of the artist respondents were between 35-54 years old, 24% were between



55-64 years, 17% identified as between 25-34, 9% were 65 years or older and 3% were 16-24 years.

- Phase II, 2019: 47% of the survey respondents were between 35-44 years old, 16% were 25-34 years, 16% identified as between 45-54 years, 16% were between 55-64 years and 5% were 65 years or older.

6. What We Heard

6.1 Identified Arts Priorities – Phase I Engagement

All respondents were asked to select their top choices that the GNWT should prioritize in the development of the new Strategy (see list of questions in Appendix A). Survey and focus group responses resulted in similar priorities. Organizations were more likely to identify the need for arts space as a top priority, whereas education and professional development was ranked higher for artists. Five key priorities revealed by the survey and focus group responses were ranked.

Among all respondents, the top priority was to expand arts education and artist professional development (42%). The second priority was new and/or improved spaces for the arts (38%).

Other priorities included ensuring that residents in all regions have greater access to arts support and services and effective government service delivery to artists and organizations (35%), facilitating collaboration and sharing across the sector (34%), increasing economic growth and job creation in the arts (32%), increasing public awareness and engagement in the arts (30%), recognizing and fostering Indigenous art forms and opportunities (23%) and encouraging innovation and improving the quality of art offerings (15%).

1. **Expand arts education and artist professional development.**

All respondents who selected “expanding arts education and artist professional development” as a priority were subsequently asked what types of education the strategy should prioritize. The focus group articulated that there is a strong need to adopt a life-long approach to arts education by reinvigorating arts curriculum in schools, followed by post-secondary and mentorships.

2. **Provide greater access to and investments in arts spaces.**

All respondents prioritized “providing greater access to and investments in arts spaces.” It was the priority among organizations, along with facilitating collaboration, which is further expanded upon below. Respondents indicated that spaces to exhibit and make art were the top priorities.

3. **Ensure that residents in all NWT regions have greater access to arts support and services.**

Ensuring that residents in all regions have greater access to arts support and services and improved government service delivery was ranked as a priority for the Strategy. The main



priority within this category pertained to ensuring access to arts and culture funding support and services in the regions, followed by combining GNWT programs.

4. Facilitate collaboration and sharing between artists and organizations and across arts, culture, and related sectors (e.g. tourism).

Facilitating greater collaboration and sharing between artists and organizations and across arts, culture and related sectors was a priority among both individual respondents and organizations. Over 100 respondents indicated that strengthening relationships should be another priority for the Strategy, specifically between arts organizations, artists, community groups, creative entrepreneurs and through cross-discipline/cross sector collaboration within the NWT.

5. Increase economic growth and job creation in the arts.

Economic growth and job creation in the arts was identified as a priority among a third of all respondents, and it was slightly more of a priority in communities outside Yellowknife and among Indigenous respondents. Of those that prioritize economic growth and jobs, the top two priorities are building new audiences and markets outside of the NWT and improving the sustainability of art as a career path through business training.

6.2 Identified Arts Priorities – Phase II Engagement

This summary reflects the aggregate of responses from 29 breakout group discussions held in 7 NWT communities, survey responses, email submissions and an online forum hosted on the ITI platform.

Phase II online engagement used a survey tool (see Appendix C) and a discussion forum, which were advertised using GNWT website messaging and social media. The online survey and engagement platform remained open from June 27, 2019 until August 9, 2019.

Twenty-one respondents provided feedback online and this input was incorporated with the aggregate survey responses from Phase I.

All Phase II responses, in-person and online, agreed on the importance of initiatives related to the creative economy. The in-person engagement and survey responses selected arts education and professional development as their top priority.

Participants were asked to describe what success looks like once each identified arts priority is attained (see list of questions in Appendix B). The combined responses outlined a vision of the arts in the NWT which was summarized by contract facilitators as:

- Engaging
- Dynamic
- Thriving
- Responsive to Community
- Entrepreneurial



The topics identified during Phase II breakout discussions (see “Identified Arts Priorities” in Table 1) were very similar to, and aligned with the priorities identified during the Phase I engagements:

- Expand arts education and artist professional development.
- Provide greater access to and investments in arts spaces.
- Ensure that residents in all NWT regions have greater access to arts support and services and foster economic growth and job creation in the arts.
- Facilitate collaboration and sharing between artists and organizations and across arts, culture, and related sectors (e.g. tourism).

1. Expand arts education and artist professional development.

These topics were discussed in 6 of 7 communities: Norman Wells, Fort Simpson, Hay River, Behchokò, Yellowknife, and Fort Smith.

Engagement participants identified the following themes when identifying potential areas for strengthening education, engagement and leadership in the NWT:

- Increase access to arts programs in schools and colleges;
- Provide training, grants and mentorship to artists;
- Ensure that virtual arts education is accessible to residents of all northern communities; and
- Ensure that younger artists have access to established artists or elders for teaching and mentoring.

2. Provide greater access to and investments in arts spaces.

These topics were discussed in 5 of 7 communities: Inuvik, Norman Wells, Behchokò, Yellowknife, and Fort Smith.

Participants identified one theme related to linking people to spaces in order to build a sustainable arts community in the NWT:

- Identify and support the development of community spaces for doing arts and crafts including traveling art exhibits, and a maker’s space.

3. Ensure that residents in all NWT regions have greater access to arts support and services and foster economic growth and job creation in the arts.

These topics were discussed in 6 of 7 communities: Inuvik, Norman Wells, Hay River, Behchokò, Yellowknife, and Fort Smith.

Engagement participants identified the following themes when identifying potential areas for collaboration in the NWT:

- Enhance communication and collaboration between artists and with the government;
- Access to funding for economic development; and
- Assist artists to market and sell NWT branded retail products.



4. Facilitate collaboration and sharing between artists and organizations and across arts, culture, and related sectors (e.g. tourism).

These topics were discussed in 4 of 7 communities: Behchokò, Yellowknife, Fort Simpson and Fort Smith.

Participants identified the themes below as potential opportunities for improving access to arts training and networking between artists in the NWT:

- Link Elders traditional stories to Indigenous arts products;
- Assist musicians, visual artists and storytellers with networking opportunities to produce interpretations of traditional stories; and
- Increase engagement between government, industry, and Indigenous Peoples.

6.3 Potential Challenges and Solutions

During group discussions in both Phases I and II, participants identified potential challenges and proposed solutions to achieving their identified arts priorities. These are consolidated under the headings below, as highest priorities for the GNWT to evaluate and develop actions:

- Expanding arts education and professional development (57%);
- Advancing access to and investment in spaces and materials (52%); and
- Improving access to support and services (52%).

Technical Expertise Required to Design and Deliver Arts Training Programs

This challenge speaks to lack of availability of professional development resources for arts teachers and for artists. Respondents indicated that these issues are related to design, development and administration of arts training programs. Potential solutions identified by participants included:

- Effective arts curriculum delivered in schools;
- Enhancing post-secondary arts training opportunities in the NWT;
- Access to arts mentorship programs; and
- Support business administration training for artists and cultural professionals.

Arts Programming and Access to Funding

Participants discussed the challenges in securing adequate funding to sustain the delivery of arts programming. Potential solutions identified by participants included:

- Develop central hubs for arts and local cultural spaces in new or existing facilities;
- Explore public-private partnership options for arts organizations to provide space for artists and public engagement;
- Cross-discipline collaborations and creative projects that support innovation and public engagement;
- Evaluate the roles and responsibilities of GNWT funders and funding programs; and



- Increase collaboration between ECE and ITI, and partners such as NWT Arts Council.

Public Engagement

Participants indicated that the sector faces a challenge in its efforts to increase public awareness and engagement in the arts in order reach new audiences and markets. A related challenge is in making an effective case to decision makers about the public value of the arts.

Participants identified the following potential solutions:

- Raise the local, national and international profile of NWT artists and demand for NWT art; and
- Develop and distribute marketing materials on NWT artists and organizations for residents and visitors, as well to artists and organizations to empower them in their own marketing.

Resources

Participants indicated that funding to meet their living costs and securing resources such as tools and equipment, raw materials, and availability of traditional translators are some of the obstacles to achieving their identified arts priority.

Potential solutions identified by engagement participants noted the following themes:

- A designated GNWT position in each region created to assist artists with all arts related activities including funding and grant proposals;
- Finding program specific equipment; and
- Formalize arts curriculum.

7. Record of Community Engagement Input

During the in-person engagements, discussion group participants were asked to record their identified arts priorities, corresponding potential obstacles and possible solutions. This record of responses will be considered in development of the Arts Strategy Action Plan (Table 1).



Table 1: Regionally identified arts priorities during Phase II breakout group discussions

	NWT Community / Region	Identified Arts Priorities
1	<p>Behchokò / Tłı̨chò</p> <p>June 27</p> <p>Evening Engagement Meeting</p> <p>Participants focused on access to materials, marketing assistance, work spaces, training and transfer of skills.</p>	<ul style="list-style-type: none"> • Marketing assistance, reliable sales promotion and distribution • Collaboration between artists and government for training and education, support for an artists' collective • Younger artists need to access established artists or elders for teaching and mentoring, • Space for artists to work, display and sell art and conduct workshops, potential re-use of buildings in the community • Access to materials and supplies
2	<p>Inuvik / Beaufort Delta</p> <p>July 18</p> <p>Evening Engagement Meeting</p> <p>Participants focused on work spaces, funding and economic development opportunities, training, cultural appropriation and coordination of government programs and services.</p>	<ul style="list-style-type: none"> • Space for doing arts and crafts • New spaces for selling art • Funding and economic development • Modular workshops (2 – 16 weeks) • Cultural appropriation and public awareness • Coordination amongst GNWT departments
3	<p>Norman Wells / Sahtu</p> <p>July 16</p> <p>Evening Engagement Meeting</p> <p>Participants focused on marketing opportunities and development, training and access to materials and supplies.</p>	<ul style="list-style-type: none"> • Professional development • Traditional arts development • Space and facilities for selling art • Marketing Strategy • Materials for artists
4	<p>Hay River / South Slave</p> <p>July 7</p> <p>Evening Engagement Meeting</p> <p>Participants focused on collaboration between artists and government, public awareness, arts in schools and creative workspaces.</p>	<ul style="list-style-type: none"> • Communication and collaboration with artists and government • Educating the public on art creation • Maker's Space • Public education – more arts in schools and artists involved in teaching



5	<p>Fort Simpson / Dehcho July 2 Evening Engagement Meeting Participants focused on arts education, arts and healing, and support for arts organizations.</p>	<ul style="list-style-type: none"> • Establish a Northern Fine Arts School • Need for professional art/music teachers • Arts and healing • Capacity building
6	<p>Yellowknife / North Slave August 7 Evening Engagement Meeting Participants focused on arts education and professional development, funding, and creative work spaces.</p>	<ul style="list-style-type: none"> • More funding • Professional development for artists • Public education in arts • Healthy and sustainable arts culture • Physical space to make art • Arts in schools
7	<p>Fort Smith / South Slave July 8 Evening Engagement Meeting Participants focused on arts education and professional development, traditional arts and language, marketing and creative work spaces.</p>	<ul style="list-style-type: none"> • Traveling art exhibit with multi-ethnicity focus • Virtual art education, workshops and professional development • Traditional stories in Chipewyan and Cree • Community Arts Centre/Maker's Space • Made in NWT branded retail outlets

8. Conclusion

Artists and cultural workers in the NWT frequently move between various creative enterprises and sectors. These include both the commercial and not-for-profit sectors, but are also many other sectors including education, the traditional economy, and tourism. Each of these presents creative and economic development challenges and opportunities.

The role of the GNWT, through the Strategy, is to continue to support and further develop the arts sector to attain its full cultural, social and economic potential by fostering growth for the creative community and subsequently enriching community life in the NWT.

The main themes and expectations discussed by engagement participants were that:

- Strengthened education programs, continued public engagement and leadership development are top priorities
- People can be linked with cultural spaces in NWT communities when the growth of infrastructure for the arts sector is supported
- It is essential to promote the contribution of Indigenous arts to the NWT creative economy, as well as the linkages between the arts sector and tourism



- More collaboration is needed between all stakeholders: governments, artists, educators and arts and cultural organizations in communities throughout the NWT

This input received from engagement participants, and the consolidated recommendations noted in this report will assist in the development of the Strategy to be released in 2020. The GNWT will carefully assess the items recorded during the public engagement process and the recommendations included in this report, and will develop actions where appropriate.

The Strategy will include an action plan, allowing the GNWT to examine its current programs and to explore future opportunities, partnerships and alliances in support of the arts sector.

ECE and ITI will also create a monitoring, evaluation and accountability (MEA) plan to accompany the Strategy. The MEA will report on measures of success, challenges of schedule, budget, final outcomes and lessons learned.

These commitments will allow the GNWT to fulfill its mission over the next decade and ensure NWT artists, organizations and communities are well-positioned to seek growth and reach their full potential.



Appendix A: Phase I Online Survey Questions

Have your say to help shape the GNWT’s priorities for supporting the arts over the next decade.

Your answers will help the Government of the Northwest Territories develop a new Arts Strategy. The survey should only take about 20-30 minutes.

We are seeking input from members of the general public, artists across all disciplines, arts organizations, and community groups – either based in the NWT or working in the NWT. If you are interested in the future of the arts in the NWT, this survey is for you.

All of your responses to this survey will remain confidential and only released in aggregate to the Government of the Northwest Territories (i.e. never on an individual basis).

Which of the following statements apply to you?

Please select all that apply.

- I am an artist
- I represent an arts organization (and can answer questions on its behalf)
- I work for a local government, economic development office, band office, or other organization that supports arts activities
- I represent a commercial gallery or other art buyer
- Someone else with an interest in the arts in the NWT None of the above

Where are you/your organization located?

What kind of art have you been making in the last three years?

Please select all that apply.

- Visual arts
- Performing arts (e.g., music, storytelling, dance, theatre)
- Film/TV and digital media
- Writing and publishing
- Fashion and design
- Traditional arts and craft
- Other

Which of the following Indigenous traditional arts and crafts do you and/or the artists you work make?

- Please select all that apply.
- Beadwork
- Quillwork
- Carving
- Printing
- Tufting
- Traditional sewing Other



A. About You

To begin, we'd like to ask you a couple of questions about you, so we can get a better sense of the people who make art in the NWT.

A1. In which of these age groups do you fall?

Please note: If you are under the age of 16, we cannot include your response due to federal regulations.

A2. For how many years have you been involved in the arts and culture sector in NWT?

A3. Do you identify as Indigenous?

We're asking this optional question to understand if there are issues and priorities particular to Indigenous artists in NWT.

- Yes
- No
- Decline to answer

B. Reflections on Your Arts Practice

Now we'd like you to think back over your time working in the arts in the NWT over the past three years.

B1. Over the past three years, which (if any) of the following programs have you accessed?

Please select all that apply.

- NWT Arts Council grants (including all artistic disciplines for professional development and mentorship, creation and presentation)
- ECE Support to Northern Performers Program
- ITI Support for Entrepreneurs and Economic Development (SEED) -- Film Production ITI SEED -- Arts and Crafts/Fine and Performing Arts
- ITI SEED -- Arts Festivals and Events NWT Arts Program
- Other

B2. What other sources of funds do you use to cover your costs?

Please select all that apply.

- I use some of my own arts earnings
- I use some of my non-arts employment income
- I access national funding (i.e., the Canada Council for the Arts)
- I access funding from an arts organization
- Galleries and buyers cover expenses
- I rely on donations and fundraising
- Other

B3. In a typical year, what portion of your annual income comes from your arts practice?

- All of it
- Most of it
- About half Less than half None of it

B4. How satisfied are you with the arts-related support available in your community (from any source)?

- I wouldn't make any changes



- There are some improvements that could be made It's okay, but it could be much better
- It could good be if big changes were made It doesn't address any of my needs

B4a. What improvement would you make?

B5. How easy is it for you to find the right support for your artist practice?

- I have no trouble finding what I need
- I can generally find what I need, but am sometimes unclear as to where to look I can find what I need about half of the time
- I rarely find what I need, but it does happen I have never found the support I need

B6 What are the biggest barriers to how you create your artistic work?

Please select up to three options.

- Access to affordable raw materials, tools and equipment
- Access to spaces to create work
- Access to spaces to exhibit work in the NWT
- Access to mentorship
- Access to arts workshops and residencies
- Access to formal arts education at school
- Understanding of the funding system
- Availability of funding to create art
- Eligibility to apply for grants
- Other
- Not applicable

B7. What are the biggest barriers to distributing and selling your artistic work?

Please select the top three options.

- Access to relevant business training
- Access to business support in your community
- Ability to market and sell work online
- Understanding how to price or what to charge for my artwork
- Overall visibility/availability of information about you and your work
- Ability to travel to promote work
- Time constraints/ability to hire reliable assistants/crew to create work etc.
- Keeping up with customer demand for your type of artwork
- Shipping costs (e.g., raw materials, artwork)
- Access to customers and/or buyers
- Buyers' understanding of the value of your artwork
- Other
- Not applicable

C. Your Opinion

In this section, you have a chance to elaborate on how your arts practice has changed over the last three years -- and how it is likely to evolve in the future.

- **C1. Over the last three years, how has your artistic practice improved or grown (if applicable)?**



- **C2. Over the last three years, what major challenges have you faced in your artistic practice?**
- **C3. Looking ahead, what do you need to help you succeed in your artistic practice?**

About Your Arts Organization

In this section, we ask some basic questions about your arts organization or community group.

A1. In what year was your organization established?

A2. How many people does your organization currently employ...

- ...on a full-time basis?
- ...on a part time basis?
- ...as volunteers?

A3. Over the last three years, which programs has your organization accessed?

Please select all that apply.

- NWT Arts Council grants (including all artistic disciplines for professional development and mentorship, creation and presentation)
- ECE Support to Northern Performers Program
- ITI Support for Entrepreneurs and Economic Development (SEED) -- Film Production ITI SEED -- Arts and Crafts/Fine and Performing Arts
- ITI SEED -- Arts Festivals and Events NWT Arts Program (artist promotion)
- ECE Arts Organizations Operating Support
- Other

B. Operating in NWT

In this section, we ask some questions regarding operating your arts organization in NWT.

B1. What do you see as the biggest barriers facing your organization and/or the artists you work with in terms of creating or presenting artworks?

Please select up to three options.

- Access to affordable raw materials, tools and equipment
- Access to spaces to create work
- Access to spaces to exhibit work in the NWT
- Access to mentorship
- Access to arts workshops and residencies
- Access to formal arts education at school
- Understanding of the funding system
- Availability of funding to create art
- Eligibility to apply for grants
- Other
- Not applicable

B2. What do you see as the biggest barriers facing your organization and/or the artists you work with in terms of distributing and selling artistic work?

Please select up to three options.



- Access to relevant business training
- Access to business support in your community
- Ability to market and sell work online
- Insight into pricing artwork
- Overall visibility/availability of information about you and your work
- Ability to apply for and understand grant process
- Ability to travel to promote work
- Time constraints/ability to hire reliable assistants, crew, etc.
- Keeping up with demand for your type of artwork
- Other
- Not applicable

B3. Over the past three years, has your organization had enough resources and/or knowledge to support the arts community as much as it would like?

- Yes
- No

B3a. What could have helped you deliver the support more effectively?

Please select up to three options.

- More time and/or capacity
- Better supporting materials (e.g., brochures, funding guides, etc.)
- Greater awareness of available programs
- Improved understanding of the grant application process
- Better internal knowledge of the arts creation process
- Improved internal knowledge of business and marketing in the arts
- More of a priority of arts in the community at large
- Access to external expertise in the arts
- Other

C. Your Opinion

In this section, you have a chance to elaborate on how your organization's activities in the arts have changed over the last three years -- and how it is likely to evolve in the future.

- **C1. Over the last three years, what positive developments have occurred for your organization?**
- **C2. Over the last three years, what have been the biggest challenges facing your organization?**
- **C3. Looking ahead, what do you envision needing to better serve your part of the arts community?**

A1. What kind(s) of support services does your organization offer the arts community in the NWT?

Please select all that apply.

- Grants/funding
- Marketing and promotional support
- Training workshops/courses
- Space for arts creation
- Space for arts exhibition and presentation



- Advocacy efforts for the arts
- Other
- We do not offer any support services

A2. With whom does your organization partner to deliver these services?

Please select all that apply.

- NWT Arts Council ITI
- Regional Offices
- ECE Community Cultural Development Office
- Territorial industry association(s) (e.g., NWTPMA, Music NWT, etc.)
- National industry association(s) (e.g., CARFAC, CMPA, etc.)
- Organization(s) with territorial mandate (Northern Arts and Cultural Centre, Western Arctic Moving Pictures, NorthWords, etc.)
- Local economic development office(s)
- Community arts centre(s)
- Other
- None of the above

A3. Over the last three years, how (if at all) has your organization's interaction with the arts community in the NWT changed?

A4. Over the past three years, has your organization had enough resources and/or knowledge to support the arts community as much as it would like?

- Yes
- No

A4a. What could have helped you deliver the support more effectively?

Please select up to the top three options.

- More time and/or capacity
- Better supporting materials (e.g., brochures, funding guides, etc.)
- Greater awareness of available programs
- Improved understanding of the grant application process
- Better internal knowledge of the arts creation process
- Improved internal knowledge of business and marketing in the arts
- More of a priority of arts in the community at large
- Access to external expertise in the arts
- Other

A5. What do you feel makes the NWT's arts scene unique (e.g., distinguishing feature, characteristic, point of pride)?

Priorities

In this section, we ask about what you think the priorities should be for a new arts strategy in the NWT. To help your thinking, we have prepared a preliminary list of potential strategic directions based on our research to date. There is also an opportunity for you to write in your own suggested priority, if you wish.



P1. From the following list, please select what you think the top priorities should be for a new arts strategy in NWT.

Please select up to three priorities.

- Provide greater access to and investments in arts spaces
- Expand arts education and artist professional development
- Ensure effective government service delivery to artists and arts organizations Increase economic growth and job creation in the arts
- Recognize and foster Indigenous art forms and opportunities
- Facilitate collaboration and sharing between artists and organizations and across arts, culture, and related sectors (e.g. tourism)
- Encourage innovation and improve quality of art offerings
- Ensure that residents in all NWT regions have greater access to arts support and services Increase public awareness and engagement in the arts, enhancing wellbeing and quality of life
- Other

P2. You indicated that greater access to and investments in arts spaces should be a priority for the NWT Arts Strategy. What type(s) of space do you think the strategy should prioritize?

Please select up to three priorities.

- Space to make art (e.g. home studios, studio rentals)
- Space to exhibit art (e.g. galleries, cafes, community centres)
- Space to perform live (e.g. theatres, churches, halls)
- Space to meet with other artists or community members (e.g. community halls, board rooms)
- Space to access technology, equipment and/or tools (e.g. computer lab, carving studio, music recording)
- Space to manage the administration of arts activities (e.g. co-working spaces, leased office space)
- Outdoor space (e.g. plazas, festival stages)
- Space to rehearse
- Other

P3. You indicated that arts education should be a priority for the NWT Arts Strategy. What type(s) of education do you think the strategy should prioritize?

Please select up to three priorities.

- Arts curriculum in schools as a mandated component of the education system
- After-school youth-focused arts programming
- Free public events (e.g. festivals, new signature events)
- Advanced arts training/workshops for established artists
- Mentorship programs for emerging artists
- Residency programs for established artists
- Other professional development opportunities for artists
- Other public awareness initiatives
- Post-secondary arts training in the NWT (e.g. college programs and courses)
- Mentorship programs for mid-career artists
- Other



P4. You indicated that effective government service delivery should be a priority for the NWT Arts Strategy. What type(s) of improvements do you think the strategy should prioritize?

Please select up to three priorities.

- Combine ITI SEED/NWT Arts Program and ECE's NWT Arts Council
- Increase arts sector support infrastructure (e.g. arts societies, industry associations, community arts organizations, etc.)
- Improve participation of communities/local governments in the arts
- Provide all regions with greater access to arts and culture - in terms of materials, facilities, business counselling/mentorship, and financing;
- Increase or new funding/capacity building for cultural organizations
- Improve timeliness of granting process
- Improve collaboration between economic and creative government supports (ECE, ITI)
- Improve effectiveness of government service and fund providers
- Other

P5. You indicated that economic growth and job creation should be a priority for the NWT Arts Strategy. What type(s) of directions do you think the strategy should prioritize in that regard?

Please select up to three priorities.

- Increase innovation and experimentation in art forms (increase diversity of art offerings) Implement initiatives and programs that increase the quality of art
- Increase volume of quality work produced
- Improve sustainability of art as a career path through business training
- Build new audiences/markets outside of NWT
- Build online audiences/markets
- Protect the intellectual property rights of artists and craftspeople
- Increase use of NWT branded marketing
- Conduct greater statistical gathering on sector Increase access of raw materials to NWT artists
- Other

P6. You indicated that strengthening relationships should be a priority for the NWT Arts Strategy. What type(s) of relationships do you think the strategy should prioritize?

Please select up to three priorities.

- Facilitate partnerships within NWT between arts organizations, artists, community groups, non-profits, and/or creative entrepreneurs
- Improve relationships between artists and organizations geographically between communities and arctic territories (Nunavut, Yukon, Greenland, etc.) for collaborating, sharing resources, etc.
- Foster greater connection to organizations and activities in southern Canada for creative projects, business/marketing support, etc.
- Increase cross-discipline/cross-sector collaboration in the NWT (e.g. tourism and visual arts, music and film, technology and innovation, etc.)
- Build capacity for arts organizations to conduct greater outreach
- Increase connections to facilitate contributions from NWT artists currently living outside of the territory
- Other



P7. You indicated that greater public engagement in the arts should be a priority for the NWT Arts Strategy. What type(s) of initiatives do you think the strategy should prioritize?

Please select up to three priorities.

- Art that enhances public spaces
- More public events (e.g. festivals, new signature events)
- Programs that integrate arts with health, healing and/or the justice system
- Initiatives that encourage intercultural understanding
- Initiatives that encourage youth engagement
- Initiatives that encourage inter-generational connections (e.g. youth and elders)
- Broadened diversity of arts experiences and opportunities
- Other

Is there anything else you would like to add about the NWT Arts Strategy?

Thank you for contributing your voice towards the development of the NWT's Arts Strategy. Your input will help us to ensure a vibrant future for arts in the territory.

Help share this survey!

Please visit www.ece.gov.nt.ca for updates on strategy development.



Appendix B: Phase II Online Survey Questions

1. What community do you live in?
2. Which of the following describes your age?
 - a. Younger than 18
 - b. 18-24
 - c. 25-34
 - d. 35-44
 - e. 45-54
 - f. 55-64
 - g. 65 or older
 - h. Prefer not to answer
3. Do you identify as a NWT artist? If yes, please categorize yourself as a participant in one or more of the following categories:
 - a. Professional Arts (established)
 - b. Professional Arts (emerging)
 - c. Community Arts
 - d. Other (please specify):
4. If you identify as an artist, please tell us what type of artist you identify as (choose as many as apply):
 - a. Performing arts (e.g. theatre, music, sound recording, dance, storytelling);
 - b. Visual arts and crafts (e.g. carving, painting, tufting, printmaking, drawing, sculpture, photography);
 - c. Film and media arts (e.g. film and television, radio/podcasting, video games, virtual reality);
 - d. Literary arts (e.g. writing, publishing, storytelling);
 - e. Design (e.g. jewelry, fashion, interior décor); and
 - f. Multidisciplinary arts
 - g. An Indigenous Artist in any of the above genres
5. If you are not an artist yourself, do you identify as being involved or employed in one or more of the following Creative Economy categories:
 - a. Arts Organization or Association
 - b. Arts Retailer or Gallery
 - c. Arts Appreciator or Collector
 - d. Arts and Culture Educator
 - e. Tourism Sector
 - f. Other (please specify):
6. On a scale of 1-4, list the following themes in order of importance for strengthening



community arts and culture, with one (1) being most important and four (4) being least important.

- a. People: Strengthening education, engagement, and leadership.
 - b. Infrastructure: Linking people to spaces.
 - c. Relationships: Collaborating for sustainable growth.
 - d. Access: Improving opportunities for all.
 - e. Please tell us why you chose this order.
7. Please share why community arts and culture are important to you:
 8. Did you participate in the online NWT Arts Strategy Survey in December 2018/January 2019?
 9. If we were to successfully prioritize arts and culture within the NWT, what do you think our communities would look like?
 10. The following six categories were identified by members of the public as being highly important to community arts and culture. On a scale from 1-6, where would you like to see the Government of the Northwest Territories focus its resources most, with one (1) being high focus, to six (6) being low focus.
 - a. Expand arts education and professional development
 - b. Drive public engagement in the arts
 - c. Advance access to and investment in spaces and materials
 - d. Encourage collaboration and sharing
 - e. Stimulate economic growth and job creation
 - f. Improve access to support and services
 - g. Please tell us why you chose this order.
 11. Do we have your consent to use the results from this survey for other GNWT engagement opportunities?

ARTS EDUCATION AND PROFESSIONAL DEVELOPMENT

12. What ideas do you have to support a lifelong learning approach to the arts at all ages and levels?
13. What ideas do you have in how we can invest in the cultural sector workforce (arts organization volunteers, executive directors, board members, employees, administrators, fundraisers, gallery owners, etc.)?
14. How can we encourage more effective arts curriculum is delivered in schools for all ages, as well as provide more post-secondary arts training opportunities in the NWT?
15. Do you think the expansion of arts education is a short, medium, or long-term priority?
 - a. Short (1-3 years)
 - b. Medium (4-7 years)
 - c. Long (7-10 years)
 - d. Ongoing throughout the next 10 years



16. What is the best way to strengthen professional development in arts and culture within the NWT (i.e. increase arts mentorship and residency programs, support business administration training, increase digital literacy skills, create cultural leadership development initiatives, support for elders and knowledge keepers to share their traditional practices and methods, increase youth participation in the creative community, etc.)?
17. What group(s), institution(s), or organization(s) do you think need to take the leadership role of furthering professional development opportunities in the arts within the NWT? Within your community?
18. How can we know we are successful in strengthening arts education and professional development in our communities?
19. What ideas do you have in how the GNWT can increase funding support for these ideas?

PUBLIC ENGAGEMENT IN THE ARTS

20. What ideas do you have to increase how the public learns about, engages with and understands the value and importance of arts and culture in the NWT?
21. How can we ensure that these ideas for public engagement in the arts are prioritized and implemented in the NWT?
22. Do you see the promotion of public engagement in the arts as a short, medium, or long-term priority?
 - a. Short (1-3 years)
 - b. Medium (4-7 years)
 - c. Long (7-10 years)
 - d. Ongoing throughout the next 10 years
23. How can we encourage communities to prioritize and support the development of art in public spaces?
24. How can we know we are successful in promoting public engagement in the arts?
25. What group(s), institution(s), or organization(s) do you think need to take the leadership role of driving public engagement in the arts within NWT? Within your community?

ACCESS AND INVESTMENT IN SPACES

26. What ideas do you have for providing greater access to collaborative artist spaces to create art?
27. What ideas do you have for encouraging community investment in these artist spaces?
28. What ideas do you have for providing greater access to spaces for the public to enjoy public art?
29. What ideas do you have for providing greater access to materials, technology and equipment for artists to create art (including access to affordable shipping)?
30. How can we ensure that these ideas are prioritized and implemented in the NWT?
31. Do you think providing greater access to and investment in spaces and materials for the arts



is a short, medium, or long-term priority?

- a. Short (1-3 years)
- b. Medium (4-7 years)
- c. Long (7-10 years)
- d. Ongoing throughout the next 10 years

- 32. What group(s), institution(s), or organization(s) do you think need to take the leadership role in providing greater access to and investment in spaces and materials for arts in the NWT? In your community?
- 33. What ideas do you have for increased collaboration and partnership within and beyond the NWT creative sector (i.e. encourage cross-discipline collaborations, networking, skill sharing, community outreach, inter-governmental and organizational alliances, etc.)?
- 34. How can we know we are successful in improving access to and investment in spaces and materials?

COLLABORATION AND GROWTH

- 35. How can we ensure these ideas for increased collaboration and partnership building in the arts are prioritized and implemented in the NWT?
- 36. How can all levels of government work together to improve the delivery of arts related programs and services?
- 37. Do you think fostering collaboration and partnership in the NWT is a short, medium, or long-term priority?
 - a. Short (1-3 years)
 - b. Medium (4-7 years)
 - c. Long (7-10 years)
 - d. Ongoing throughout the next 10 years
- 38. What group(s), institution(s), or organization(s) do you think need to take the leadership role for collaboration and partnership building in the arts in the NWT? In your community?
- 39. How can we know we are successful in supporting collaboration and sharing?

ECONOMIC GROWTH AND JOB CREATION

- 40. What ideas do you have for stimulating economic growth and jobs in arts and culture (i.e. support commercialization of creative businesses, provide operational support for stability, support building skills, expertise sharing to support sustainable careers, etc.)?
- 41. How can we ensure that these ideas for growing the economy and job creation in the arts are prioritized and implemented?
- 42. Do you think the stimulation of economic growth and job creation in the NWT is a short, medium, or long-term priority?
 - a. Short (1-3 years)
 - b. Medium (4-7 years)
 - c. Long (7-10 years)



- d. Ongoing throughout the next 10 years
- 43. How can we provide better support to artists to access local, national and international funding for their artistic projects?
- 44. How can we know we are successful in stimulating economic growth and job creation for artists and the creative economy of the NWT?
- 45. What group(s), institution(s), or organization(s) do you think need to take the leadership role in increasing economic growth and jobs in the creative sector within the NWT? Within your community?

IMPROVING OPPORTUNITIES

- 46. What ideas do you have for improving access to support and services for the arts (i.e. funding access and initiatives, reduction of barriers to participation in the arts, strengthen communications around funding and programming, etc.)?
- 47. How can we increase access to traditional artistic skills and knowledge between communities and artists/elders?
- 48. How can we empower communities to shape their own creative future?
- 49. How can we ensure greater access to support and services, including increased access to GNWT support and services, for the arts community in the NWT?
- 50. If you have applied for GNWT arts funding, please share your experience with us below:
- 51. Do you think the improvement of access to support and services for the arts is a short, medium, or long-term priority?
 - a. Short (1-3 years)
 - b. Medium (4-7 years)
 - c. Long (7-10 years)
 - d. Ongoing throughout the next 10 years
- 52. What group(s), institution(s), or organization(s) do you think need to take the leadership role of improving access to support and services in the NWT? In your community?
- 53. How can we know we are successful in improving opportunities for all artists of the NWT?

PROMOTING ARTS

- 54. What ideas do you have for promoting NWT art, artists and retailers of NWT art?
- 55. How can we raise the local, national and international profile of NWT art, artists and retailers of NWT art?
- 56. What ideas do you have for discovering new markets for NWT artists and their artwork?
- 57. Should we explore travel and tour funding to build new audiences/markets for NWT artists?
- 58. What is the best way to develop and distribute customer focused marketing materials on NWT art, artists and retailers of NWT art?
- 59. How can we increase the customers understanding of the value of handmade artwork from



the NWT?

60. How can we educate – both artists and customers - about intellectual property rights, cultural appropriation and copyright infringement?
61. How can we implement the ideas for the promotion of the discovery of arts in the NWT? In your community?
62. Do you think the promotion of the discovery of NWT arts is a short, medium, or long-term priority?
 - a. Short (1-3 years)
 - b. Medium (4-7 years)
 - c. Long (7-10 years)
 - d. Ongoing throughout the next 10 years
63. What group(s), institution(s), or organization(s) do you think need to take the leadership role in the promotion of the discovery of arts in the NWT? In your community?
64. How can we know we are successful in promoting and marketing NWT art, artists and retailers of NWT art?

“Thank you for taking the time to share your ideas with us.”



Appendix C: Phase II Group Discussion Questions

NWT Arts Strategy 2020-2030 Community Engagement Session in:		
Identified Arts Priority:		
First/Last names of group members:		
Actions to be taken to attain the priority:		
What are the potential obstacles to achieving this and how can we overcome these?	Potential Obstacles	Potential Solutions
When should this initiative start and how long will it last?		
Who could help? What are the available resources?		
What does success look like when it is attained?		
What is the required follow up?		



Appendix D: Public Engagement Promotion

**Help us put the
NWT Arts Strategy
into action!**

Give us your input online:
engage-iti.ca/ArtsActionNWT
This survey is open June 21 – August 9, 2019.

Join us in:

Behchokò Thursday, June 27 7:00 - 9:00 PM Council Chambers at Khongocho Centre	Fort Smith Monday, July 8 6:30 - 9:30 PM Northern Life Museum and Cultural Centre	Inuvik Thursday, July 18 6:30 - 9:30 PM Midnight Sun Complex
Fort Simpson Tuesday, July 2 7:00 - 9:00 PM Heritage Centre	Norman Wells Tuesday, July 16 7:00 - 9:00 PM Royal Canadian Legion	Yellowknife Wednesday, August 7 6:30 - 9:30 PM Northern United Place
Hay River Sunday, July 7 3:30 - 6:30 PM Alexandra Falls Room, Ptarmigan Inn	Snacks will be provided	

Government of
Northwest Territories