



City of Richmond

Report to Committee

To: Parks, Recreation and Cultural Services *TO Parks, Rec & Culture - Jun 24, 2008*  
 Committee **Date:** May 9, 2008  
 From: Vern Jacques **File:** 11-7000-01/2008-Vol 01  
 Acting Director, Recreation and Cultural Services  
 Re: **Richmond Arts & Culture Community Scan & Economic Impact Study**

Staff Recommendation

That the information obtained by the Richmond Arts & Culture Community Scan and the Richmond Arts & Culture Economic Impact Study be incorporated into an update of the Richmond Arts Strategy (2004) and subsequent implementation plan proposed to be prepared in 2009.

*Vern Jacques*

*per:* Vern Jacques  
 Acting Director, Recreation and Cultural Services  
 (604-247-4930)

Att. 2

<b>FOR ORIGINATING DEPARTMENT USE ONLY</b>		
<b>CONCURRENCE OF GENERAL MANAGER</b>		
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## Staff Report

### Background

In 2004 the Richmond Arts Strategy was adopted to clarify and consolidate the community's vision for arts development. The Arts Strategy identified the challenges and clarified the needs within the arts community, providing a creative vision and five strategic goals:

- Build capacity within and support for arts organizations
- Strengthen, support and enhance the artistic community
- Increase the variety and diversity of arts experiences and opportunities
- Expand public awareness and understanding of the value of the arts
- Broaden the economic potential and contribution of the arts

The development of the Strategy consolidated support for the role of arts and culture in a healthy and vibrant community; provided the necessary framework for decision-making; and outlined a series of actions to be implemented over the short and long term.

However, two key elements were identified as required: a comprehensive scan of the community's arts and cultural assets that would help quantify and articulate the current scope of the local arts & cultural community; and, an assessment of the role of the sector in Richmond's rapidly expanding economy - specifically the cultural sector's economic impact within the City of Richmond. Subsequently the Chamber of Commerce Business, Arts & Culture Committee report (endorsed by Council on April 24, 2006) recommended an Economic Impact Study of the Arts in Richmond be conducted.

In 2007 a working partnership was formed between the Richmond Arts Coalition, the Richmond Chamber of Commerce through the Business, Arts & Culture Committee, Gateway Theatre, BC Children's Art & Literacy Society and the City of Richmond Cultural Services to conduct a two part study: an arts & culture community scan and an economic impact study of the arts in Richmond. A grant from Legacies Now/Arts Now was obtained and InterVISTAS Consulting Inc. in partnership with Sydney Johnsen was retained to conduct the studies. This report presents the findings of these two reports.

### Analysis

#### Arts & Culture Community Scan (Attachment 1)

The Arts and Culture Community Scan articulates a picture of Richmond's cultural community at a point in time (fall 2007). It provides a snapshot of cultural organizations, facilities and events in the community, identifies the common interests and issues faced by cultural organizations in Richmond and provides a series of recommendations to assist the cultural community including the City to further implement the goals of the Arts Strategy and move closer to achieving the vision. Several of these recommendations are included in the implementation plan for the 2010 Arts & Culture Plan recently adopted as part of the 2010 Strategic Plan.

Arts & Culture Economic Impact Study (Attachment 2)

The Arts and Culture Economic Impact Study provides a quantification of the economic impact of Richmond's arts and culture sector in terms of employment, wages, GDP and economic output measures. In 2006 the cultural sector was estimated to be 2.51% of Richmond's total labour force. The study found that the sector is a major economic generator in the community that supports 1,488 direct full and part time jobs (734 full time equivalent) with \$33 million in wages, \$37 million in GDP and \$78 million in output.

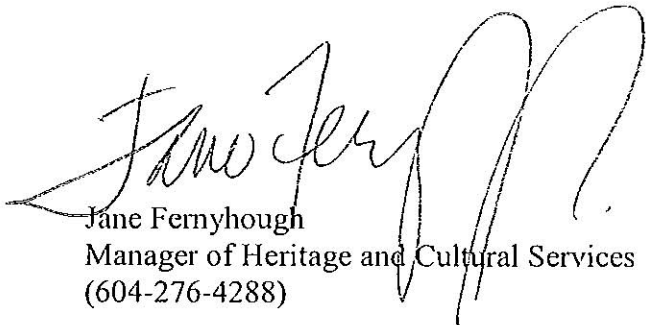
It is recommended that the information obtained by the studies be used to update the 2004 Arts Strategy and develop an implementation plan to further increase the impact and contribution of arts and culture to the development and livability of the City. Additional staff or contract resources will be required in order to accomplish this.

**Financial Impact**

Funding for the update of the Arts Strategy and implementation of the recommendations will be requested through the 2009 budget process.

**Conclusion**

The information obtained by the studies provides a snapshot of the arts and culture community in Richmond and confirms the significant contribution the sector makes to the City's economy. An update of the Richmond Arts Strategy is proposed to occur in 2009.

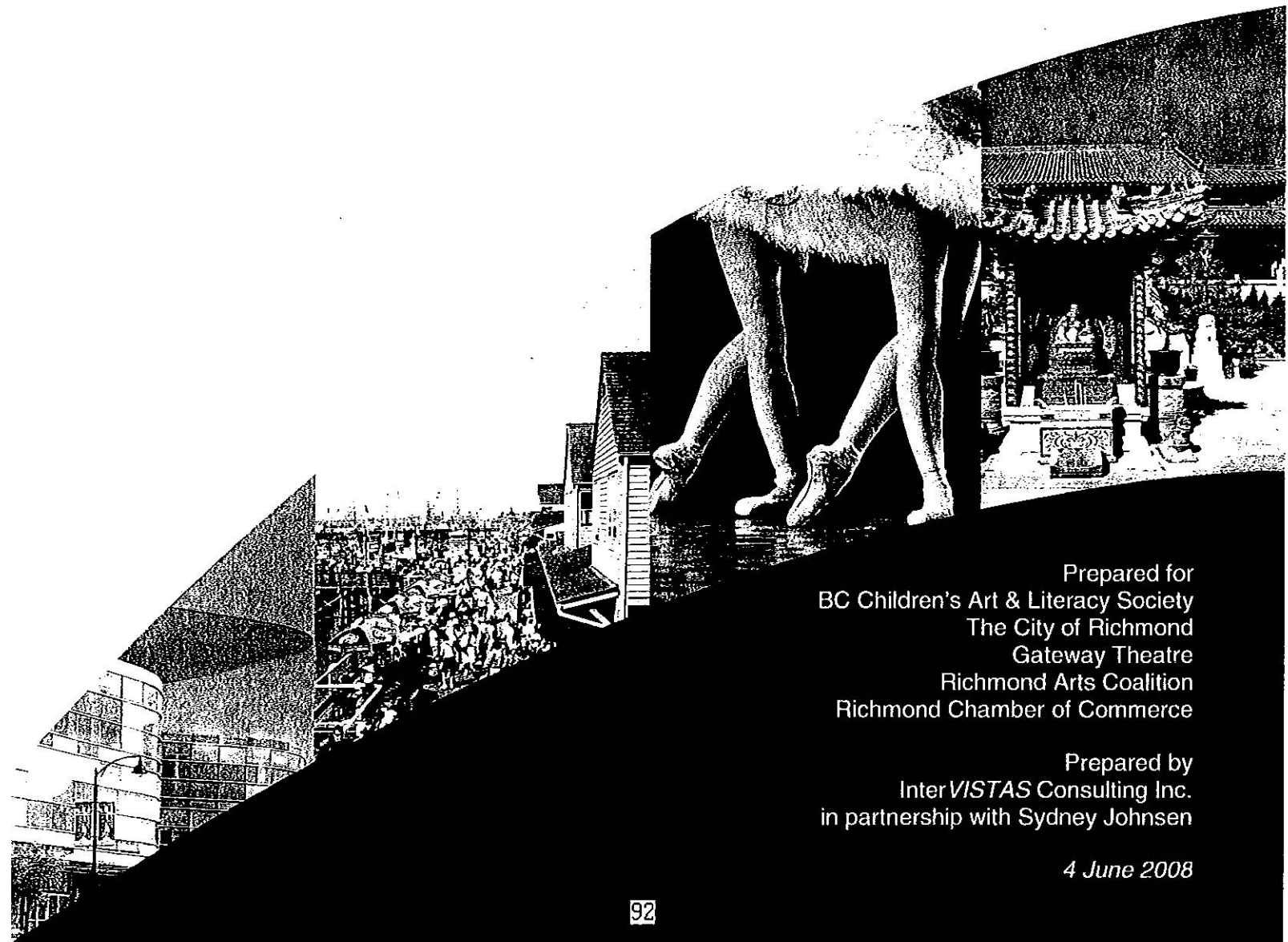


Jane Fernyhough  
Manager of Heritage and Cultural Services  
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# City of Richmond Arts & Culture Community Scan

InterVISTAS

*FINAL REPORT*



Prepared for  
BC Children's Art & Literacy Society  
The City of Richmond  
Gateway Theatre  
Richmond Arts Coalition  
Richmond Chamber of Commerce

Prepared by  
InterVISTAS Consulting Inc.  
in partnership with Sydney Johnsen

4 June 2008

## Executive Summary

In 2004, the City of Richmond developed the *Richmond Arts Strategy* with the goal of clarifying and consolidating Richmond's vision for arts/culture development. The mission of the strategy was to provide a ten-year creative vision, five-year strategic goals and objectives, and an overall direction for long-term facility planning<sup>1</sup>. The community's cultural leaders identified the absence of a comprehensive scan of the community's arts and cultural assets in order to implement the *Strategy*. The Richmond Arts Coalition, the Richmond Chamber of Commerce through the Business and the Arts Committee, Gateway Theatre, the BC Children's Art and Literacy Centre Society and the City of Richmond - Cultural Services submitted a request to *Arts Now/Legacies Now* for funding support to conduct these studies. Upon approval of those funds, they formed a steering committee to guide the study.

The *Richmond Arts and Cultural Community Scan* was prepared in concert with the *Richmond Arts and Cultural Economic Impact Study*. The *Scan* quantifies and articulates the scope of Richmond's cultural community and provides conclusions about the community's cultural organizations, facilities and events. The report closes with recommendations.

The scan identified eighty five cultural service organizations in Richmond (Appendix F). They operate out of 100 different public, club, community, school, worship and outdoor facilities (Appendix G) to produce their regular programs and about 50 special events a year (Appendices H and I). The organizations vary in size (number of members, budget), level of expectation (amateur to professional), and mandate (teaching, performing/exhibiting).

People are the backbone of these organizations. Richmond residents staff and volunteer for these organizations; they attend and send their children to functions produced by these organizations; and they invite friends and families to join them at various arts and cultural events and explore Richmond's natural and cultural heritage places supported by these organizations.

Arts and cultural organization's volunteers and staff are committed to providing Richmond's resident and visitor audiences (as viewers and participants / attendees) with the best service possible. The *Scan* identified three major areas that could be improved to provide broad benefits for the community: facilities, funding and familiarity. These are discussed in turn below:

- 1) Facilities are a major concern of Richmond's cultural organizations and to audiences worried about their future suitability. The facilities currently used by many of the groups limit their ability to grow – in size, scope and level of professionalism. The groups that are not permanently housed lose the opportunity to focus on long-term planning; the

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<sup>1</sup> Source: Richmond Arts Strategy, July 2004.

groups housed in cramped quarters cannot expand services to meet demand, and the groups using facilities that are not suitable for their purposes (e.g., music school in church basement) are challenged in their ability to operate at a professional level. Although the majority of questionnaire respondents were extremely or quite satisfied overall with facilities used for arts/cultural related activities in Richmond over the past 12 months, they did express concerns related to the future adequacy of facilities used for arts and cultural programming and events.

- 2) Funding of arts and cultural organizations is generated in large part by the organizations through their programs and membership. Access to secure and ongoing/core funding would allow Richmond's arts and cultural community organizations to continue operations and/or enhance their future offerings. There is an opportunity to leverage money available through higher levels of government and funding organizations if matching dollars were available from the City of Richmond.
- 3) Familiarity refers to the recognition that exists between the cultural organizations and Richmond residents, with Richmond politicians and business community, and between cultural organizations. Richmond residents have generously given their time over the years to support the multitude of long-standing and emerging arts and cultural organizations. Many volunteer Board members are ready to retire; organizations need to attract individuals with political and business experience to strategically guide organizations. Secondly, organizations believe Richmond's politicians do not know enough about their organizations and want to improve communication between themselves and with the City's politicians and business leaders. Lastly, organizations recognize they need to have better communication between themselves in order to take advantage of synergies and opportunities to share resources. A number of organizations believe the newly formed Richmond Arts Coalition has the potential to coalesce and focus Richmond's cultural community in common purpose.

Recommendations coming out of the *Scan* support many of the strategic goals and objectives of the *Richmond Arts Strategy* (2004) (Appendix J). The community of Richmond will benefit by utilizing the information, adopting the recommendations provided through this comprehensive scan and addressing the *Strategy's* goals and objectives. The *Scan* recommendations are prioritized below:

1. **Develop action steps to implement *Richmond Arts Strategy*** - Identify specific tasks related to each goal objective; Identify who (person or agency) is responsible for completing each task. Tie the completion of the task to a timeline; provide a budget to make the best use of available resources to undertake these action items in a timely and efficient manner.
2. **Support and encourage the development of one cultural advocacy organization** – Having one organization would improve communication and understanding between groups, provide a venue for sharing experiences and assets, and improve liaisons between the cultural community and the City of Richmond.

- a. **Develop a communication strategy for Richmond's arts and culture community** – Such a strategy would improve communication between the arts and cultural organizations as well as that of the cultural sector with the broader community.
- b. **Facilitate relationships between arts and private sector** – Richmond's cultural organizations have clearly indicated their willingness to share resources with each other and the broader community. There are opportunities to pool resources between the groups as well as with the private sector.
3. **Develop a municipal arts funding program** – Community cultural organizations and the community would benefit from a meaningful granting program for arts and culture. This would enable some organizations to leverage this and draw additional provincial/federal funds into the City of Richmond.
4. **Review long-term facility requirements and develop a Cultural Facility Strategy** – A strategy that reviews existing facilities; identifies current and future needs; and develops action steps would ensure that community organizations and the public can benefit from access to appropriate facilities.
5. **Develop a Richmond arts and culture strategic marketing plan** – Such a plan could serve to identify gaps and develop a critical mass of cultural products to meet Richmond's residents and visitors needs and facilitate the presence of more professional arts organizations, which in turn could provide opportunities for Richmond's emerging young artists and audiences to access a wider variety of professional 'cutting edge' programming.
  - a. **Develop a common tool to track audience/users** – The use of a marketing tool to track audiences will assist groups to better identify their target market and understand their needs and wants. It will also identify the most appropriate communication channel to reach them and help build a digital database for organizations.
6. **Human Resource Management**
  - a. **Provide training for staff and volunteers** – Providing opportunities for organizations to develop strategic plans aligned to their formal goals and objectives should assist them in effectively and efficiently meeting their respective mandates.
  - b. **Implement recruiting program for volunteers** – similar to those currently used by the public and private sector. Take advantage of those Richmond residents who have an interest in the arts, but who are not currently volunteering, to replace retiring volunteers.

Richmond's arts organizations want to benefit from broader public and intra-organizational support; the artistic community wants to increase the variety and diversity of cultural experiences offered; and residents want Richmond to be *the most appealing, liveable and*

*well-managed community in Canada*<sup>2</sup>. Arts and cultural organizations, government, private sector and citizens working together to implement the *Strategy* can create long-term economic and social benefits for the community and region.

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<sup>2</sup> *Richmond Arts Strategy (2004)* p. iii



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## Acknowledgements

Special thanks to the following steering committee members for their support and guidance on this project:

- Jane Fernyhough, Project Co-chair, Manager, Heritage & Cultural Services, City of Richmond;
- Suzanne Haines, Project Co-chair, Chair, Richmond Arts Coalition. General Manager, Gateway Theatre;
- Debbie Tobin, Chair, British Columbia Children's Art and Literacy Centre;
- Suzanne Greening, Arts Coordinator, City of Richmond; and
- Nicki Roberts, Co-Chair, Arts & Culture Committee, Richmond Chamber of Commerce

As well, special thank you to those who participated in the focus group session and organizational interviews (Appendix A & D).

## 1.0 Introduction

In 2004, the City of Richmond developed the *Richmond Arts Strategy* with the goal of clarifying and consolidating Richmond's vision for arts/culture development. The mission of the strategy was to provide a ten-year creative vision, five-year strategic goals and objectives, and an overall direction for long-term facility planning<sup>3</sup>. The community's cultural leaders identified the absence of a comprehensive scan of the community's arts and cultural assets in order to implement the *Strategy*.

The Richmond Arts Coalition, the Richmond Chamber of Commerce through the Business and the Arts Committee, Gateway Theatre, the BC Children's Art and Literacy Centre Society and the City of Richmond - Cultural Services submitted a request to *Arts Now/Legacies Now* for funding support to conduct these studies. Upon approval of those funds, they formed a steering committee to guide the study.

In response to that need, the *Richmond Arts and Cultural Community Scan* quantifies and articulates the scope of Richmond's cultural community. This report identifies the research methods and provides the research findings and conclusions about Richmond's cultural organizations, facilities and events. This report was prepared in concert with the *Richmond Arts and Culture Economic Impact Study*.

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<sup>3</sup> Source: Richmond Arts Strategy, July 2004.

## 2.0 Research Methodology

To complete an arts and culture community scan for Richmond, three methods of primary research were used: 1) focus groups, 2) questionnaire, and 3) targeted interviews. The various methods used to complete the community scan were designed to gather a generous amount of quality information about arts and culture in Richmond. Each is described in turn below.

### 2.1 Focus Groups

Four facilitated focus group sessions were held between 15 and 16 October 2007 at Richmond City Hall. Focus group participants were identified as a result of steering committee input. Attempts were made to ensure that the selection of attendees best represented Richmond's cultural community, and included the performing, visual, and literary arts and the broader ethno-cultural and heritage communities. The purpose of these focus groups was to gain clarity on Richmond's arts and cultural organizations, events and facilities; develop a deeper understanding of cultural issues specific to Richmond at the time of research; and provide an opportunity for attendees to identify common interests and issues and build new relationships with others.

Focus group participants were presented with a list of known cultural organizations, facilities and events and asked to comment on the correctness of the name and to add or delete items to/from the lists. Following that, the groups were led through a facilitated discussion to gain a deeper understanding of Richmond's cultural issues (Appendix B).

### 2.2 Questionnaire

The consulting team, with input from the Steering Committee, designed the questionnaire (Appendix C). The questionnaire was available online through a link on the City's website. Printed copies were also available at various locations throughout the community. An invitation to respond to the questionnaire was sent to members of Richmond's arts and cultural community by email via various Richmond arts and cultural organizations (who, in turn, forwarded the invitation to their members and contacts). The questionnaire was available from 1 September through 31 October 2007.

### 2.3 Structured Interviews

Structured interviews were carried out with representatives of Richmond's cultural stakeholder organizations between 15 and 19 October 2007 at Richmond City Hall. These interviews provided a 'snapshot' of issues most likely faced by other similar organizations. The interview structure assessed organizations' management functions in order to determine their strengths and weaknesses, to identify opportunities for growth, and to realize the potential for new or enhanced partnerships and communication with other cultural/arts organizations and within the broader community. See Appendices D & E for a list of organizations interviewed and the interview guidelines.

### 3.0 Findings

This section summarizes the findings from the research process including data gathered through the focus groups, questionnaire, and interviews. The number of respondents to each of the research methods is described in **Table 3-1**.

**Table 3-1: Number of Respondents**

Primary Research Method	Number of Respondents
Focus Group	18 individuals (Appendix A)
Questionnaire	187 individuals
Structured Interviews	12 Not For Profit Organizations 2 Public Commissions (appointed by City of Richmond Council)

A description of the City's arts and cultural community organizations, facilities and events follows.

#### 3.1 Richmond's Arts and Culture Community Organizations

The Scan identified 85 Richmond arts and cultural community organizations (Appendix F). Of these, the greatest numbers of organizations were those with a performing arts focus followed by those with a cultural heritage or visual arts focus. These organizations were developed around shared interests and manned (in part) by a large number of long-standing and dedicated volunteers.

The Richmond arts and cultural organizations most commonly recognized by respondents included:

- *Britannia Heritage Shipyard Society*
- *Gateway Theatre Society*
- *Gulf of Georgia Cannery*
- *Richmond Art Gallery Association*
- *Richmond Arts Coalition*
- *Richmond Concert Association*
- *Richmond Music School*
- *Richmond Orchestra and Chorus Association*

Evidence suggested that the Richmond Arts Coalition<sup>4</sup> (RAC) is currently Richmond's lead cultural agency in terms of its leadership role and connection with other Richmond arts and cultural organizations. RAC was most often identified as an emerging 'umbrella' organization, targeted for strategically focusing the efforts of Richmond's cultural community.

Richmond Arts Coalition is perceived to be the lead agency for the community's arts and cultural organizations.

### 3.1.1 Volunteers in Cultural Organizations

Questionnaire respondents were asked if and where they volunteered in the arts and cultural sector. Fifty-three percent indicated they volunteered in Richmond (**Table 3-2**). Discussions with organizational representatives indicated that these volunteers have a high level of experience and collective expertise. In many cases, the organizations benefited from the generosity of community members and from the time donated by individual staff members over and above their scheduled hours. Many of the volunteers have given generously of their time over the years and are now ready to 'retire'. The number of residents who are not currently volunteering in the arts community could provide an opportunity to refresh Richmond's cultural volunteer workforce.

**Table 3-2: Where Richmond Residents Volunteer**

Location of volunteer activities	Percentage of questionnaire respondents
Richmond only	36
Both within and outside of Richmond	17
Outside of Richmond only	8
Did not volunteer	39

### 3.1.2 Organizational Assessment

Interviews held with a selection of Richmond's not-for-profit (NFP) arts and cultural community organizations provided some sense of the opportunities and challenges faced by other similar Richmond organizations. The examination of these agencies modified a process similar to that used to examine private sector businesses. The data gathered through these interviews is presented in aggregate form to provide a general, rather than specific, overview of the organizational health of Richmond's arts and cultural community organizations. The findings are organized by management function: strategic,

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<sup>4</sup> Formed since the Richmond Arts Strategy was written.

operations/services (includes facility and programming), marketing/communication, financial, information technology and human resources.

### 3.1.3 Strategic

NFP Boards in Richmond ranged in size from 4-17members, with 8-9 members being the most common (Table 3-3). The role of the Boards ranged from advisory to “very hands on.”

**Table 3-3: Number of Board Members**

Size of Board	Of Organizations Interviewed
Less than 6 members	1
Between 6 and 10 members	8
Between 11 and 15 members	2
Greater than 15 members	1

At the time of research, all of the long standing organizations interviewed were registered under the Societies Act and with Revenue Canada (Table 3-4)<sup>5</sup>. Each organization had a formal mandate to guide their operations; those with strategic and business plans in place are in a better position to meet their respective mandates.

**Table 3-4 Strategic Documents in Use**

Strategic Management Documents	Number of Organizations with Relevant Documents
Registered under <i>Societies Act</i>	11
Registered as a Charitable Organizations with Revenue Canada	11
Formal mandate (Vision, Mission Statement)	12
Strategic Plan	4
Business Plan	4

### 3.1.4 Operations/Services (Facility and Programming)

An examination of cultural organizations operational management includes the type of facility they used and the programming provided in those facilities. Eight groups had arranged ongoing use of one facility for their programs and events; 5 rented facilities from the private sector and 3 used a facility under operating agreements with a government

<sup>5</sup> One group was just starting.

(municipal, federal). The facilities used by these groups included the Broadmoor Baptist Church, Fraserview Mennonite Church, Richmond Alliance Church, and Richmond Chinese Baptist Church. The organizations provided events and programs using these, and other, Richmond facilities.

Approximately 104,600 people have directly benefited from the programs provided by these organizations. The figure is an estimate gathered through attendance at performing arts events, attraction admission, and memberships. Of course the benefit is much greater in scope as it does not include the indirect benefits that accrue to the larger population through the work of other arts and cultural organizations, presence of public art, cultural organizations and programming, preservation and protection of heritage, and presence of attractions.

The ability to track audience/user profiles would provide Richmond's arts and cultural organizations with a better ability to provide and promote desired programming.

### 3.1.5 Marketing/Communication

Richmond's residents and visitors learn about the events and programs provided by Richmond's cultural organizations through marketing and communication. Six of the organizations had a current formal marketing plan. Marketing activities used by all of them included the use of printed materials for distribution (brochure, newsletters, posters), paid advertising (print, radio, limited TV), websites, e-communication (e-mail, e-newsletter) and word-of-mouth. Aside from using relatively inexpensive advertising and promotional tools, the groups relied on their presence in the community through exposure at various community events and membership in other Richmond organizations. Six organizations held membership with the Richmond Chamber of Commerce and 5 with Tourism Richmond and/or Volunteer Richmond.

Approximately 105,000 people benefited from programs provided by 12 of Richmond's community's arts and cultural organizations.

The success of these marketing activities was not always measurable as most organizations did not formally track audience profiles. Those that tracked audience profiles did so through identification of postal codes from box office receipts and completed audience questionnaires. The Gulf of Georgia Cannery Society was the most sophisticated in identifying markets through the use of Parks Canada Visitor Surveys. Groups that tracked audiences identified Richmond residents as their largest geographic market. They identified that more funds were needed to improve their ability to track audiences and promote themselves and their activities. The groups spoke of the need for greater communication within the Richmond arts and cultural community to increase each group's profile in the community. They identified that a collective website that provided up-to-date event and contact information to the public would be an excellent marketing and communication tool. It may be possible to minimize overlapping events through better communication as well.



### 3.1.6 Information Technology

All of the organizations had a website<sup>6</sup>. Independently operated websites were updated regularly or when there was a significant change in information. Five websites were managed under contract and six by staff (paid/volunteer).

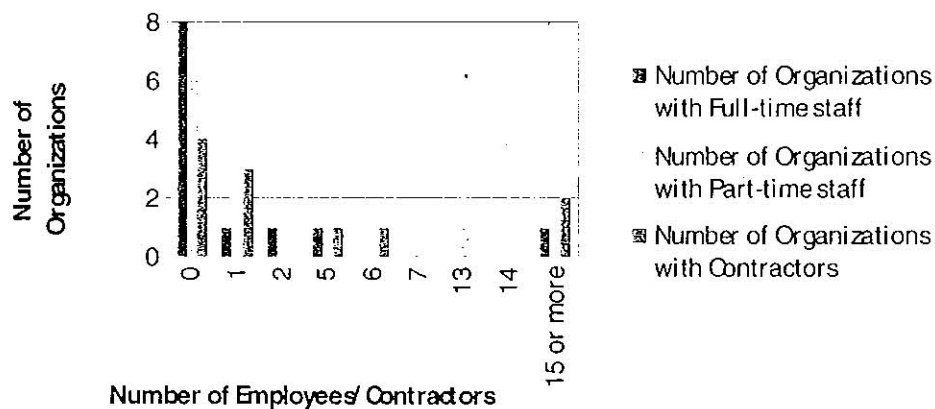
All of the organizations had a database; only one organization used a manual database. Databases were used to maintain archives, list members, audience and/or publicity contact information. Benefits of a website and database included organizations' ability to share more information with the public, share archives, and provide documents for downloading by others.

### 3.1.7 Human Resources

The majority of the organizations interviewed had part-time or contract staff: 4 had full-time paid staff, 6 had part-time paid staff, and 7 utilized the services of contract workers (the following figure illustrates the levels of employees/contractors). The organizations provided 202 full and part-time jobs. Staff collectively worked 95,000 hours over the past year.

Together the organizations had 447 volunteers who worked 37,500 hours (averaging 84 hours/annum each). The hours of employees, who often volunteer over their paid time, were not included in this estimate<sup>7</sup>. Collectively, the work of paid and volunteer staff directly benefited the organizations' 2,745 members; this number included subscription holders and participants.

Figure 3-1: Staff Levels in Richmond's Cultural Organizations



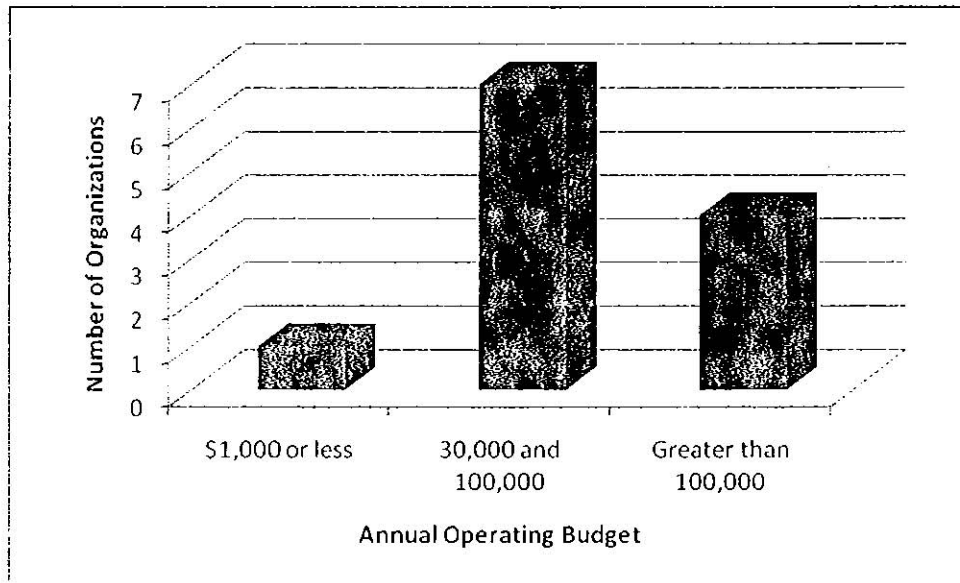
<sup>6</sup> One website was under development.

<sup>7</sup> Employee's volunteer hours were not included in the calculations provided by all groups

### 3.1.8 Financial

The annual operating budget of the groups interviewed ranged from \$1,000 to \$2 million; the majority of their annual operating budgets ranged between \$30,000 and \$85,000. An insight into the range of Richmond's arts and cultural organizations operating budget is shown in **Figure 3-2**.<sup>8</sup>

**Figure 3-2: Range of Annual Operating Budget of Selected Richmond Organizations**



### 3.1.9 Revenues

Organizations that generated revenue through their activities, earned varying percentages through assorted means<sup>9</sup>:

- *Between 50% and 80% through sales (admissions/entries, services);*
- *Between 4% and 10% through memberships;*
- *Between 4% and 10% through grant support (foundations, corporations, individuals); two and four groups received support from foundations and corporations respectively;*
- *Between 1% and 19% through some sort of gaming<sup>10</sup>; 7 of 12 NFPs received some level of funding last year;*
- *Four of 12 NFPs received between 0.16% and 4.2% of government (national, provincial) funding.*

<sup>8</sup> Figures generated through examination of financial reports provided to the interviewer.

<sup>9</sup> For more information on Canadian cultural organization revenues, see reports available at: [http://businessforthearts.org/pdf/PAS\\_ExecSum02-04.pdf](http://businessforthearts.org/pdf/PAS_ExecSum02-04.pdf) and [http://businessforthearts.org/pdf/PAS\\_ExecSum02-04.pdf](http://businessforthearts.org/pdf/PAS_ExecSum02-04.pdf)

<sup>10</sup> Gaming includes funding through Direct Access Gaming Grants and/or fundraising through Bingo

Richmond's arts and cultural organizations are typically very creative in generating revenues; as the figures above show, they rely more on their own abilities to earn revenues through sales and membership than rely on outside sources (grants, gaming, government). However, these supporting funds are critical to the group's ability to provide services to the public.

### 3.1.9.1 Expenses

The largest percentage of operating expenses of Richmond arts and cultural organizations was for operations<sup>11</sup>, followed closely by human resources. Marketing was the third greatest cost area, followed by financial and IT management.

### 3.1.9.2 Challenges and Solutions

Richmond's arts and cultural organizations work hard to increase the public's access to cultural learning and entertainment, to increase the profile of their particular artistic discipline and to improve the cultural health of Richmond. As with any type of organization (cultural/non-cultural, private/NFP), there are always challenges that need to be addressed in order to meet organizational and sectoral goals.

When organization representatives identified their particular challenges, they were asked to then imagine that a mythical, magic cultural genie would grant three wishes so they could overcome these challenges and reach their goals. The 'genie' exercise helped the groups identify core needs and perhaps visualize their organization operating in a perfect world. The following sections identify their challenges and the wishes they would like granted (themed again by management function).

**Strategic** – Cultural organizations want to provide cultural/heritage programming that meet the needs and wants of Richmond residents. As Richmond does not currently have a professional dance company, orchestra or opera and there is limited post secondary arts education available<sup>12</sup>, they believed that Richmond's residents, cultural organizations and emerging artists would benefit from the provision of a critical mass of professional companies. In order to meet community demand and maintain their relevance to citizens, organization representatives wished:

- *To enjoy stronger relationships with the City and to help the City continue to implement the Arts Strategy for the betterment of all citizens;*
- *To have more professional arts organizations in Richmond; and*
- *To learn about and implement strategic planning at the organizational level.*

**Finance** – Representatives identified ongoing challenges brought about by their inability to generate enough revenue to cover costs and to reduce reliance on external funding. When applying for funding from other sources, arts and cultural organizations are sometimes in a better position to receive such if the City of Richmond provides matching funds. Arts and cultural organizations' low tolerance to financial risk influences their hesitancy to

<sup>11</sup> Operations includes facility management and programming

<sup>12</sup> Kwantlen College has a creative writing program

produce/present cutting edge, more niche programming for Richmond audiences. The financial risk is all the greater given easy access to Vancouver's variety of cultural offerings. The organization's wishes related to funding are to:

- *Have stable operating funds that support long-term objectives (e.g., to take greater risks in event programming; to support scholarship programs); and*
- *Benefit from greater financial support from the City that would allow groups to access funding from other levels of government.*

**Human Resources** – Organization representatives noted that one of their greatest strengths was their volunteers, the “backbone” of their organizations. Many of these volunteers had a high level of knowledge and expertise, but groups thought their reliance on volunteers limited them in some functional areas. In some cases, interviews were held with staff members who were more inclined to draw attention to their valuable volunteers, while others stressed the importance of acknowledging the hard work, dedication and role staff members play in successful operations. Succession planning for staff and volunteers is a worry for some arts and cultural organizations as they are challenged to replace retiring (and wanting to retire) volunteers with new, qualified people. They wished to:

- *Increase the number of paid staff and volunteers;*
- *Identify and obtain new Board members from a variety of professions;*
- *Provide staff and Board members with clear roles in managing day-to-day operations along with task-specific training;*
- *Improve staff appreciation; and*
- *Bring HR compensation up to industry standards.*

**Operations** – Representatives of some organizations discussed their need for suitable<sup>13</sup>, continuous and secure access to facilities for their operations. A number of schools and community centers were utilized, but access to these is often limited (e.g., as a result of high occupancy rates). Churches and private facilities provide space for some cultural organizations, but the short-term rental situation makes it challenging to plan more than a few months in advance. Organizations wishing to expand their operations to accommodate community demand need room to grow. In order to resolve these challenges, participants wished to:

- *Have permanent access to more suitably sized, functional and affordable facilities in order to expand operations as well as attract professional quality services and programming;*
- *Have a world-class performing arts facility that includes space for administration, rehearsal, teaching, and performances;*

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<sup>13</sup> Space large enough for performances, exhibitions, suitable for teaching, with adequate space for activities (e.g., administration, storage, technical, rehearsal and dressing room)

- *Be located in a central arts and cultural business district that enhances the entire experience of patrons, volunteers and members as a result of good access to transit, parking, walking routes, dining, etc. Such an area would build audiences by attracting both residential and external audiences to a central hub.*

**Marketing/Communication** – Representatives indicated that communication between Richmond's cultural community organizations could be improved. As well, representatives thought arts and cultural programming should have a higher profile in the market place and business community. They wished to:

- *Benefit from strategic partnerships with other Richmond arts and cultural organizations in order to meet mutual goals and better address the community's needs;*
- *Gain from an overall cultural communication strategy, which would give the arts and cultural community a voice and a publicity tool (most likely web-based) that provided up-to-date, accurate event information to the public and enabled groups to better plan their activities;*
- *Have a Richmond-wide arts and cultural strategic marketing plan in order to identify and develop a critical mass of cultural products; and*
- *Have assistance in improved marketing of individual organization's activities through more sophisticated marketing tools, broader exposure, and enhanced promotional efforts gained through cost sharing.*

**Information Technology** – In order that groups can better manage their IT requirements (software/hardware, web access, website and databases) organization representatives noted that some websites needed to be more refined and sophisticated (i.e., able to sell event tickets or register for programs). Part of the problem for some of the organizations was a reliance on outdated infrastructure (e.g., outdated hardware, dial-up connections). For those organizations experiencing these challenges, they wished:

- *For funds to update computer hardware/software and to pay for high-speed internet connections;*
- *To have skilled individuals manage databases, websites and enable provision of online services.*

### 3.1.10 Contributing to the Community

The cultural sector clearly identified specific objectives that would help them reach their goals. While identifying their wishes, they were also quick to recognize where they may be able to contribute to the community through sharing their wealth of valuable skills with other arts and cultural and community organizations. Richmond's arts and cultural organizations want to be part of the solution in resolving challenges that other Richmond organizations may be facing and better meeting Richmond's arts and cultural needs by supporting each other. Valuable resources organizations can share included:

- Mentoring and advising other Boards on how to

- update bylaws and constitutions,
  - apply for funding,
  - complete proper financial reporting, and
  - develop strategic plans;
- Sharing music, musicians; and
  - Increasing access to different target market groups.

As Richmond's arts and cultural organizations share their assets Richmond and its arts and cultural community will benefit as a result of more efficient cross-pollination of ideas.

### 3.1.11 Summary

Richmond benefits from a wide range of cultural organizations. Together the 85 organizations reflect the multicultural nature of Richmond through maintenance and enhancement of ethnic and industrial heritage and support of different cultural sector interests (literary, visual, and performing arts). The groups vary in size (number of members, budget), level of expectation (amateur to professional), and mandate (teaching, performing/exhibiting).

Richmond's cultural organizations manage their resources extremely well while facing operational challenges to secure suitable facilities and ongoing/core funding. The most often heard issue faced by some of Richmond's cultural organizations was their need to access suitably sized facilities and/or appropriate amenities (e.g., sound-proof studio class space).

*Richmond's community cultural organizations are extremely active, producing several special events per year along with an array of regular programming. They could do even more with support from each other, the City and residents.*

Given the characteristics of performing arts spatial needs, this is truer for this sector than for the visual or literary art sectors. Some of the groups relied on temporary arrangements for space; securing new facilities or juggling programming. If the organizations had long-term access to appropriately sized, quality space, their ability to provide Richmond residents with opportunities to partake in arts and cultural activities and to augment the type and number of special events for Richmond residents and visitors would be enhanced as a result of better use of resources (people, time, money).

The cultural community organizations interviewed provided arts and cultural services to over 100,000 people mostly through funds generated by their own activities. Only a few groups received a limited percentage of their overall budget from provincial or federal funding. They are seeking ways to leverage opportunities available through higher levels of government and funding organizations by garnering more support from the City.

Richmond's community organizations rely on and are supported by a large contingent of volunteers, many of whom volunteer in Richmond and elsewhere. This reliance on volunteers somewhat limits their ability to strategically manage their affairs as, most commonly, volunteers were more willing to perform operational level tasks (e.g., reception). As a result, a few organizations faced a succession challenge to replace skilled Board members as long-standing members retire. Ideally, they wanted to attract individuals with business experience to these positions in order to undertake strategic, long-term planning.

The cultural organizations have already identified how they might 'play forward' any support offered to them in order to assist each other and the City in moving forward the implementation of *Richmond's Arts and Cultural Strategy*. They believe that they can more effectively and efficiently service the Richmond population by improving communication between their organizations and with the City. They have reached out to each other and to the business sector (e.g., through the Chamber of Commerce), and are seeking ways in which they can inform each other and the community about their activities. This enhanced communication could benefit the community at large, as well as provide event/program information. A number of organizations believe the newly formed Richmond Arts Coalition has the potential to coalesce and focus Richmond's cultural community in common purpose through shared communication.

*Richmond's arts and cultural organizations want to work together, with the business community and the City for the betterment of all.*

If the strengths that characterize Richmond's cultural organizations were enhanced and the obstacles that limited their ability to fulfill their respective mandates were mitigated or removed, Richmond's businesses and residents would benefit through improved services and a wider variety of special and regular events.

### 3.2 Richmond's Arts and Culture Community Facilities

The Scan identified 100 indoor and outdoor facilities or places that were used for arts and cultural community events and programs (Table 3-5, Appendix G).

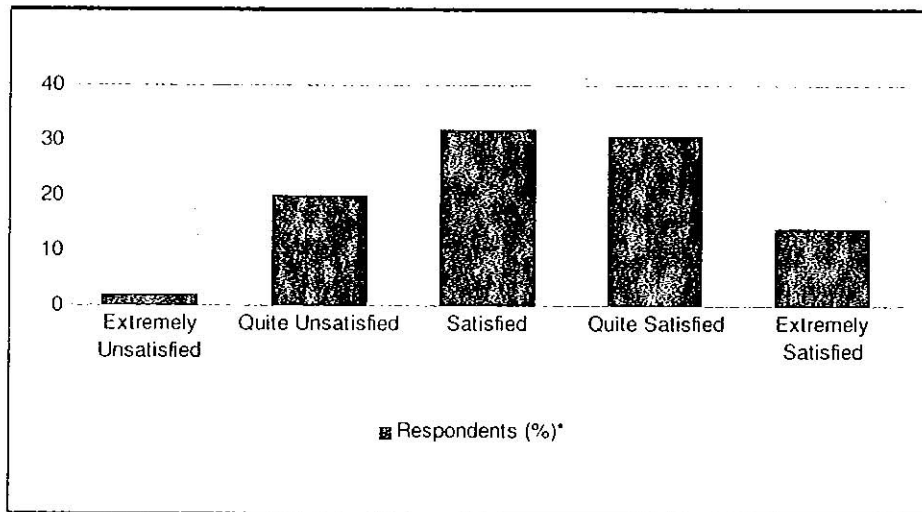
**Table 3-5: Community Facilities Used for Arts and Cultural Community Events and Programs**

Community Facilities	Number
Community Public Facilities	33 (17 public, 9 club, 7 community centers)
Places of Worship	9
Education Facilities	49 (1 College, 10 Secondary, 38 Elementary)
Outdoor Facilities/places	9

Most of the facilities used already have a cultural purpose (i.e., heritage, performing, literary or visual arts), with the exception of Richmond City Hall, Richmond General Hospital and Worksafe BC Auditorium. Many of the club facilities used for arts and cultural activities were identified with a particular ethnicity (e.g., Armenian, Japanese). Respondents indicated the most places of worship commonly used for cultural activities were: Broadmoor Baptist Church, Fraserview Mennonite Brethren Church, and Richmond Chinese Baptist Church. All of the educational facilities have some component of cultural programming held within them; MacNeill Secondary School has a Fine Arts focus. All of the secondary and 15 of the elementary schools have performance space available.

The Gateway Theatre was the community facility that was most often mentioned during research for the Scan; it is clearly the most recognized cultural facility in Richmond. This may be related to the fact that the Gateway Theatre has been a part of the community for 25 years. The Cultural Centre acts as a hub for cultural organizations; the closeness of the various venues (library, art gallery, etc.) has a synergistic effect resulting in increased use by all. The majority of questionnaire respondents were extremely or quite satisfied overall with facility(ies) used for arts/cultural related activities in Richmond over the past 12 months (Figure 3-3).

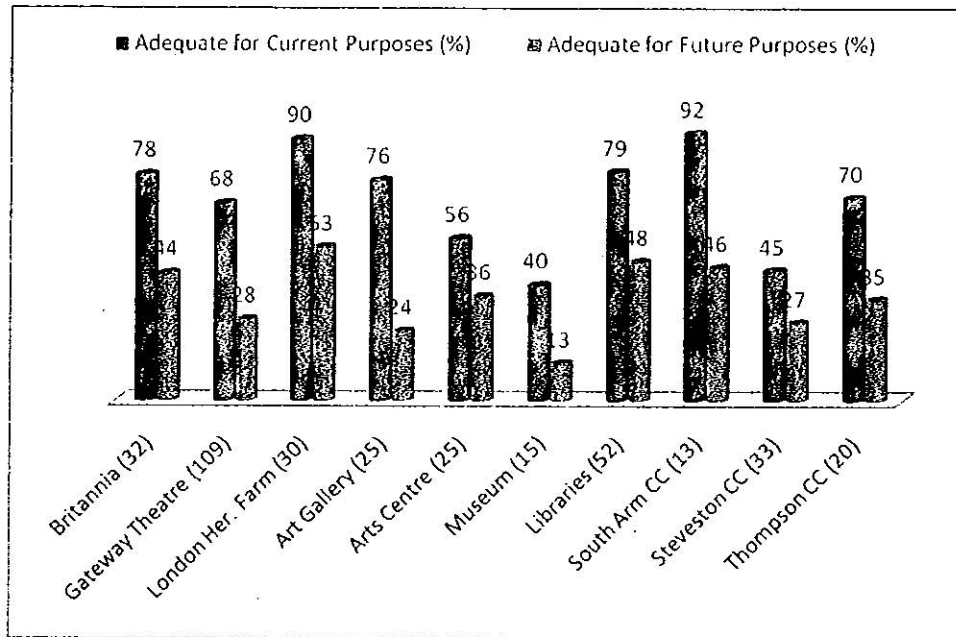
**Figure 3-3: Respondent's Overall Level of Satisfaction with Richmond Facilities**



Questionnaire participants were asked to provide feedback on the adequacy of various facilities – those commented on by 15 or more respondents are profiled in Figure 3-4. It is clear that respondents perceived Richmond's facilities used for arts/cultural activities are adequate for current purposes, but they were concerned they may not be in the future.



**Figure 3-4: Respondent's Perception of Current and Future Adequacy of Richmond Facilities Used for Arts and Cultural Activities**



Concerns about facilities used for arts and cultural activities were those most often expressed throughout the scan research process. Existing space was characterized as follows:

- **Size** – Many spaces were too small to comfortably operate out of; a range of suitable larger and smaller venues were wanted;
- **Quality** – Facilities did not meet needs/expectations for level of quality; and
- **Access** – Organizations have difficulty accessing facilities as a result of:
  - Rental costs are too high for some organizations,
  - Level of occupancy is high in desirable facilities, which makes it hard for groups to book these facilities,
  - Locations which are difficult to access for people on foot, using public transit and/or have a physical disability.

Scan participants offered general comments on how Richmond's cultural venues could be improved. They suggested that the City would benefit from an increase in rehearsal and larger performance space(s) to be used by local cultural groups at a reasonable rental cost. Suggested size for the performing space was for 1,000+ seating or something similar to the Chan Centre (UBC) or The Centre (Vancouver) in terms of size and quality. At the same time, some respondents noted that Richmond also needed to retain a mix of different sized venues to meet varying needs.

There was also discussion about the possibility of building another large BC museum in Richmond, similar to the Royal BC Museum located in Victoria. Currently, no major museum of this type exists on the mainland and participants suggested Richmond would be an ideal location for such a facility.

### 3.2.1 Summary

The Scan identified 100 facilities used for housing and providing arts and cultural services to Richmond's residents and visitors. Overall, the majority of questionnaire respondents were extremely or quite satisfied overall with facilities used for arts/cultural related activities in Richmond over the past 12 months. There are concerns that a number of facilities used for arts and cultural programming and events would not be adequate for future needs. The Scan participants expressed concerns related to facility size, quality and access.

The facilities currently used by many of the groups limit their ability to grow – in size, scope and level of professionalism. The groups that are not permanently housed lose the opportunity to focus on long-term planning; the groups housed in cramped quarters cannot expand services to meet demand, and the groups using facilities that are not suitable for their purposes (e.g., music school in church basement<sup>14</sup>) are challenged in their ability to operate at a professional level. A number of the schools had suitable rehearsal and/or performance space, but these were used on a limited basis by the groups.

*Access to suitable facilities is the greatest concern to Richmond's arts and cultural organizations and patrons.*

Along with a call to improve facilities used for arts and cultural activities, participants suggested there was a need for additional performance space and a major museum.

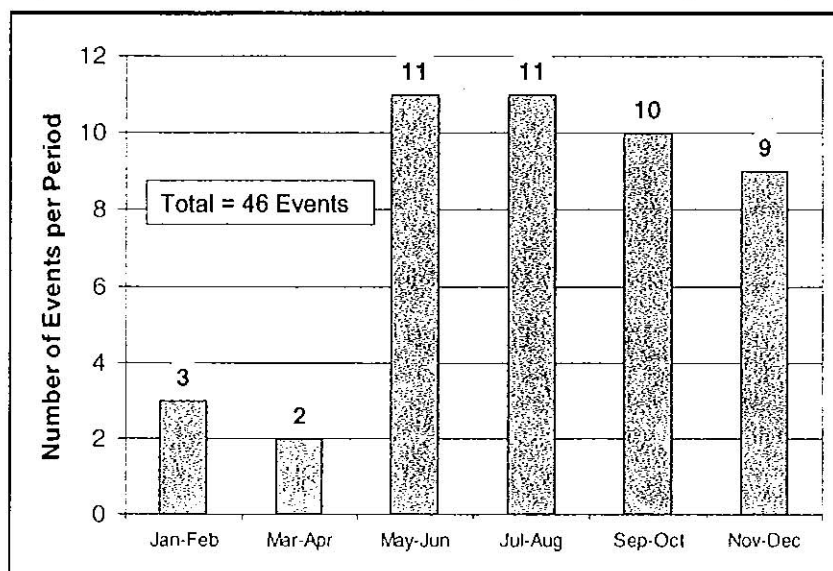
## 3.3 Richmond's Arts and Culture Community Events

The Scan identified 47 arts and cultural community *special* events that took place in 2007. (Appendix H). For the purposes of this report, *special* events are those events that occur irregularly (i.e., may be a one-time only event such as the Tall Ships Festival) or regularly, but not more than once a year. Special events may last from a few hours to a few days (e.g., Steveston Salmon Festival, Chinese New Year). The Richmond community events

<sup>14</sup> Teaching requires a multitude of sound proof studio spaces that are appropriately sized.

are spaced throughout the year; as shown in Error! Reference source not found.; the heaviest concentration of community special events is between May and August.

Figure 3-5: Distribution of Community Special Events (Annual)



The largest special events (those attracting 10,000 or more attendees) sponsored by community organizations are WinterFest & Countdown Celebration (City/Richmond Foundation), Canada Day Parade & Steveston Salmon Festival (Steveston Community Society), Richmond City Centre Celebration (City Centre Community Association), MultiFest Fair (East Richmond Community Association) and Nibbles & Bites (Thompson Community Association).

The Scan identified a number of *regular* arts and cultural community events that took place in 2007. *Regular* events are scheduled regularly (e.g., Gateway Theatre performances). Most regular events are a few hours in length and repeated over some period of time (e.g., The Lulu Series Art in the City, Concerts in the Park). In 2007, arts and cultural community organizations sponsored regular events ranging from book sales, speakers and concert series (e.g., Steveston Folk Guild, Richmond Concert Association) to ongoing exhibits (Richmond Art Gallery, Britannia Heritage Shipyard). Appendix I provides a sample of the type of regular events sponsored by Richmond's arts and cultural groups. About half of these organizations produced performing arts programming.

The questionnaire examined respondent's level of participation in cultural activities. Eighty-five percent of questionnaire respondents<sup>15</sup> took part in Richmond's arts and cultural programs, events or festivals over the past year. Of those respondents well over half (57%) were extremely or quite satisfied overall with these events. When asked how often

<sup>15</sup> Figure is not a statistical portrayal of the larger Richmond population as participants self-selected to participate in the online questionnaire.

they participated, just over 40% of respondents participated in the different cultural sectors five times or less over the past year.<sup>16</sup>

The questionnaire examined the level of participation in cultural activities within and outside of Richmond (**Table 3-6**). Of those respondents that participated in arts and culture, 53% participated in events that took place both within and outside of Richmond but fully 29% participated only within Richmond over the past year; 13% participated only outside of Richmond. This indicates that the City has a solid core of people participating in arts and cultural activities within Richmond's boundaries.

**Table 3-6: Participation in Arts and Cultural Activities by Location (n = 241)**

Level of Participation in/outside of Richmond	Percentage of Respondents
Did not participate over past 12 months	5%
Participated only within Richmond	29%
Participated only outside of Richmond	13%
Participated both within and outside of Richmond	53%

An examination of comments and suggestions, clustered by the four marketing "P's" (promotion, product, place and price) provides insight as to why people did not participate in Richmond's arts and cultural activities.

**Promotion** – Anecdotal information suggests that some residents want better information about arts and cultural events, through mediums such as advertising, a calendar of events, and/or newsletters. As noted earlier, the cultural organizations are well aware of their promotional challenges to meet the informational requirements of city residents.

**Product** – The availability of a wider variety of arts and cultural programming and perceived higher level of professionalism outside of Richmond draws attendees away from Richmond's cultural offerings. Others suggested a need for more youth and family events as well as hallmark<sup>17</sup> special events (a focused arts festival, such as a Jazz or Folk music festival, was suggested).

**Place** – Some respondents suggested they did not participate because of a shortage of leisure time and because they believed the arts and cultural products were not available (the latter is linked to both promotion and product). It was clear that many respondents (performers and audience members) want greater access to space for creating (performing and visual arts) and performance/display. Cultural organizations interested in presenting larger events have been unable to do so because of difficult access to space and high

<sup>16</sup> For further information on participation in the arts see Hill Strategies – A Profile of the Cultural and Heritage Activities of Canadians in 2005 and Hill Strategies - Provincial Profiles of Cultural and Heritage Activities in 2005

<sup>17</sup> A 'hallmark event' is one that is significantly attractive to residents and visitors (e.g., Tall Ships Festival)

costs (rental cost for the space, insurance, fencing etc.). For example, a group interested in presenting a Jazz Festival discarded the idea because the production costs (e.g. insurance, staging, fencing, etc) proved to be too much for their organization.

**Price** – Admission or ticket costs were acceptable to most respondents, suggesting that pricing of arts and cultural programs is within reach of target audiences. Where price was perceived as a barrier to respondents, a few indicated there was ample opportunity to participate in arts and cultural activities by becoming involved as front-line volunteers.

### 3.3.1 Summary

The Scan identified 47 arts and cultural community special events that took place in 2007, with the majority of these being held in the warmer months (May to October). This is quite normal as the largest events (in terms of audience size) generally utilized Richmond's outdoor venues. Over half the respondents were extremely or quite satisfied overall with special events held in Richmond. A number of regular events were also identified. An examination of where individuals participated in cultural activities showed that Richmond had a solid core of people participating within the City, but there was opportunity to attract those residents not already taking part in the community's activities by addressing the gaps in the four marketing areas, particularly promotion, product and place. For those individuals interested in participating in arts and cultural activities in Richmond, it was evident that 'Promotion' and 'Product' were important factors; however, the over-riding issue for those involved in cultural organizations was 'Place.'

## 4.0 Conclusion & Recommendations

The Scan revealed that the greatest strength possessed by Richmond's arts and culture community lies in the people that worked, volunteered and/or played in the sector. The great level of volunteerism, the number of creative people, and high level of interest and participation residents have in arts and culture add vitality to Richmond. People are the backbone of cultural organizations; they provide the energy that enables these organizations to respond to the cultural interests, wants and needs of residents and visitors.

Richmond's location provides the community with a unique 'sense of place,' one that is reflected in the art, culture and heritage enjoyed by citizens. The dyke system that separates Richmond from the ocean provides residents with health and inspirational benefits. Enclosed within those dykes is fertile agricultural land – the source of local produce, gardens and heritage sites. Together, the marine and agricultural environments have attracted people from all over the world and contributed to Richmond's rich cultural and industrial heritage.

This multicultural society is reflected in Richmond's unique mix of arts and cultural community organizations and variety of facilities used to house an even broader range of special and regular events. The Scan identified 85 arts and cultural community organizations in Richmond (Appendix F). The groups' mandates ranged from teaching and performing, from being child to adult oriented, to focusing on one to all cultures. All of the groups are supported in their purpose by passionate individuals who give tremendous amounts of time in order to make Richmond a better place to live.

The Scan identified 100 indoor and outdoor facilities used by Richmond's cultural organizations for arts and cultural activities. Richmond's cultural organizations base their activities out of publicly owned facilities, places of worship and in clubs and private facilities. Many of the cultural organizations face challenges to house their activities in secure, appropriate and suitably sized buildings. This was more often applicable to the performing arts rather than the visual or literary sectors. Improved access to suitable facilities would provide more varied programming for Richmond's residents as many cultural organizations could increase programming (e.g., classes, performances) for Richmond residents.

The Scan identified 47 arts and cultural community special events that took place in 2007. A number of organizations, which did not specifically have an arts and/or cultural related focus, sponsored some of these special events in Richmond. These included community organizations aligned with Richmond's community centers, private sector businesses or associations (e.g., Hoegler's Farms), service (e.g., Steveston Rotary Club), and special interest (e.g., BC Kitefliers Association). The events satisfied the needs of most

*People that work and play in Richmond's arts and cultural community are the sector's greatest strength. This is exhibited through high:*

- *Level of volunteerism*
- *Number of creative people*
- *Level of interest and participation.*

respondents; through product development and greater promotion it may be possible to bring attendance figures up and satisfy the wants and desires of more citizens.

Richmond has a considerable number of arts and cultural organizations. Together with other community-based organizations, these organizations provide Richmond's residents with a wide variety of special and regular events. The challenges lie in providing access to suitable space and promoting the activities that take place in these spaces. Working with the City, Richmond's cultural organizations could provide services and products for Richmond's sociocultural and economic benefit.

## 4.1 Recommendations

Findings from the *Richmond Arts and Cultural Community Scan* offer an opportunity to provide some direct recommendations that will assist the community's cultural leaders to continue implementing the *Richmond Arts Strategy* (2004). These recommendations follow the organizational assessment format used earlier in this report.

### 4.1.1 Strategic

**Support and encourage the development of one cultural advocacy organization** – An organization such as Richmond Arts Coalition could 'speak' for the community's cultural organizations as it was repeatedly identified as the most likely 'umbrella' agency to strategically focus and coalesce Richmond's cultural community. Having one organization would improve communication and understanding between groups, provide a venue for sharing experiences and assets, and improve liaisons between the cultural community and the City of Richmond. Scan participants suggested this independent agency should be:

- autonomous, transparent, and able to provide equitable services between different arts and culture disciplines; and
- led by an individual who is recognized as a common liaison between cultural organizations, and between the City (staff and City Council) and business community.

### 4.1.2 Operations/Services

**Review long-term facility requirements and develop a Cultural Facility Strategy** – A strategy that reviews existing facilities; identifies current and future needs; and develops action steps would ensure that community organizations and the public can benefit from access to appropriate facilities. It was clear from this *Scan* that facilities are a major concern of Richmond's arts and culture organizations. Limitations are evident in the use of non-purpose built facilities (e.g. places of worship used as performance space). Several individuals suggested that Richmond needs, and would benefit from, a large performing arts facility; such a facility would allow for audience development in terms of actual numbers but also in variety of experiences offered. There was also discussion about the possibility of building a major museum attraction that would celebrate BC's human and natural heritage – the first on BC's mainland. Whichever facilities are developed over the next few years, locating these within close proximity of each other ('cultural district') allows synergies to compound, which will lead to greater success of the community (arts/culture, Richmond) overall.



**Facilitate relationships between arts and private sector** – Richmond's cultural organizations have clearly indicated their willingness to share resources with each other and the broader community. There are opportunities to pool resources between the groups as well as with the private sector. An example may be assistance with a private sector event in exchange for computer hardware or sponsored internet access. While this appears on the surface to be a simple exchange, direct and indirect benefits accrue to both sides.

**Provide training for staff and volunteers** – Interviews with organization representatives suggested few had either a strategic or business plan. Teaching Board members and executive staff (paid and volunteer) to develop and align such documents with their formal mandate will assist them in effectively and efficiently meeting their respective mandates. This would also include the development of marketing plans.

#### **4.1.3 Marketing/Communication**

**Develop a Richmond arts and culture strategic marketing plan** – Such a plan could serve to identify gaps and develop a critical mass of cultural products to meet Richmond's residents and visitors needs. Such a plan may facilitate the presence of more professional arts organizations, which in turn provide opportunities for Richmond's emerging young artists and audiences to access a wider variety of professional 'cutting edge' programming. This plan should also address how Richmond's arts and cultural organizations can facilitate mutually beneficial partnerships with Richmond's businesses.

**Develop a communication strategy for Richmond's arts and culture community** – Such a strategy would improve communication between the arts and cultural organizations as well as that of the cultural sector with the broader community. Part of the actions of such a strategy would be to encourage the development and hosting of a web site that is useful to both the individual groups and the broader public as it could provide links to Richmond's cultural organizations and current information as a result of member's ability to update an events calendar. This tool would make it clear to organizations when other important events may be taking place in the community giving them an opportunity to either support such an event or plan around it if possible.

**Develop a common tool to track audience/users** – The use of a marketing tool to track audiences will assist groups to better identify their target market and understand their needs and wants. It will also identify the most appropriate communication channel to reach them and help build a digital database for organizations. Developing a tool that can be used by all arts/cultural organizations will assist community cultural leaders to implement cultural actions that are appropriately targeted.

#### **4.1.4 Information Technology**

See "Develop a communication strategy" and "Develop a common tool to track audiences" above.

#### 4.1.5 Human Resources

**Implement recruiting program for volunteers** – the volunteer sector needs to attract more volunteers at the Board and operational levels to replace ‘retiring’ volunteer workers. The cultural community should implement a strong human resource recruiting program, similar to those currently used by the public and private sector to attract employees. An analysis of questionnaire respondents showed that just under half did not volunteer at all in Richmond’s cultural sector over the previous 12 months. As these respondents have a high level of interest in the arts, this group, plus those that volunteer outside of Richmond, provide an opportunity to replace those individuals who plan to retire from their volunteer positions.

#### 4.1.6 Financial

**Develop a municipal arts funding program** – Cultural organizations and the community would benefit from increased municipal support for arts and culture. A municipal funding program with clear criteria for arts and cultural organizations would allow organizations to gain operational stability and leverage opportunities to bring in matching funds from other levels of government.

#### 4.1.7 Next Steps

The recommendations provided in this report support many of the strategic goals and objectives of the *Richmond Arts Strategy* (2004) (Appendix J). The community of Richmond will benefit by utilizing the information, adopting the recommendations provided through this comprehensive scan and addressing the *Strategy’s* goals and objectives.

**Continue to Implement *Richmond’s Arts and Cultural Strategy*** - Richmond’s cultural community are anxious to see implementation continue. The immediate next steps to further implement the *Strategy* are to create a series of action steps for each objective. Objectives should be tied to five elements:

1. Identify specific tasks related to each goal objective;
2. Indicate who will be responsible for completing these tasks;
3. Tie the completion of the task to a timeline;
4. Provide a budget to make the best use of available resources to undertake these action items in a timely and efficient manner; and
5. Develop a reporting mechanism to ensure specific tasks have been completed.

Richmond’s arts organizations want to benefit from broader public and intra-organizational support; the artistic community wants to increase the variety and diversity of cultural experiences offered; and residents want Richmond to be *the most appealing, liveable and well-managed community in Canada*<sup>18</sup>. Arts and cultural organizations, government,

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<sup>18</sup> City of Richmond Vision as in *Richmond Arts Strategy* (2004) p. iii

private sector and citizens working together to implement the *Strategy* can create long-term economic and social benefits for the community and region.

## Appendices

Appendix A	List of Focus Group Participants
Appendix B	Focus Group Agenda
Appendix C	Richmond Arts and Cultural Community Scan Questionnaire
Appendix D	Arts and Cultural Community Organizations Interviewed
Appendix E	Arts and Cultural Community Organizations Interview Guidelines
Appendix F	Richmond Arts and Cultural Community Organizations
Appendix G	Richmond Facilities Used for Arts and Cultural Community Activities
Appendix H	Richmond Arts and Cultural Community Special Events
Appendix I	Richmond Arts and Cultural Community Regular Events
Appendix J	Strategic Goals and Objectives, <i>Richmond Arts Strategy (2004)</i>

## Appendix A: Focus Group Participants

*The following individuals participated in one of three focus groups held 15-16 October 2007.*

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Barbara Tinson	Richmond Chamber of Commerce
Bill Watt	Richmond Artists Guild
David Dorrington	Independent Artist
Debbie Tobin	BC Children's Art and Literacy Centre
Debby Newton	Friends of the Library
Fiona MacNicol-Clark	School District 38
Graham Turnbull	Richmond Heritage Commission
Hans Havas	Richmond Youth Concert Band
Henry Beh	Richmond Chinese Community Society
Jane Fernyhough	Cultural Services (Arts and Heritage), City of Richmond
Jeremy Todd	City of Richmond Art Gallery
Jullin O'Scheaur	Richmond Music Festival Society
Leo Mol	Richmond Public Art Commission
Mark Sakai	Gulf of Georgia Cannery Society
Reggie Ho	Richmond Youth Orchestra Society
Suzanne Greening	Arts Services, City of Richmond
Suzanne Haines	Richmond Arts Coalition / Gateway Theatre
Willa Walsh	Richmond Public Art Commission

## Appendix B: Focus Group Agenda

*The following agenda was used for the three focus groups.*

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Welcome and Introduction

Review Agenda

Review objectives of the Scan

Discuss Definitions

Activities

- Confirm/amend lists developed to date
- What strengths can Richmond build on to maintain, enhance, and/or grow Richmond's cultural health?
- Are there strategic gaps?
- What/Who are the Driving Forces/Restraining Forces?

## Appendix C: Richmond Arts and Culture Community Scan Questionnaire

*The following questionnaire was designed to solicit input from and opinions of residents of the City of Richmond, British Columbia to learn more about Richmond's Arts & Culture Community*

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### Questionnaire Deadline – October 31, 2007

#### Participation in Arts and Culture

*Participating in arts and culture occurs in many ways, whether that activity means being creative, enjoying the creativity of others, or providing opportunities for others to be creative or enjoy the work of others. Among other activities, this would include such activities as painting, singing, producing theatre, watching and listening to performers, performing, purchasing art, attending festivals, visiting galleries, working or volunteering for art and cultural organizations.*

1. On a scale of 1 to 5, indicate your level of interest in participating in various arts and cultural leisure activities (1 No Interest, 2 Little interest, 3 Somewhat interested, 4 Very interested, 5 Extremely interested)

**Visual Arts** (Examples include sculpting, drawing, painting, engraving, photography, film, visiting art museum, etc)

**Performing Arts** (Examples include performing, attending or producing live theatre, music, dance or other staged entertainment)

**Literary Arts** (Examples include writing, publishing and/or printing reading material, reading, attending poetry readings or writers festivals, etc)

**Heritage** (Examples include taking part in ethno-cultural organization/events; going to museums, visiting historic sites, volunteering in natural heritage areas, visiting exhibitions, planting heritage gardens)

2. Did you participate in arts and cultural related activities over the past 12 months? (Choose all that apply)

I did not participate in arts and cultural activities over the past 12 months (Go to Question 4)

I participated in arts and cultural activities within Richmond

I participated in arts and cultural activities outside of Richmond

3. Identify how often you participated in various arts and cultural activities *during your leisure time* over the past 12 months. (Not at all, Less than 5 times, Between 5 and 10 times, Between 11 – 20 times, Greater than 20 times)

**Visual Arts** (Examples include sculpting, drawing, painting, engraving, photography, film, visiting art museum, etc)

**Performing Arts** (Examples include performing, attending or producing live theatre, music, dance or other staged entertainment)

**Literary Arts** (Examples include writing, publishing and/or printing reading material, reading, attending poetry readings or writers festivals, etc)

**Heritage** (Examples include taking part in ethno-cultural organization/events; going to museums, visiting historic sites, volunteering in natural heritage areas, visiting exhibitions, planting heritage gardens)

4. If you have comments on why you have or have not participated in arts and cultural activities held in Richmond over the past 12 months, please provide them here. \_\_\_\_\_

### Organizations

Some of Richmond's arts and cultural organizations are listed below.

Community Arts Council of Richmond	Richmond Artists Guild
Cultural Services, City of Richmond	Richmond Arts Centre User Groups
Finn Slough Heritage and Wetland Society	Richmond Arts Coalition
Friends of the Richmond Archives	Richmond Carvers Society
Friends of the Richmond Archives	Richmond Gateway Theatre Society
Friends of the Richmond Public Library	Richmond Heritage Commission
Gulf of Georgia Cannery Society	Richmond Museum Society
London Heritage Farm Society	Richmond Music Festival Society
Richmond Art Gallery Association	Richmond Music School Society
	Richmond Orchestra and Chorus

5. If you know of other Richmond arts and cultural organizations, please provide information on these (as available).

a. Names of arts & cultural organization(s) \_\_\_\_\_

b. Contact person \_\_\_\_\_

c. Phone Number \_\_\_\_\_

d. Email and/or web address \_\_\_\_\_

6. Did you belong to an arts or cultural organization in Richmond over the past 12 months?

No

Yes



**Programs & Events**

Below is a list of *some* of Richmond’s arts and cultural programs, events and festivals

- |   |                                      |
|---|--------------------------------------|
| Art & dance classes                             | Musical Expressions                  |
| Art about Finn Slough Show                      | New Moon Acres Garlic Festival       |
| Art Gallery Openings                            | Pacific Piano Competition            |
| Asian Heritage Month events                     | Richmond Choir or Band Performance   |
| Chinese New Year Festival                       | Richmond Music Festival              |
| Christmas at the Cannery                        | Richmond Outdoor Art Exhibition      |
| Creative Gift Craft Fair                        | River Rock Casino Performances       |
| Festival of Lights at the Nature Park           | Rooster Bazaar/Bazaar with Buddhists |
| Fraser River Art Show                           | Summer Art Show                      |
| Gateway Theatre Academy                         | Steveston Salmon Festival            |
| Gateway Theatre performances                    | The Lulu Series: Art in the City     |
| Le Carnival                                     | Tickle Me Pickle (improv)            |
| Live Entertainment at Best Western Abercorn Inn | Musical Expressions                  |
| London Farms Creative Arts Festival             | New Moon Acres Garlic Festival       |

7. If you know of other Richmond arts and cultural programs, events and festivals, please provide information on these below (as available).

- a. Names of program, event, festival(s) \_\_\_\_\_
- b. Contact person \_\_\_\_\_
- c. Phone Number \_\_\_\_\_
- d. Email and/or web address \_\_\_\_\_

8. Did you take part in arts and cultural programs, events or festivals held in Richmond over the past 12 months?

- Yes
- No (Go to Question 10)

9. Rate your overall satisfaction level with arts and cultural programs, events and festivals available within Richmond over the past 12 months. (Choose one)

- Extremely Satisfied
- Quite Satisfied
- Satisfied
- Quite Unsatisfied
- Extremely Unsatisfied

10. If you have any comments on Richmond’s arts & cultural programs and events, please provide them here. \_\_\_\_\_

**Facilities**

A list of Richmond facilities used for arts and cultural activities is provided below.

- |   |   |
|---|---|
| Armenian Community Center               | Richmond Public Libraries                   |
| Britannia Heritage Shipyard             | Richmond Rod & Gun Hall                     |
| Cambie Community Center                 | Scout Hall                                  |
| City of Richmond Archives               | Sea Island Community Center                 |
| East Richmond Community Hall            | South Arm Community Center                  |
| Gateway Theatre                         | Steveston Community Center                  |
| Hamilton Community Center               | Steveston Japanese Canadian Cultural Center |
| India Cultural Centre of Canada Kinsmen | Steveston Museum                            |
| Nature Pavilion                         | Terra Nova Heritage District                |
| London Heritage Farm                    | Thompson Community Center                   |
| Minoru Place Seniors Center             | Thursday Night Blues                        |
| Phoenix Arts Workshop                   | Ukrainian Community Center                  |
| Richmond Art Gallery                    | West Richmond Community Center              |
| Richmond Arts Centre                    | Woodwards Landing Scout Camp                |
| Richmond Museum                         | Richmond Public Libraries                   |

11. If you know of other facilities used in Richmond for arts and cultural activities, please provide information on these (as available)

- a. Names of facility \_\_\_\_\_
- b. Contact person \_\_\_\_\_
- c. Physical and/or mailing address \_\_\_\_\_
- d. Phone Number \_\_\_\_\_
- e. Email and/or web address \_\_\_\_\_

12. List up to three facilities you are most familiar with and would like to provide comments on.

- Not familiar with any Richmond facilities (Go to Question 16)
- Facility 1 \_\_\_\_\_
- Facility 2 \_\_\_\_\_
- Facility 3 \_\_\_\_\_

13. Using the facilities you listed above (1, 2, 3) provide comments on each (Select either – Yes, No, NA, Don't Know).

	Adequate Current Purposes	Adequate Future Purposes	Adequate Seating	Adequate Lighting	Adequate Sound
Facility 1					
Facility 2					
Facility 3					

14. Rate your overall satisfaction with Richmond's facility(ies) used for arts/cultural related activities over the past 12 months. (Choose one)

- No opinion
- Extremely Satisfied
- Quite Satisfied
- Satisfied
- Quite Unsatisfied
- Extremely Unsatisfied

15. If you have any other comments on Richmond's arts and cultural facilities, please provide them here. \_\_\_\_\_

**Work/Volunteer Choices**

*Complete Questions 16, 17 & 18 if you earned income or volunteered in the arts and cultural sector over the past 12 months.*

16. Did you earn income as a result of your work in the arts and cultural sector over the past 12 months? (Select one)

- Please Select
- I earned income as a result of my work in the arts and cultural sector over the past 12 months
- I did not earn income as a result of my work in the arts and cultural sector over the past 12 months

**Please Read if You Earned Income** – *The City of Richmond is concurrently undertaking both an Art and Cultural Scan and an Economic Impact Study. If you earned income or revenue over the past 12 months as a result of your work in the arts and cultural sector, and you live in Richmond, please contact Doris Mak, InterVistas Consulting Inc. at 604-717-1838 or via email at [doris\\_mak@intervistas.com](mailto:doris_mak@intervistas.com) to complete a questionnaire designed specifically for you (if you haven't already been contacted). Your input will help analysts measure the true scope and breadth of Richmond's cultural economy in order to grow opportunities within Richmond's cultural and business communities.*

17. Did you volunteer your time in the arts and cultural sector over the past 12 months?  
(Select all that apply)

- Please select
- I volunteered in the arts and cultural sector within Richmond
- I volunteered in the arts and cultural sector outside of Richmond
- I did not volunteer in the arts and cultural sector (Go to Question 20)

18. Identify the arts and cultural discipline(s) and number of hours you volunteered within Richmond over the past 12 months. Please answer with one of the following:

- *Did not volunteer*
- *Less than 20*
- *21 – 100*
- *101 – 500*
- *Greater than 500*

**Visual Arts** (Examples include sculpting, drawing, painting, engraving, photography, film, visiting art museum, etc)

**Performing Arts** (Examples include performing, attending or producing live theatre, music, dance or other staged entertainment)

**Literary Arts** (Examples include writing, publishing and/or printing reading material, reading, attending poetry readings or writers festivals, etc)

**Heritage** (Examples include taking part in ethnocultural organization/events; going to museums, visiting historic sites, volunteering in natural heritage areas, visiting exhibitions, planting heritage gardens)

Other (please specify) \_\_\_\_\_

### General Demographics

19. Please indicate the first three letters of your postal code. (Choose one)

- V6V       V7B
- V6W       V7C
- V6X       V7E
- V6Y       Other \_\_\_\_\_
- V7A

20. Please indicate your gender. (Choose one)

- Male    Female

21. Please indicate your age. (Choose one)

- 19 and under       55-64
- 20-24       65-74
- 25-44       75-84
- 45-54       85 and over

22. The city and its partners are committed to ensuring there are opportunities for involvement in arts and culture for all Richmond residents, regardless of ethnicity. To help make sure we are meeting this commitment please identify your ethno-cultural background: \_\_\_\_\_

**THANK YOU FOR COMPLETING THIS SURVEY!**

If you have any questions about the Arts and Culture Community Scan, please contact Suzanne Haines at 604 247 4971 or [suzanne.haines@richmond.ca](mailto:suzanne.haines@richmond.ca).

## Appendix D: List of Organizations Interviewed

*The list below contains the arts and cultural community organizations interviewed during the scan process. Members of the Richmond Heritage Commission and Richmond Public Art Commission were also interviewed.*

---

BC Children's Art & Literacy Centre

Community Arts Council of Richmond

Gateway Theatre Society

Gulf of Georgia Cannery Society

London Heritage Farm

Richmond Orchestra & Chorus Association

Richmond Art Gallery Association

Richmond Arts Coalition

Richmond Chinese Community Society

Richmond Community Concert Association

Richmond Music Festival Society

Richmond Music School

## Appendix E: Arts and Cultural Community Organizations Interview Guideline

*The following questions were used to guide the face to face interviews with 12 arts and cultural community organizations and 2 public commissions.*

---

### Richmond Community Arts and Cultural Scan

#### Questionnaire for Arts and Cultural Organizations

Please answer the selected questions on this form prior to your scheduled interview. Email the completed form to [sydney.johnsen@gmail.com](mailto:sydney.johnsen@gmail.com) prior to your interview; bring a hard copy with you to the interview.

- 1) Organization Name
- 2) Contact Information
- 3) Name of Organization Representative
- 4) Identify the discipline(s) of arts and cultural/heritage activities that your organization works in.
- 5) What is the mandate or purpose of your organization within those disciplines?
- 6) Is your organization registered with Societies Act? Registered charitable organization with Revenue Canada?
- 7) If your organization has a formal mission statement, provide it here.
- 8) If your organization has a formal vision statement, provide it here.
- 9) Does your organization have a Strategic Plan? Business Plan?
- 10) How many members does your organization have?
- 11) How many individuals serve on your organization's governing Board?
- 12) What other organizations is your group affiliated with?
- 13) What do you consider to be unique features of your organization in comparison to other arts and cultural/heritage organizations in Richmond?
- 14) How is your organization managed?
- 15) How do you manage your Strategic Management requirements?
- 16) Describe the cultural services your organization provides.
- 17) List any special events or festivals your organization sponsors.
- 18) When does your organization provide services?
- 19) How often are your products/services available to residents and visitors to Richmond?
- 20) How many services/products does your organization have annually?

- 21) Describe the facilities your organization uses to provide their services/products (Complete all that apply).
- 22) Identify the purposes this/these facility(ies) is/are used for?
- 23) Does your organization own/operate a facility to provide these services?
- 24) Rate your satisfaction with the facilities you use.
- 25) If you have any other comments regarding Operations/Services Management, please add them here.
- 26) How do you manage your Operational requirements?
- 27) Does your organization have a marketing plan?
- 28) Describe your key marketing activities (include strategic planning, publicity (advertising/promotion).
- 29) How many people utilized/benefited from the services/products your organization provides in the last year?
- 30) Does your organization track its markets (i.e., visitor counts, audience attendance, residents/visitors)?
- 31) If yes, identify characteristics of the 'market' your organization provides services/products for (size, % of revenue generation).
- 32) How do you manage your Marketing requirements?
- 33) If you have any other comments regarding Marketing Management, please add them here.
- 34) What is your annual operating budget? \$ \_\_\_\_\_
- 35) Describe how revenues are earned/provided (fill in applicable non-shaded boxes).
- 36) Describe your operating expenses.
- 37) How do you manage your Financial Management requirements?
- 38) Discuss the strengths and weaknesses of your financial management.
- 39) If you have any other comments regarding Financial Management, please add them here.
- 40) Does your organization have a website?
- 41) If you have a website,
  - a) How often is it updated?
  - b) Are you satisfied with how much traffic the site gets? (Explain)
  - c) Explain the main benefits the organization realizes from the site (i.e., sales, awareness/profile, data collection, etc.)
- 42) Do you manage a database?
- 43) If yes, what is the purpose of this database (e.g., membership lists)?
- 44) How do you manage your IT requirements?
- 45) Rate your satisfaction with your organization's ability to manage information (website, database, etc.)
- 46) If you have any other comments regarding IT Management, please add them here.



- 47) Describe your organization's HR situation.
- 48) If you have any other comments regarding HR Management, please add them here.
- 49) For each of the six functional management areas, identify how satisfied you are with the resources (time, \$, skills/abilities) that your volunteers and staff possess.
- 50) Do you have any wishes you would like granted in order to better meet the mandate of your organization? Discuss.
- 51) Discuss how this best may happen.
- 52) Does your organization have any strengths/assets to offer other arts and cultural organizations meet their respective mandates? Discuss.

## Appendix F: Richmond Arts and Culture Community Organizations

*The following organizations were identified through the Scan research process. Every effort was made to identify and include a complete listing of all arts and cultural community organizations in Richmond.*

Austria Vancouver Club (& Edelweiss Dancers)	Finn Slough Heritage and Wetland Society
Batons West Twirling Club	Fraser River Fiddlers
BC Children's Art & Literacy Centre Society	Friends of the Richmond Archives
BC Registered Music Teachers Association (Richmond Branch)	Friends of The Richmond Public Library
Britannia Heritage Shipyard Society / & Britannia Heritage Shipyard Advisory Board	Goan Overseas Association - Vancouver
British Old Time Dancing	Gulf of Georgia Cannery Society
Cathay Photographic Society	Himasa Kato Ningyo Kyoshitsu
Chinese Cultural Centre of Greater Vancouver (Richmond Office)	Ikebana Sogetsu
Community Arts Council of Richmond	Ikenobo Ikebana Society of Richmond
Cultural Services, Parks, Recreation and Cultural Services, City of Richmond	India Cultural Centre of Canada - Gurdwara Nanak Niwas
Dogwood Needlecrafters	Japanese Tatsumi Dance Society/School
Edelweiss Dancers (Austria Vancouver Club)	London Heritage Farm Society
Ella Dance Club	Malaysia Singapore & Brunei Cultural Association
Emmanuel Children's Chorus	MILAP (Indo-Canadian Senior Ladies Group)
	Minoru Reader/Writers Group
	Minoru Seniors Glee Club (Richmond Chapter)
	Minoru Seniors Photography Club

Multicultural Book Club	Richmond Museum Society
Multicultural Concerns Society	Richmond Music Festival Society
Music Encore Concert Society	Richmond Music School Society
Mustard Seed Children Theatre (The Integration Youth Services Society)	Richmond Nature Park Society
Nikkei Fishermen's Reunion Project Committee	Richmond Photography Club
Oriental Arts Club	Richmond Potters Club
Pacific Piano Society	Richmond Public Art Commission
Philippine Cultural Arts Society of BC	Richmond Singers Ensemble
Rhythmairs Seniors Group Band	Richmond Star Promenaders Square Dance Club
Richmond Artists Guild	Richmond Weavers and Spinners Guild
Richmond Arts Coalition	Richmond Writers Group
Richmond Carver's Society	Richmond Youth Concert Band
Richmond Chinese Calligraphy and Painting Club	Richmond Youth Honour Choir
Richmond Chinese Community Society	Richmond Youth Orchestra
Richmond Chinese Folk Dancers	Riverside Art Circle
Richmond Community Orchestra and Chorus Association	Scottish Dancers
Richmond Concert Association	Steveston Folk Guild
Richmond Dance Society	Steveston Historical Society
Richmond Gateway Theatre Society	Steveston Japanese Canadian Cultural Society
Richmond Gem and Mineral Club/ Creative Jewellers Guild	Steveston Tera Taiko
Richmond Heritage Commission	SUCCESS - Richmond Office
Richmond Legion Band	Sweet Adelines (Richmond Chapter)
	Textile Artists Guild of Richmond
	The Arts Connection

Trinidad & Tobago Cultural Society of BC

Vedic Cultural Society of BC

Tropak Ukrainian Dance Theatre

VoiceStream Choral Ensemble

Ukrainian Community Society of Ivan  
Franko (Ukrainian Dancers)

West Coast Knitters Guild

Vancouver Turkish Canadian Society

Wudang Cultural International  
Association

Vancouver Wooden Boat Society

## Appendix G: Richmond Facilities Used for Arts and Cultural Community Activities

*The following facilities used for arts and cultural community activities in Richmond were identified through the Scan research process. Every effort was made to identify all facilities used for arts and cultural community events, but this list may not include a complete listing of all such facilities in Richmond.*

### PUBLIC FACILITIES

Britannia Heritage Shipyard National Historic Site (NHS)	Richmond Cultural Centre (Richmond Archives, Richmond Arts Centre, Richmond Art Gallery, Richmond Museum)
Gateway Theatre (Main Stage, Studio A & B)	Richmond Hospital (Ralph Fisher Auditorium)
Gulf of Georgia Cannery NHS (& Fisherman's Park)	Richmond Public Libraries (Brighthouse (Main) Branch, Cambie Branch, Ironwood Branch, Steveston Branch)
London Heritage Farm	Steveston Museum
Minoru Pavilion	Worksafe BC Auditorium
Richmond City Hall	

### CLUB FACILITIES

Armenian Community Centre	Kinsmen Nature Pavilion
Austria Vancouver Club	Minoru Place Activity Centre
India Cultural Centre of Canada	Scout Hall
Japanese Canadian Cultural Centre	Ukrainian Community Centre

### COMMUNITY CENTERS

Cambie Community Centre	Steveston Community Centre
Hamilton Community Centre	Sea Island Community Centre

South Arm Community Centre  
Thompson Community Centre

West Richmond Community Centre

### **OUTDOOR FACILITIES**

---

Cultural Centre Plaza

Richmond Nature Park

Minoru Park

Steveston Park Band Shell

Garry Point Park

Steveston Fishermen's Park

King George Park

Terra Nova Heritage Area

### **PLACES OF WORSHIP**

---

Broadmoor Baptist Church

St Alban's Anglican Church

Fraserview Mennonite Brethren Church

St Joseph's Church

Gilmore Park United Church

St Paul's Church

Richmond Alliance Church

Steveston (International) Buddhist Temple

Richmond Chinese Baptist Church

### **EDUCATION FACILITIES**

---

#### *COLLEGES/UNIVERSITIES*

Kwantlen University College Centre for Applied Design and Communications

#### *SECONDARY SCHOOLS (\*Schools with performance space)*

Boyd Secondary\*

London/Steveston Secondary\*

Burnett Secondary\*

MacNeill Secondary (Fine Arts focus)

Cambie Secondary\*

McMath Secondary\*

McNair Secondary\*

McRoberts Secondary\*

Richmond Secondary\*

Palmer Secondary\*

*ELEMENTARY SCHOOLS*

Anderson Elementary

McKay Elementary

Blair Elementary

McKinney Elementary

Blundell Elementary\*

McNeely Elementary

Bridge Elementary\*

Mitchell Elementary\*

Brighthouse Elementary\*

Quilchena Elementary

Byng Elementary

Sea Island Elementary

Cook Elementary\*

Spul'u'kwuks Elementary

DeBeck Elementary

Steves Elementary

Diefenbaker Elementary

Tait Elementary

Dixon Elementary\*

Talmey Elementary

Errington Elementary\*

Thompson Elementary

Ferris Elementary\*

Tomsett Elementary

Garden City Elementary\*

Westwind Elementary

General Currie Elementary\*

Whiteside Elementary\*

Gilmore Elementary\*

Woodward Elementary\*

Grauer Elementary\*

Wowk Elementary

Hamilton Elementary\*

Homma Elementary

Kidd Elementary

Kingswood Elementary

Lee Elementary\*

Maple Lane Elementary

## Appendix H: Richmond's Arts and Culture Community Special Events (2007)

*The following list includes examples of the types of special events held in Richmond and the organizations that sponsor these events. Every effort was made to identify and include a complete listing of all arts and cultural community special events hosted by Richmond's community organizations.*

Name of Special Event	Sponsor	Month
WinterFest & Countdown Celebration	City of Richmond / Richmond Foundation	February
Chinese New Year	Richmond Chinese Community Society	February
Heritage Week Exposition	Richmond Museum	February
Art About Finn Slough Show	Finn Slough Heritage & Wetland Society, Richmond Art Gallery	March
Meet the Stars concert	Richmond Music School	April
Youth Week	City of Richmond	May
Asian Heritage Month	City of Richmond, Richmond Art Gallery Association, Richmond Museum Society, Steveston Japanese School Society	May
Kidding Around Celebration	Community Arts Council of Richmond	May
RichCity Idol 2007	RichCity Idol Organizational Committee (12 secondary schools)	May
Wood Carver's Show	Richmond Carver's Society	May
Richmond Regional Heritage Fair	Richmond Museum	May
Sea of Stories	Richmond Gateway Theatre Society	May
Hamilton Family Picnic	Hamilton Community Assoc	June
RICHmondARTS (exhibit & open studio tour)	Richmond Art Gallery, Richmond Artists Guild	June
Spring Concert	Richmond Youth Orchestra	June
Community Picnic (Annual)	Thompson Community Assoc	June
Kite Festival: Northwest Sport Kite League Competition	British Columbia Kitefliers Assoc	July
Richmond City Centre Celebration	City Centre Community Assoc	July
Summer Art Show	Organizer: Thomas Yu	July
Fraser River Art Festival	Richmond Artist Guild	July
Canada Day Parade & Steveston Salmon Festival	Steveston Community Society	July
Children's Festival	City Centre Community Assoc	August
Richmond Maritime Festival	City of Richmond / Britannia Heritage Society	August
MultiFest Fair	East Richmond Community Assoc	August
Family Farm Fair / Antique & Collectibles Fair	London Heritage Farm Society	August
New Moon Acres Garlic Festival	New Moon Acres Farm	August



Chefs to the Field Competition	Terra Nova Schoolyard Society	August
BC Sardine Festival	Gulf of Georgia Cannery Society	September
Nibbles & Bites	Thompson Community Assoc	September
Urban Idol Competition	Hamilton Community Association, Queensborough Special Programs Committee	September
Clink!	Richmond Gateway Theatre Society	September
Moon Festival (every 2 <sup>nd</sup> year - not in 2007)/Chinese Mid-Autumn Festival	Richmond Chinese Community Society	September/October
Richmond Archives Tea	Friends of the Richmond Archives	October
Phantoms of the Fraser Haunt	Gulf of Georgia Cannery Society	October
Pumpkin Festival & Halloween Howl	Hoeglars Farms	October
Wild Things Event	Richmond Nature Park Society	October
Lantern Festival	West Richmond Community Assoc	October
Mirror Mirror Gala	Richmond Art Gallery	November
Richmond Music Festival	Richmond Music Festival Society	November
Winter Concert	Richmond Youth Orchestra	November
Buddhist Temple Creative Gift Craft Fair	Steveston Buddhist Temple	November
South Arm Christmas Craft Fair	South Arm Community Society	November
Steveston Christmas Craft Fair	Steveston Community Society	November
Fall Fabric Fair	Community Arts Council	November
Mustard Seed Children Theatre Annual Performance	The Integration Youth Services Society	November
Spectacle of Lights / Santa Claus Parade	Steveston Community Society, Gulf of Georgia Cannery Society, Steveston Rotary	December

## Appendix I: Richmond Arts and Culture Community Regular Events (2007)

*The following list includes examples of the types of regular events held in Richmond and the organizations that sponsor these events. This list is not intended to provide a complete listing of all the activities and events hosted by Richmond's cultural organizations.*

Discipline	Event Type	Examples of Regular Events	Sponsors of Regular Events
Literary Arts	Book Sales	Friends of the Library Book Sales	Friends of the Library
	Speaker Series	The Lulu Series: Art in the City	City of Richmond Cultural Services
Performing Arts	Concerts	Summer Concert Series (aka Concerts on the Dock)	City of Richmond Cultural Services Richmond Elementary Schools Richmond Concert Association Richmond Music Festival Society Richmond Music School Richmond Orchestra & Chorus Association Richmond Singers Richmond Youth Orchestras Steveston Folk Guild
		Concerts in the Park	
	Theatrical	Mainstage Performances (4)	Gateway Theatre Society
		Studio Performances (2)	
		SceneFirst	
	Gateway Academy Performances		
	School drama productions	School Drama Clubs/classes	
Visual Arts	Exhibits	Britannia Heritage Shipyards	City of Richmond Cultural Services
		Richmond Museum Exhibits	Richmond Museum Society

Discipline	Event Type	Examples of Regular Events	Sponsors of Regular Events
		Fall Fabric Fair, Indian Summer Art Show, Out of the Wood Work	Community Arts Council of Richmond Gulf Georgia Cannery Society
		Gallery & Outreach Exhibitions	Richmond Art Gallery

London Heritage Farm Society and Richmond Chinese Community Association host and/or sponsor a variety of events throughout the year.

## **Appendix J: Strategic Goals and Objectives of *Richmond Arts Strategy* (2004)**

*Goal I Build capacity with and support for arts organizations*

**Objectives:**

*Add strength to the infrastructure of arts organizations;*

*Encourage collaboration and partnerships within the arts community and build links with other related sectors;*

*Increase funding for the arts in Richmond.*

*Goal II Strengthen, support and enhance the artistic community*

**Objectives**

*Make Richmond an artist friendly city that recognizes the various needs of artists by creating an environment for artists to successfully live, exhibit and perform in Richmond;*

*Support and enhance the ability for the arts community to provide cultural opportunities throughout the City.*

*Goal III Increase the variety and diversity of arts experiences and opportunities*

**Objectives**

*Increase opportunities for culturally diverse communities to showcase their arts;*

*Enhance the quality of arts programming and instruction in community facilities;*

*Develop programs that encourage interactions between arts professionals and the community;*

*Cooperate with public and private educational institutions to increase, develop and support arts programming;*

*Encourage and support youth participation in the arts;*

*Ensure a broad range of programs and services from entry level and recreational to professional;*

*Work in partnership with training and educational organizations and institutions to improve the standards and availability of arts education at all levels.*

*Goal IV Expand public awareness and understanding of the value of the arts*

**Objectives**

*Market the arts in Richmond and acknowledge the opportunities created by the diversity of our audience;*

*Recognize outstanding accomplishments in the arts in order to acknowledge those artists, arts organizations and patrons who contribute in a major way to the cultural life of Richmond;*

*Educate the community on the value of the arts;*

*Enhance public awareness and understanding of the importance of Public Art; and*

*Increase the amount of public art.*

*Goal V - Broaden the economic potential and contribution of the arts*

**Objectives:**

*Strengthen the collaborative role for the arts and business community in the economic growth of Richmond;*

*Encourage Tourism Richmond to enhance and support arts destinations and strengthen the role the arts play in Richmond's tourism initiatives;*

*Identify, develop and promote specific arts, entertainment and cultural areas;*

*Ensure that City policies and administration position Richmond as a film friendly location;*

*Develop a master plan for arts facility development for the City of Richmond.*



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# City of Richmond Arts & Culture Economic Impact Study

*FINAL REPORT*

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Prepared for  
BC Children's Art & Literacy Society  
The City of Richmond  
Gateway Theatre  
Richmond Arts Coalition  
Richmond Chamber of Commerce

Prepared by  
InterVISTAS Consulting Inc.  
in partnership with Sydney Johnsen

4 June 2008

## Executive Summary

In 2004, the City of Richmond developed the *Richmond Arts Strategy* with the goal of clarifying and consolidating Richmond's vision for arts/culture development. The mission of the strategy was to provide a ten-year creative vision, five-year strategic goals and objectives, and a direction for long-term facility planning<sup>1</sup>.

The *Strategy* goals, identified from input by members of the arts community, City staff, cultural consultants, and the Arts Strategy Steering Committee, included:

- To build capacity within and support for arts organizations;
- To strengthen, support and enhance the artistic community;
- To increase the variety and diversity of arts experiences and opportunities;
- To expand public awareness and understanding of the value of the arts; and
- To broaden the economic potential and contribution of the arts.

The Richmond Arts Strategy cited that there were areas of further study required, including a scan/inventory and economic impact of the sectors. The City of Richmond commissioned these studies in August 2007.

The *Richmond Arts and Cultural Economic Impact Study* and *Richmond Arts and Cultural Community Scan* were prepared concurrently. The purpose of the Richmond Arts and Culture Economic Impact Study is to provide a quantification of the economic impact of Richmond's Arts and Culture sector in terms of employment, wages, GDP and economic output measures and also taxation impacts.

### **The Arts and Culture sector in the City of Richmond is a considerable economic generator for the region and the province.**

Richmond's arts and culture sector is a major economic generator by every measure. In 2007, it is estimated that this employment sector supported a total of 734 direct person years of employment (1,488 direct jobs), \$33 million in wages, \$37 million in GDP, and \$78 million in output in British Columbia. Considering multiplier impacts, the total impacts of the sectors are estimated at 1,128 person years of employment, \$52 million in wages, \$63 million in GDP, and \$135 million in output economy-wide in British Columbia.

The in-province economic impacts of on-going arts and culture related operations within Richmond are summarised in **Table ES-1**.

---

<sup>1</sup> Source: Richmond Arts Strategy, July 2004.





**Table ES-1: Economic Impacts of Richmond Art and Culture Sector in British Columbia**

Type of Impact	Jobs	Person Years	Wages (\$ millions)	GDP (\$ millions)	Economic Output (\$ millions)
Direct	1,488	734	\$33	\$37	\$78
Indirect	553	272	\$13	\$17	\$42
Induced	248	122	\$6	\$9	\$15
<b>Total</b>	<b>2,289</b>	<b>1,128</b>	<b>\$52</b>	<b>\$63</b>	<b>\$135</b>

**The Arts and Culture sector in Richmond is a strong generator of tax revenues.**

Each of the 1,488 current direct jobs is filled by a person earning wages in Richmond's arts and culture sector while supporting the provincial and national economies by paying taxes. Employees in Richmond's arts and culture sectors and their employers paid some \$14.3 million in taxes (\$9.3 million Federal, \$2.6 million Provincial and \$2.4 million Municipal).

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## Acknowledgements

Special thanks to the following steering committee members for their support and guidance on this project:

- Jane Fernyhough, Project Co-chair, Manager, Heritage & Cultural Services, City of Richmond;
- Suzanne Haines, Project Co-chair, Chair, Richmond Arts Coalition. General Manager, Gateway Theatre;
- Debbie Tobin, Chair, British Columbia Children's Art and Literacy Centre;
- Suzanne Greening, Arts Coordinator, City of Richmond; and
- Nicki Roberts, Co-Chair, Arts & Culture Committee, Richmond Chamber of Commerce

## 1.0 Introduction

In 2004, the City of Richmond developed the *Richmond Arts Strategy* with the goal of clarifying and consolidating Richmond's vision for arts/culture development. The mission of the strategy was to provide a ten-year creative vision, five-year strategic goals and objectives, and a direction for long-term facility planning<sup>2</sup>.

The *Strategy* goals, identified from input by members of the arts community, City staff, cultural consultants, and the Arts Strategy Steering Committee, included:

- To build capacity within and support for arts organizations;
- To strengthen, support and enhance the artistic community;
- To increase the variety and diversity of arts experiences and opportunities;
- To expand public awareness and understanding of the value of the arts; and
- To broaden the economic potential and contribution of the arts.

The Richmond Arts Strategy cited areas of further study required, a scan inventory and economic impact of the sector. The City of Richmond commissioned these studies in August 2007. The *Richmond Arts and Cultural Economic Impact Study* was prepared in conjunction with the *Richmond Arts and Cultural Community Scan*.

The Richmond Arts Coalition, the Richmond Chamber of Commerce through the Business and the Arts Committee, Gateway Theatre, the BC Children's Art and Literacy Centre Society and the City of Richmond - Cultural Services submitted a request to *Arts Now/Legacies Now* for funding support to conduct these studies. Upon approval of those funds, they formed a steering committee to guide the study.

### 1.1 Purpose of Study

The purpose of the Richmond Arts and Culture Economic Impact Study is to provide a quantification of the economic impact of Richmond's Arts and Culture sector in terms of employment, wages, GDP and economic output measures and also taxation impacts.

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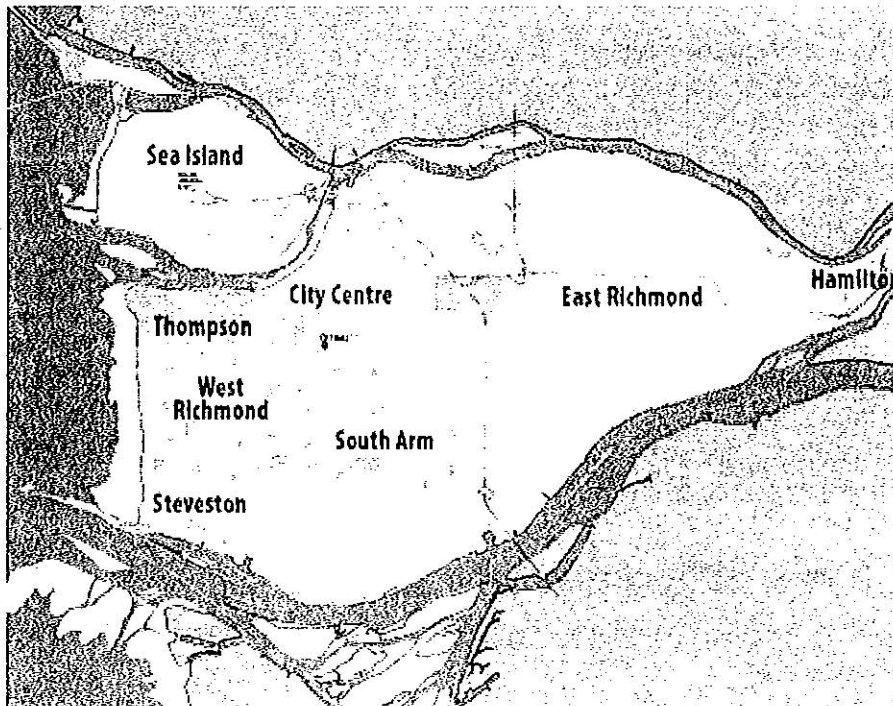
<sup>2</sup> Source: Richmond Arts Strategy, July 2004.

## 2.0 Richmond Arts and Culture Economic Impact

### 2.1 City of Richmond Demographics

The City of Richmond is located on Canada's Pacific Coast and is a part of Metro Vancouver in the Province of British Columbia. Richmond is an island city that consists of Sea Island, most of Lulu Island and fifteen smaller islands. **Figure 2-1** provides an area map of the various communities within the City of Richmond.

**Figure 2-1: City of Richmond Community Area Map**



**Population.** Richmond is the fourth largest municipality in the Metro Vancouver region in terms of population, representing 8.2% of the regional total. According to the City of Richmond, it is estimated that Richmond has a population size of 188,100, as of 1 January 2008. The population of Richmond has experienced continual growth at a steady pace in recent decades, with an average growth rate of 1.6% over the past three years, compared with 1.2% for BC as a whole.

**Language.** Richmond is a culturally diverse city. According to the 2006 Census conducted by Statistics Canada, immigrants make up 57.4% of its population, the highest proportion in any Canadian municipality. Of its immigrant population, 81.6% are from Asia and the Middle East, 10.9% from Europe, a further 2.3% from Africa and the 5.2% from the Americas, Oceania or Other. In terms of language, neither English nor French is the Mother Tongue of 58.7% of the city's population, again, the highest of any Canadian City. After English, the next most spoken language is Chinese which is spoken by 37.6% of the population (Cantonese 16.4%, Mandarin 7.7% and Other Chinese dialect 13.4%).

**Industry.** According to the 2006 Census, over 108,000 people work in Richmond, this is up 3.4% over results of the 2001 Census. The top 3 occupations of Richmond residents include 29% in sales and service, 21% of Richmond residents working in business, finance and administration and 12% in management.

## 2.2 What is Economic Impact?

*Economic impact* is a measure of the spending and employment associated with a sector of the economy, a specific project (such as the construction of a new facility), or a change in government policy or regulation.

Economic impact can be measured in various ways. Two of the most popular ways to assess economic impact are in terms of the dollar value of industrial output produced, or in terms of person years (full-time equivalents or FTEs) of employment generated. Other measures include value-added (GDP) and value of capital used and/or created.

This study measures the economic impact of the City of Richmond arts and culture sector, including direct, indirect and induced:

- *Employment*
- *Wages*
- *Economic / Industrial Output*
- *Gross Domestic Product (value-added)*

All of these are used to express the gross level of activity or expenditure from a sector of the economy, a specific project, or a change in policy or regulation. As such, they are not "net" measures that weigh benefits against costs, but nevertheless these measures can be useful in developing an appreciation of projects, investments, and economic sectors.

## 2.3 Scope of the Study

The following chapters quantify the existing economic impact of the City of Richmond arts and culture sector.

The organizations that generate the existing economic impacts are businesses or organizations that support arts and culture related services in the City of Richmond. Arts and culture related activities encompass a broad range of services and its definition is highly subjective in the eyes of the public. Therefore, for the purposes of this study, we assume that businesses or organizations supporting the arts and culture sector fall into one of the following ten categories:

- **Art galleries and dealers.** This includes commercial art galleries, art dealers, art distributors and publishers.
- **Arts instruction and education.** This includes music, drama and art teachers, music schools, dance and acting schools.
- **Commercial arts.** This includes commercial artists, graphic designers, photographers, radio broadcasters, media groups, book publishers, architects, and interior designers.



- **Performing arts.** This includes musicians, musical ensembles, bands, orchestras comedy groups, theatre companies, and touring entertainers.
- **Visual arts.** This includes painters, sculptors, ceramic artists, photographers and craftspersons.
- **Literary arts.** This includes creative writers.
- **Events and festivals.** This includes coordinators, administrators, featured performers.
- **Cultural facilities.** This includes public art galleries, museums, libraries, theatre venues, heritage sites and public studios.
- **Service and material providers.** This includes artists' suppliers, picture framers, craft retailers and suppliers, dance, masquerade and theatrical suppliers, musical instrument retailers, audio/video service and equipment providers, arts consultants, ticket outlets, and live music venues.
- **Societies and organizations.** This includes cultural service organizations and recreational arts groups.

## 2.4 Outline of the Economic Impact Results

This report is designed to provide an estimate of the current economic impacts of the arts and culture sector in the City of Richmond as of June 2007.

- **Chapter 3** explains the methodology for estimating current economic impact in Richmond related to arts and culture. Current economic impact measures and describes the existing economic impact of the Richmond arts and culture sector.
- **Chapter 4** measures and describes the current direct employment base by means of a survey of employers within the arts and culture sector.
- **Chapter 5** uses multipliers to infer indirect and induced employment related to arts and culture businesses and organizations, as well as GDP and economic output.
- **Chapter 6** measures the tax contribution of the existing arts and culture related businesses and organizations in the City of Richmond.
- **Chapter 7** summarises the economic impact study results.

## 3.0 The Methodology for Economic Impact Analysis

### 3.1 Estimating Current Economic Impact

The direct employment base of the arts and culture sector is first measured. Employment figures are generally more understandable by the public than more abstract measures such as economic output or GDP. Employment figures also have the advantage of being a more accurate measure, both because the firms are more likely to provide data on employment, as opposed to information on revenues, wages and other monetary amounts, and because there is less chance of double counting economic activity.<sup>3</sup> The City of Richmond arts and culture sector's measure of direct employment and wages forms the basis for the rest of this study on the sector's contribution to the City of Richmond economy.

The economic impact study then assesses the indirect and induced (or "multiplier") employment supported city-wide by arts and culture related operations, as well as economic activity in terms of economic output and GDP using Statistics Canada economic multipliers. The tax revenues generated annually by the arts and culture sector in the City of Richmond are also estimated.

### 3.2 Surveying Direct Employment

Employment attributable to the arts and culture industry was measured by surveying 251 arts and culture related businesses and organizations located in the City of Richmond. Specifics of the survey methodology are contained in **Appendix B** and sample copies of the survey are found in **Appendix C**. Telephone follow-ups were conducted to increase the response rate. In total, over half (52%) of the businesses and organizations contacted returned the questionnaire, representing an estimated 72% of total person years of employment covered by the survey. In a few cases, firms did not complete the entire survey, but did provide figures on total employment.

### 3.3 Inferring Employment

Employment was "inferred" for firms that did not respond to the survey by using a proven and accepted methodology.<sup>4</sup> This includes using other sources of employment information such as past employment surveys or using survey results for firms of similar types. A conservative approach was taken when using other survey or employment information to infer for non-responding firms. **Appendix E** provides additional detail on inferred employment.

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<sup>3</sup> For example, revenues reported by an organization in the performing arts double count revenues received by set designers. The set designer's revenue is an expense for the performing arts organization.

<sup>4</sup> The methodology employed in this study to infer for non-respondents is also used by the federal government for estimating the national income and product accounts.

There may be firms which were not surveyed simply because it was not known that they existed. We do not include an estimate of employment for such non-surveyed firms because there is no basis for an assessment. In any event, we expect most of these to be very small in terms of missed employment.

### 3.4 Direct versus Indirect versus Induced Employment

Employment can be broken down into the following categories:

**Direct employment** is employment that can be attributed to Richmond which includes those businesses or organizations directly involved in arts and culture related services. Thus, the direct employment base includes employment at public and private organizations involved in arts and culture, businesses offering arts and culture related commercial services, self employed artists of various types, as well as those supplying the arts and culture sector with material goods and administrative or technical support services.

**Indirect employment** is employment in other industries that results from arts and culture related activity in the region. For example, employment at a janitorial company that provides cleaning services to a local art gallery would be considered indirect employment. Indirect employment is generated in support of direct arts and culture related employment.

**Induced employment** is employment generated from expenditures by individuals employed indirectly or directly. For example, if a ballet instructor in Richmond goes out for dinner, this would result in additional (induced) employment hours in the general economy. The outing would support hours of induced employment in the food & beverage sector.

**Total employment** is the sum of direct, indirect and induced employment. The multiplier (indirect and induced) economic impacts represent the maximum potential stimulus to the economy resulting from activity of arts and culture related businesses and organizations in the City of Richmond.

**Volunteer contribution** is the contribution of individuals who volunteer their time to supporting Richmond's arts and culture related activities while not generating an income for their work contributions. Volunteer contribution is very common in the arts and culture industry, both on a regular basis and on a one-time basis for special events. For example, an organization that relies on volunteer club members to carry out the organization's mandate would be considered **regular volunteer** contributors, while additional persons recruited for the purpose of carrying out a performance that is hosted by the organization would be considered **one-time volunteers**.

### 3.5 Economic Multipliers

Measurement of indirect and induced economic activity is difficult. While it might be possible to conduct a survey of such employers, the survey would need to cover thousands of firms for indirect employment. For induced employment, the entire economy would need to be scrutinised. In addition to the time and financial resources needed to conduct such surveys, the quality of responses would be suspect. It would be difficult for a

regional produce supplier to know how much, if any, his or her business depends on provisioning arts and culture related event caterers.

As an alternative to costly and inaccurate surveys, indirect and induced effects are typically measured by the use of *economic multipliers*. Multipliers are derived from economic/ statistical/accounting models of the general economy.<sup>5</sup> They come in a variety of forms and differ greatly in definition and application. Thus great care must be exercised in choosing the appropriate set of multipliers to use. In addition, the use of multiplier analysis is limited by a number of factors, these being:

- the accuracy of the structure and parameters of the underlying model;
- the level of unemployment in the economy;
- the assumption of constant returns to scale in production;
- the assumption that the economy's structure is static over time; and
- the assumption that there are no displacement effects.

Multiplier impacts must be interpreted with caution since they may be illusory when the economy experiences high employment and output near industry capacity. In general, the use and reporting of multiplier impacts is discouraged. When they are reported, it is recommended that the reader be reminded of the limitations on the use of multipliers. Mindful of these limitations, this study has undertaken multiplier analysis to estimate indirect and induced employment.

### 3.6 Study Time Frame

The employment survey was conducted during September to November 2007 and the results reflect employment as of June 2007.

### 3.7 Jobs versus Person Years

Traditionally, one measures employment by the number of jobs. However, when part-time and/or seasonal workers are used, this can be a misleading measure resulting in an overstatement of economic impact. Whenever possible, employment impacts are measured both in terms of the number of jobs and the number of person years.<sup>6</sup>

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<sup>5</sup> The multipliers used for the analysis are based on Statistics Canada economic multipliers for British Columbia from the 2001 Interprovincial Input-Output model, the most recent available. These multipliers were updated with Consumer Price Indices to account for inflation through 2007.

<sup>6</sup> One person year is equivalent to 1,832 hours of work. See **Appendix D** for a detailed calculation of the number of hours per person year. Person years are the same as full time equivalents (FTEs).

## 4.0 Direct Employment Impacts

### 4.1 Introduction

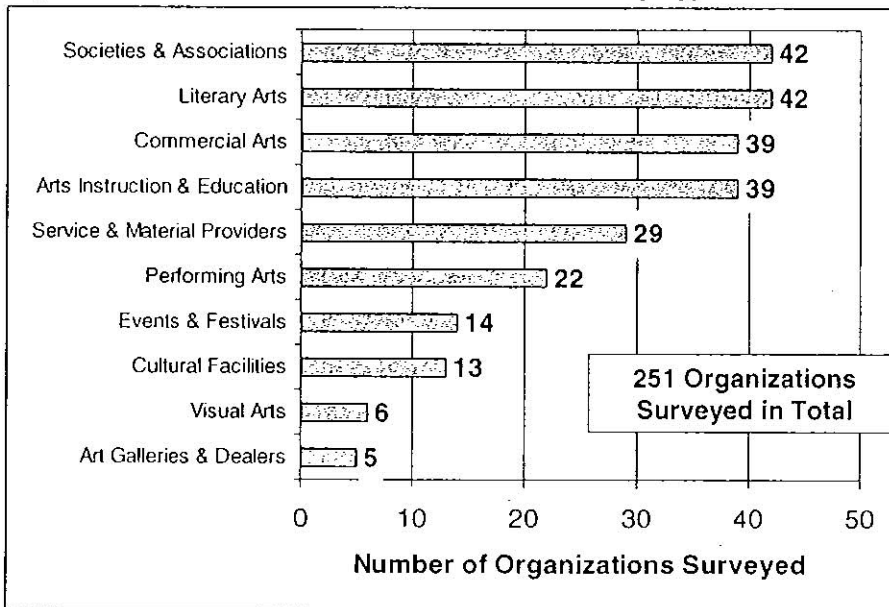
This chapter describes the direct employment in the arts and culture sector of Richmond. Both jobs and person years (full-time equivalents) figures are presented. Wages associated with this direct employment are estimated.<sup>7</sup>

On-going arts and culture related operations in Richmond make considerable contributions to local employment, as well as the provincial and national economies.

### 4.2 Arts and Culture Industry Types

Of survey respondents, the distribution of type of industry is displayed in Figure 4-1.

Figure 4-1: Distribution of Arts and Culture Industry Types in Richmond



<sup>7</sup> Note that wage data in the 2007 study is based on estimated wages for the arts and culture sector based on survey results and Statistics Canada data. Wage data in the previous study was based on the provincial level multipliers.

The 251 firms that received employment surveys for the City of Richmond Arts and Culture economic impact study included businesses and organizations whose operations are directly related or dependent upon arts and culture. The City of Richmond provided a list of arts and culture related businesses and organizations and hand delivered copies of the survey to those organizations that are operated by the City of Richmond. InterVISTAS Consulting used the yellow pages phone directory and online sources to identify additional arts and culture related companies. See **Figure 4-2**.

**Figure 4-2: Total Number of Firms Surveyed**

Type of Business	Number of Firms Surveyed	Number of Firms' Responses	Response Rate
Art Galleries and Dealers	5	2	40%
Arts Instruction and Education	39	18	46%
Commercial Arts	39	9	23%
Performing Arts	22	14	64%
Visual Arts	6	6	100%
Literary Arts	42	19	45%
Events and Festivals	14	6	43%
Cultural Facilities	14	13	93%
Service and Material Providers	29	18	62%
Societies and Organizations	41	30	73%
Total	251	135	54%

### 4.3 Arts and Culture Direct Employment and Wages

Direct employment related to on-going operations in the Richmond arts and culture sector totalled 1,488 jobs as of June 2007.<sup>8</sup> After adjusting for part-time and seasonal employment, the 1,488 jobs amount to 734 person years of employment.<sup>9</sup> This implies a direct job to person year ratio of over 2.0. This ratio implies that this industry sector has a high proportion of part-time and seasonal employment.

As of June 2007, the Richmond arts and culture sector supports:

- 1,488 direct jobs representing 734 person years
- \$33 million in wages

Employees at arts and culture related businesses and organizations earned nearly \$33 million in wages in 2007, for an average of \$45,213 per person year of employment. This compares to an overall average of \$43,472 per person year of employment in British Columbia across all industries. Commercial and visual arts reported relatively high wage levels in Richmond indicating wages over \$55,000 per annum. This also compares to those involved in Arts Instruction/Education indicating wages of approximately \$31,000 per annum. Employment figures are summarised in Figure 4-3 for wages as well as jobs and person years.

Figure 4-3: Richmond Arts and Culture Direct Employment and Wages

	Jobs	Person Years	Wages (\$ millions)
Direct Arts and Culture Employment	1,488	734	\$33

Although not directly comparable the direct jobs reported above, the study, *Artists in Large Canadian Cities*, by Hills Strategies, reported that North Vancouver had 875 artists in 2001 and Victoria, BC had 860 artists in 2001.<sup>10</sup>

### 4.4 Cultural Employment Regional Comparison

In 2006, Richmond's share of labour force in the cultural sector is estimated to be 2.51% of Richmond's total labour force.

<sup>8</sup> See Appendix D and Appendix E for details on employment breakdown.

<sup>9</sup> In addition, there are a total of 88 person years of contract employment and 7 person years of contract firm employment.

<sup>10</sup> The definition of artist in the Hills Strategies report includes the following occupations: actor, artisans and craftspersons, conductors, composers, arrangers, dancers, musicians, singers, other performers (such as circus performers and puppeteers), painters, sculptors, other visual artists, producers, directors, choreographers, and writers.

The Statistics Canada report, *Culture Employment in a Northern American Context 1981 to 2001*, shows the share of labour force involved in the cultural sector for various cities in Canada and the United States. See **Figure 4-4** for the comparison.

**Figure 4-4: Regional Comparison of Estimated Share of Labour Force in Cultural Sector, 2006**

Region	2006 Estimated Share of Labour Force in Cultural Sector
United States	1.86%
Canada	1.91%
Richmond*	2.51%
Montreal	2.55%
Toronto	2.73%
Vancouver	2.85%
San Francisco	3.19%
New York City	3.24%
Los Angeles	3.35%

Source: Statistics Canada Culture Employment in a North American Context 1981 to 2001.

\*Note: Richmond's share of labour force in cultural employment is calculated by dividing total number of jobs in the arts and culture sector in 2006 (results from this EI study) by Richmond's 2001 labour force scaled up to 2006 by applying the B.C.'s labour force growth rate for 2006 over 2001. This is a conservative estimate as the study, *Artists in Large Canadian Cities* (March 2006), by Hills Strategies, found that the growth in the arts labour force was at least 10 times the growth in the overall labour forces.

For Canada, approximately 1.91% of the overall nation's labour force is employed in the cultural sector. Relatively, Richmond captures a slightly larger proportion of cultural employment than at the national level, with 2.51% of the city's labour force working in the cultural sector. However, Canada's 3 largest cities - Vancouver, Toronto and Montreal, all show a slightly larger proportion of cultural employment than the City of Richmond, at 2.85%, 2.73% and 2.55%, respectively.

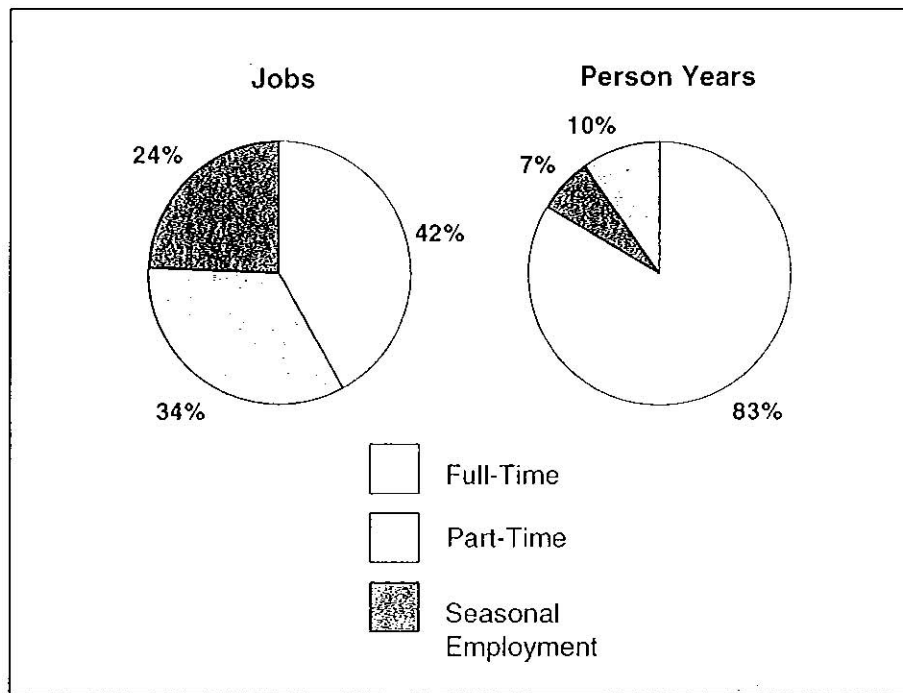
As for the United States, it has a smaller share of cultural employment compared to Canada. Individual U.S. cities have much larger shares of cultural employment compared to Canadian cities with 3.19% for San Francisco, 3.24% for New York City and 3.35% for Los Angeles.



### 4.5 Full-time versus Part-time and Seasonal Employment

Of the surveyed jobs, there were 1,049 direct jobs attributable to the Richmond arts and culture related operations in 2007, 42% were permanent full-time jobs. An additional 34% were permanent part-time jobs. A further 24% of arts and culture related jobs at Richmond are seasonal. However, in terms of person years, the distribution is 83% permanent full-time, 7% permanent part-time and 10% seasonal. The breakdown of the Richmond arts and culture related jobs and person years by full-time, part-time and seasonal positions are presented in **Figure 4-5**. Due to the nature of the arts/culture sector, it is not surprising a majority of jobs are either part time or seasonal.

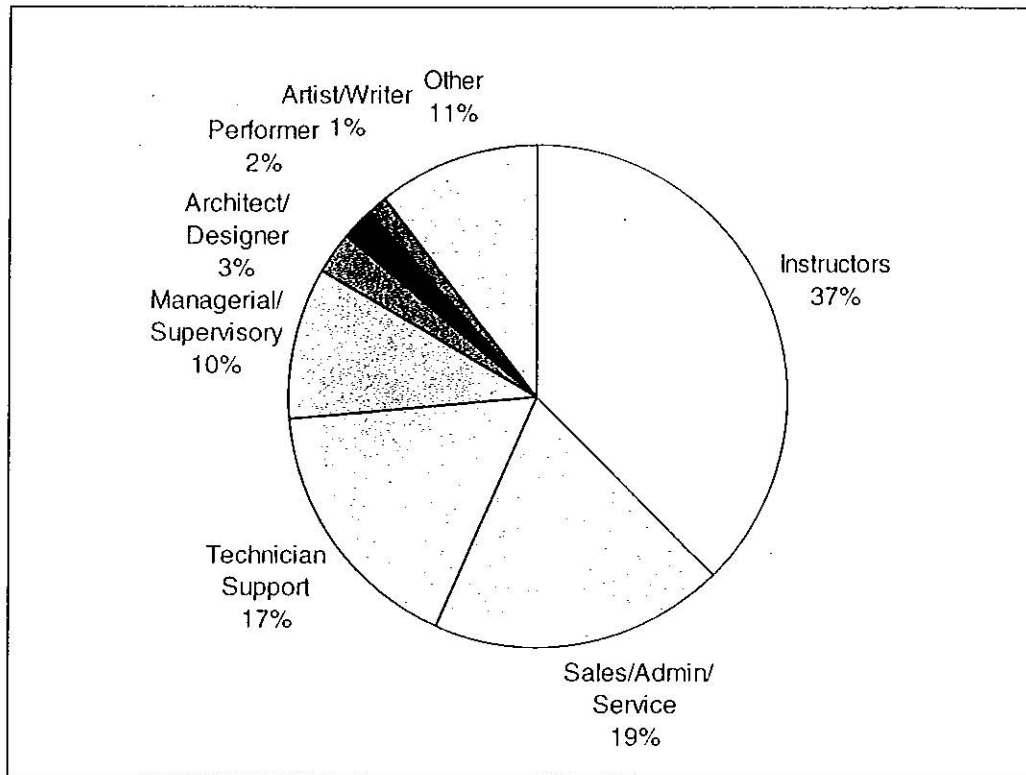
**Figure 4-5: Full-time Versus Part-Time and Seasonal Arts and Culture Related Employment**



### 4.5.1 Arts and Culture Related Job Types

Of the completed surveys that report a breakdown of job types, the majority of arts and culture related jobs at Richmond are related to instructing (37%) as seen in **Figure 4-6**. The second most common job function is sales/administration/service (19%), followed by Technician support (17%) and managerial/supervisory positions (10%).

**Figure 4-6: City of Richmond Arts and Culture Related Job Types**



## 5.0 Multiplier Impacts

### 5.1 Introduction

The previous chapters discussed how direct employment related to on-going arts and culture related operations in Richmond was measured. However, the employment impact does not end there; other sectors of the economy are dependent on these employers' businesses. *Indirect* employment is generated at suppliers to the arts and culture related businesses and organizations. Additionally, there may be a general stimulus to the overall provincial economy when direct (and indirect) employees spend their wages. These employment effects are referred to as *induced* employment. Total employment impacts are the sum of direct, indirect, and induced impacts.

Arts and culture related *total* (direct + indirect + induced) employment in British Columbia:

- 2,289 jobs
- 1,128 person years
- \$52 million in wages

### 5.2 Indirect Employment

Indirect employment is employment in non-arts and culture industries that supply or provide services to these industries. An example of this would be jobs that exist at a janitorial company to provide cleaning services to local art galleries.

Using British Columbia employment impact multipliers, an estimated 272 person years (553 jobs) are indirectly generated in British Columbia industries that supply Richmond arts and culture related businesses and organizations.<sup>11</sup> Labour income associated with indirect employment is estimated at \$13 million in British Columbia.

Arts and culture related *indirect* employment in British Columbia:

- 553 jobs
- 272 person years
- \$13 million in wages

Figure 5-1: Indirect Employment and Wages

	Indirect Employment	
	Person Years	Wages (\$ millions)
Arts and Culture Related Employment	272	\$13

<sup>11</sup> The source of the multipliers was Statistics Canada's 1996 Interprovincial Input Output Model.

### 5.3 Induced Employment

Induced employment is somewhat more complicated than indirect employment. It is employment created because of expenditures by individuals employed both directly and indirectly by the arts and culture related businesses and organizations. It is the demand for goods and services generated by wage earnings from economic activity in the arts and culture sector. Induced employment in British Columbia attributable to the arts and culture community in Richmond is estimated at approximately 122 person years (248 jobs).<sup>12</sup>

Arts and culture related *induced* employment in British Columbia:

- 248 jobs
- 122 person years
- \$6 million in wages

Figure 5-2: Induced Employment and Wages

	Induced Employment	
	Person Years	Wages (\$ millions)
Arts and Culture Related Employment	122	\$6

### 5.4 Total Employment

Figure 5-3 summarises the direct, indirect, induced and total employment attributable to the on-going arts and culture related operations in the City of Richmond.

Figure 5-3: Arts and Culture Related Direct and Total Employment in the City of Richmond

	Jobs	Person Years	Wages (\$ millions)
Direct	1,488	734	\$33
Indirect	553	272	\$13
Induced	248	122	\$6
<i>Total</i>	<i>2,289</i>	<i>1,128</i>	<i>\$52</i>

<sup>12</sup> Statistics Canada has recommended some ratios of induced to direct plus indirect impacts which are used here.

### 5.5 Volunteer Contribution

In addition to the contributions of income-generating employment of the arts and culture sector, volunteer workers also have a significant contribution to promoting arts and culture in Richmond. Volunteer contribution is especially common in the arts and culture industry, both on a regular basis and on a one-time basis for special events.

In comparison, in 2004, 47% of British Columbians (1.6 million) volunteered through a group or association (not limited to arts and culture sector) contributing on average, 199 hours per annum.<sup>13</sup>

Figure 5-4 summarises the total annual volunteer contributions to the arts and culture sector in Richmond, of surveyed organizations.

**Figure 5-4: Annual Arts and Culture Related Volunteer Contributions (Surveyed Organizations Only)**

	Arts and Culture Related Volunteer Contributions	
	Total Hours	Person Years
<i>Total Volunteers</i>	33,372	18

### 5.6 Economic Output and GDP

Previous sections focused on the employment impacts of arts and culture related operations in the City of Richmond. This section turns to the arts and culture sector's broader economic impacts that are measured in dollars.

In addition to employment, there are two additional measures: *economic output* and *gross domestic product (GDP)*. Economic output roughly corresponds to the *gross revenues* of goods or services produced by an economic sector, while GDP measures only *value-added* revenues.

*Economic output*: total revenues from industrial output including materials and supplies.

*GDP*: value-added in industrial output, net of intermediate revenues.

To estimate economic output for a sector, one might add up the gross revenues of the various firms in that sector. However, to find GDP for a sector, care must be taken to avoid double counting. The revenues of one firm providing service to another are not incremental GDP. For example, in the automobile sector, one cannot add the value (gross revenue) of

<sup>13</sup> Source: BC Stats, Infoline, Issue 06-24, 16 June 2006.

a finished auto to the value of the tires. The tires are already included in the value of the automobile.

One approach to measuring economic output and value-added is to ask firms in a survey to provide information on their gross revenues, payments to suppliers, etc. However, there are several problems with the approach. First, it is much too expensive. Second, the double counting problem makes this approach impractical.

An alternative is to infer economic output and GDP for an economic sector from employment data using economic multipliers. Statistics Canada produces economic multipliers both for Canada and all of the provinces and territories, and these are both more cost effective and more accurate than obtaining the data from surveys. This method, using Statistics Canada economic multipliers for British Columbia is the approach adopted here.

## 5.7 Richmond Arts and Culture Sector Economic Output and GDP

According to Statistics Canada's *Economic Contribution of the Culture Sector to Canada's Provinces*, British Columbia is the third largest producer of culture GDP in Canada, accounting for \$5.2 billion. The province's culture GDP increased every year between 1996 and 2003. On average, culture contributed 4% of the province's overall GDP.

Figure 5-5 provides economic output and GDP impacts related to on-going arts and culture related operations for the City of Richmond.

The employment supported by the arts and culture related businesses and organizations in Richmond described in Chapter 5 generates \$37 million in direct gross domestic product and \$78 million in direct economic output in the provincial economy. Including multiplier effects, operations at these businesses may be supporting \$63 million in total (direct, indirect and induced) GDP and \$135 million in economic output economy-wide in Richmond.

**Figure 5-5: Direct and Total GDP and Economic Output in Richmond Generated by the Arts and Culture Sector**

	GDP (\$ millions)	Economic Output (\$ millions)
Direct	\$37	\$78
Indirect	\$17	\$42
Induced	\$9	\$15
<i>Total</i>	\$63	\$135

## 6.0 Tax Revenue Impacts of Richmond Arts and Culture Related Operations

### 6.1 Introduction

This chapter documents the current contribution to government revenues resulting from arts and culture related operations in the City of Richmond.<sup>14</sup> This includes revenues received by federal, provincial and municipal governments.

**Taxes paid by employers and employees.** These include income and payroll taxes, social insurance contributions (such as the employment insurance premiums) for all direct employment associated with the arts and culture sector in Richmond and the federal and provincial corporate income taxes paid by employers.

Tax revenues generated by the arts and culture sector in Richmond amount to \$14 million a year, across the municipal, provincial and federal levels government.

For each category, taxes paid to the federal, provincial and municipal levels of government are separately identified.<sup>15</sup>

The purpose of this section is to present the tax revenue contributions resulting from the activity attributable to the arts and culture sector in Richmond. As with all such studies, a conceptual decision has to be made as to how broad a definition of *economic activity* should be used in measuring the impacts. For this study we have taken a relatively narrow definition. For example, we have not included:

- Taxes associated with indirect or induced employment (i.e. multiplier effects).
- Consumption taxes (GST and PST) paid by employees of arts and culture related businesses and organizations when they spend their income.

It would be very difficult to broaden the scope of the tax base in this analysis to include taxes generated by indirect and induced employment. The level of detail collected on direct employment by the survey is critical to the analysis, while such information is not available for the indirect and induced employment. This being the case, impacts and speculation about the general economy would be complex and averages would not necessarily be precise or accurate. Therefore, the tax analysis in this report is limited to revenues attributable to direct employment only.

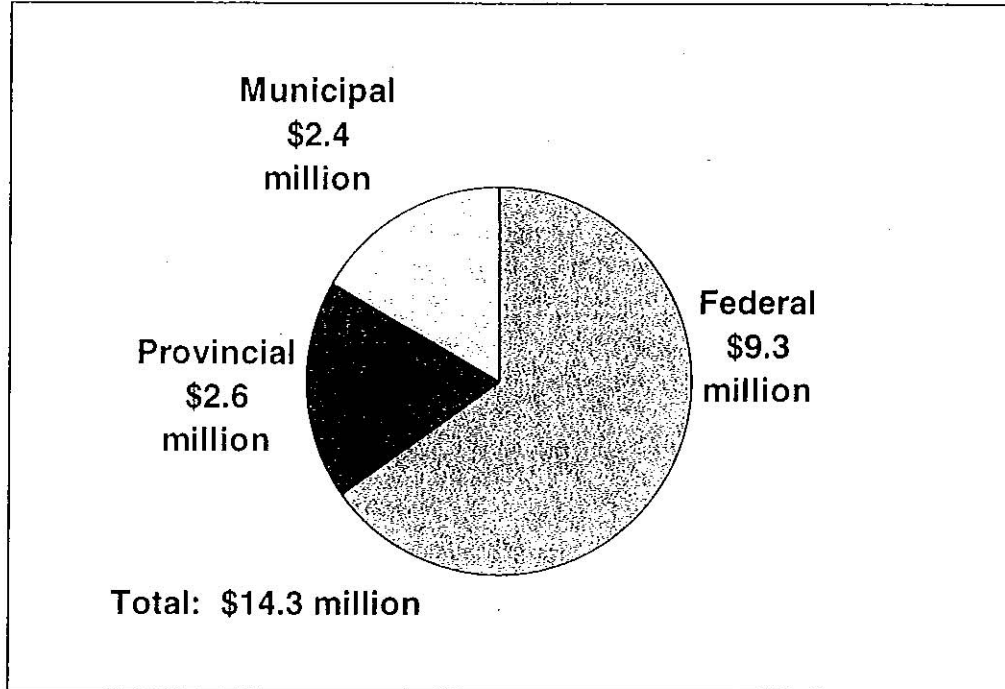
<sup>14</sup> All estimates are based on 2006 calendar year tax rates, unless otherwise stated. See **Appendix F** for basic assumptions of the tax study.

<sup>15</sup> For the most part, this study **estimates** taxes paid from information on the employers and employees within Richmond's arts and culture sector. In every case conservative methods were used.

## 6.2 Taxes by Level of Government

The federal government is the largest recipient of tax revenue, receiving over \$9 million (78% of the total), as seen in Figure 6-1, while the provincial government received \$2.6 million. The City of Richmond receives an estimated \$2.4 million in property tax revenues from Richmond businesses and residents in the arts and culture sector.

Figure 6-1: Breakdown of Tax Revenues by Government





## 7.0 Summary: Economic Impact

The arts and culture related businesses and organizations at the City of Richmond have a significant impact on regional employment which, in turn, has considerable impacts on the British Columbia economy measured by GDP, economic output and tax revenues.

### **The Arts and Culture Sector in the City of Richmond is a considerable economic generator for the region and the province.**

Richmond's arts and culture sector are major economic generators by every measure. In 2007, it is estimated that this employment sector supported a total of 734 direct person years of employment (1,488 direct jobs), \$33 million in wages, \$37 million in GDP, and \$78 million in output in British Columbia. Considering multiplier impacts, the total impacts of the sector are estimated at 1,128 person years of employment, \$52 million in wages, \$63 million in GDP, and \$135 million in output economy-wide in British Columbia.

The in-province economic impacts of on-going arts and culture related operations within Richmond are summarised in **Figure 7-1**.

**Figure 7-1: Economic Impacts of Richmond Art and Culture Sector in British Columbia**

Type of Impact	Jobs	Person Years	Wages (\$ millions)	GDP (\$ millions)	Economic Output (\$ millions)
Direct	1,488	734	\$33	\$37	\$78
Indirect	553	272	\$13	\$17	\$42
Induced	248	122	\$6	\$9	\$15
<b>Total</b>	<b>2,289</b>	<b>1,128</b>	<b>\$52</b>	<b>\$63</b>	<b>\$135</b>

### **The Arts and Culture Related Sector in Richmond is a strong generator of tax revenues.**

Each of the 1,488 current direct jobs is filled by a person earning wages in Richmond's arts and culture sector while supporting the provincial and national economies by paying taxes. Employees in Richmond's arts and culture sectors and their employers paid some \$14.3 million in taxes (\$9.3 million Federal, \$2.6 million Provincial and \$2.4 million Municipal).

## Appendix A: Economic Impact: Glossary of Terms

**Contract Work:** Any work which is done for a company by an individual who is not on the payroll or work done for a company by another company. Generally speaking, firms will contract out work in areas in which they do not have expertise or when there are cost advantages to doing so.

**Direct Employment:** Direct employment is employment that can be directly attributable to the operations in an industry, firm, etc. It is literally a head count of those people who work in a sector of the economy. All of those people who work in an arts and culture related capacity would be considered direct employment.

**Economic Activity:** (also Output, Production) The end product of transforming inputs into goods. The end product does not necessarily have to be a tangible good (for example, knowledge), nor does it have to create utility (for example, pollution). Or, more generally, the process of transforming the factors of production into goods and services desired for consumption.

**Employment Impact:** Employment impact analysis determines the economic impact of employment in terms of jobs created and salaries and wages paid out. In the case of the arts and culture sector, the direct, indirect, induced and total number of jobs or person years created by arts and culture related businesses or organizations is examined to produce a snapshot of arts and culture activities.

**Full-time Equivalent (FTE):** (also Person Year) One full-time equivalent (FTE) year of employment is equivalent to the number of hours that an individual would work on a full-time basis for one year. In this study we have calculated one full-time equivalent year to be equivalent to 1,832 hours. Full-time equivalent years are useful because part-time and seasonal workers do not account for one full-time job.<sup>16</sup>

**GDP:** (also value-added) A measure of the money value of final goods and services produced as a result of economic activity in the nation. This measure is net of the value of intermediate goods and services used up to produce the final goods and services.

**GNP:** GNP is equal to GDP plus the incomes of nationals abroad and minus income of foreigners.

**Indirect Employment:** Indirect employment is employment which results because of direct employment. For the arts and culture sector, it would include that portion of employment in supplier industries which are dependent on sales to the arts and culture sector. In some cases, contract work would be considered indirect employment.

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<sup>16</sup> *The Dictionary of Modern Economics*, David W. Pearce, General Editor, The MIT Press, Cambridge Mass., 1984.

**Induced Employment:** Induced employment is employment created because of expenditures by direct and indirect employees.

**Multiplier Analysis:** Analysis using economic multipliers in which indirect and induced economic impacts is quantified. Essentially, a multiplier number is applied to the "directly traceable economic impact" to produce indirect and total effects. (See Multiplier.)

**Multiplier:** Economic multipliers are used to infer indirect and induced effects from a particular sector of the economy. They come in a variety of forms and differ in definition and application. A multiplier is a number which would be multiplied by direct effects in order to calculate indirect or induced effects. In the case of the arts and culture sector, as in many other cases, multipliers can lead to illusory results and thus must be used with great care.

**Output:** (also Economic Activity, Production) The end product of transforming inputs into goods. The end product does not necessarily have to be a tangible good (for example, knowledge), nor does it have to create utility (for example, pollution). Or, more generally, it is defined as the process of transforming the factors of production into goods and services desired for consumption.

**Seasonality:** Seasonality results when the supply and demand for a good is directly related to the season in which it is consumed. For example, a crafts retail store may experience changes in net income as a result of seasonality. A movie theatre may also experience seasonality due to the demand for indoor activities during the wet and cold seasons, resulting in an increase in showtimes by the movie theatre during the busy season.

**Value-Added:** (also GDP) A measure of the money value of final goods and services produced as a result of economic activity in the nation. This measure is net of the value of intermediate goods and services used up to produce the final goods and services.

## Appendix B: Employment Survey

### Identification of the Survey Population

The 251 firms that received employment surveys for the City of Richmond Arts and Culture economic impact study included businesses and organizations whose operations are directly related or dependent upon arts and culture. The City of Richmond provided a list of arts and culture related businesses and organizations and hand delivered copies of the survey to those organizations that are operated by the City of Richmond. InterVISTAS Consulting used the yellow pages phone directory and online sources to identify additional arts and culture related companies.

**Table A - 1: Total Number of Firms Surveyed**

Type of Business	Number of Firms Surveyed	Number of Firms' Responses	Response Rate
Art Galleries and Dealers	5	2	40%
Arts Instruction and Education	39	18	46%
Commercial Arts	39	9	23%
Performing Arts	22	14	64%
Visual Arts	6	6	100%
Literary Arts	42	19	45%
Events and Festivals	14	6	43%
Cultural Facilities	14	13	93%
Service and Material Providers	29	18	62%
Societies and Organizations	41	30	73%
<b>Total</b>	<b>251</b>	<b>135</b>	<b>54%</b>

## Questionnaire Design

The basic questionnaire was designed to be effective in obtaining information and, equally importantly, to be as clear and easy to understand as possible for respondent firms. The basic survey was provided to businesses and organizations whose operations are directly related or dependent upon arts and culture. The basic questionnaire provided to businesses and organizations of the arts and culture sector contained questions in the following areas:

### General Information

- Name of firm, address
- Contact person's name and title
- Phone numbers
- Email address
- Type of industry

### Total Employment Numbers

- Total employees on payroll as of June 2007
- Total payroll excluding benefits, 2006

### Part-time and Full-time Employment

- Full-time permanent employees
- Part-time permanent employees
- Full-time seasonal employees
- Part-time seasonal employees
- Average hours and weeks for part-time and seasonal employees

### Employees on Contract

- Total employees on contract
- Average hours and weeks for individual contractors

### Employment by Trade

- A selection of job trades was provided to categorise employment

### Outsourcing

- Name and function of contract firms

- Total hours performed by contract firms, 2006
- Total hours performed by regular volunteers

#### Special Events or Festivals

- Name of special event or festival hosted
- Total income earning hours performed for each event
- Total volunteer hours performed for each event

Copies of the surveys are provided in **Appendix C**.

### **Conducting the Survey**

The survey was either hand delivered or mailed out with a cover letter from the City of Richmond and Gateway Theatre. The letter explained the purpose of the study, the confidentiality of responses and encouraged members of the arts and culture community to participate. Postage paid envelopes were provided with all mail-out surveys.

Following the initial mail-outs and throughout the following months, non-responding businesses and organizations were contacted by telephone to follow up. Businesses and organizations were encouraged to return the survey and new copies were offered if the originals were lost. The replacement surveys were faxed or emailed instead of mailed.

### **Analysis of the Results**

The survey results were compiled into a custom MS Excel database for analysis.

## Appendix C: Cover Letter and Sample Surveys

August 2007

To All Members of the Richmond Arts and Culture Sector:

The City of Richmond, in partnership with the Richmond Arts Coalition, the Richmond Chamber of Commerce, the Gateway Theatre, the Vancouver Children's Art Gallery & Literacy Centre, and Tourism Richmond, is currently undertaking a study of the economic impact and inventory scan of the arts and culture industry in Richmond. The results of the study will provide our industry with a detailed analysis of the scope of arts and culture in Richmond. The information collected through this study will assist in meeting the goals identified in the 2004 "City of Richmond's Arts Strategy" and show the value of further supporting the arts and culture sector in our community.

In order to undertake this study, we need your co-operation. We would like to ask you to participate in the attached employment survey to complete the economic impact analysis. In order to keep this initiative on time and on budget, we request that you complete this survey as soon as possible, so that InterVISTAS Consulting Inc. can compile the results without delay. The completed survey can be returned by using the postage paid envelope provided or by faxing it to 604-717-1818.

We appreciate that some of the information requested in the survey may be of a sensitive nature to you and your organisation. Please be assured that InterVISTAS Consulting will maintain the confidentiality of your survey response, and that the completed surveys will not be viewed by anyone other than researchers at InterVISTAS Consulting. Only the aggregate survey totals will be provided in the final report. The published document will not reveal employment figures or other data for any individual firms.

The economic impact survey is under the supervision of Doris Mak, Manager, Special Projects at InterVISTAS Consulting. Should you have any questions regarding the study, or completing the survey, please contact her at 604-717-1838 or [doris\\_mak@intervistas.com](mailto:doris_mak@intervistas.com).

In addition, if you have not already done so, also please complete the short questionnaire available at [www.richmond.ca/culturalsurvey](http://www.richmond.ca/culturalsurvey) for the Art and Cultural Scan component of this study. The questionnaire collects citizens' valuable knowledge about Richmond's arts and cultural organisations, activities, and facilities and asks for their guidance on Richmond's cultural future.

Thank you for your co-operation. We look forward to receiving your input into this study.

Sincerely,



Jane Fernyhough  
Manager, Cultural Services, City of Richmond  
Theatre



Suzanne Haines  
General Manager, Gateway





**City of Richmond Arts & Culture**  
Employment Survey August 2007

The figures you provide in the following sections are strictly confidential and will be viewed only by InterVISTAS Consulting and reported only in an aggregate form. For the purposes of this study, it is important that the figures you provide are as accurate and current as possible. When answering the questions below regarding your organisation, please include all related subsidiary businesses.

Name of Business/Organization: \_\_\_\_\_

Contact Person: \_\_\_\_\_

Phone number: \_\_\_\_\_ Email: \_\_\_\_\_

Address: \_\_\_\_\_

City, Province: \_\_\_\_\_ Postal Code: \_\_\_\_\_

**Q1. Type of Industry (check one only)**

Please choose the industry sector that best describes your organisation's services. If your organisation is involved in more than one area, please choose the predominant area of your operations.

- Art Galleries & Dealers** (i.e. commercial art galleries, art dealers, art distributors and publishers)
- Art Instruction & Education** (i.e. music, drama and art teachers, music schools, dance and acting schools)
- Commercial Arts** (i.e. artists, graphics designers, architects, interior designers, photographers, media groups, film companies, and radio broadcasters)
- Performing Arts** (i.e. musicians, bands, orchestras, comedy groups, theatre companies, and touring entertainers)
- Visual Arts** (i.e. painters, sculptors, ceramic artists, and craftsperson)
- Literary Arts** (i.e. creative writers, book publishers, and printers)
- Events & Festivals** (i.e. coordinators, administrators, and featured performers)
- Cultural Facilities** (i.e. public art galleries, museums, libraries, and theatre venues)
- Service & Materials Providers** (i.e. retailers and suppliers for arts & crafts, dance, theatre, and music; arts consultants; ticket outlets, and live music venues)
- Societies & Associations** (i.e. cultural service organizations and recreational art groups/clubs)
- Other**, please specify \_\_\_\_\_

**Q2. Generating Income through work in the Arts and Cultural Sector**

Do you earn an income through your work in the arts and cultural sector?

- No.** (continue to Q8)
- Yes – I am self-employed.** (continue to Q3)
- Yes – Our arts and cultural business/organisation has income generating employees.** (continue to Q3)



**City of Richmond Arts & Culture**  
Employment Survey August 2007

**Q3. Total Employment**

If your organisation has income generating employees, please state the total number of employees you had on payroll as of June 2007 in Richmond. These figures should include full time, part time and seasonal work, but should not include employment for work done on contract or on a volunteer basis.

Total Number of Employees on Payroll: <small>(including the owner(s) as of June 2007)</small>	
Total Annual Payroll: <small>(Excluding employee benefits, 2006 figures)</small>	

**Q4. Income Generating Employees – Part-Time and Full-Time**

**A. Permanent Employees:** A permanent employee is one that works year round. Of the total number of income generating employees in Q3, how many are permanent employees and how many are full-time and how many are part-time?

Number of Full-Time <u>Permanent</u> Paid Employees:	
Number of Part-Time <u>Permanent</u> Paid Employees:	
Total <u>Permanent</u> Paid Employees:	

For part-time paid employees, on average, how many hours per week will they work this year (2007)?

# of Weekly Hours:	
--------------------	--

*If it is difficult to obtain this information or if there is great variation, you may provide a range of weekly hours (i.e., less than 10 hours, 10-15 hours, etc).*

**B. Seasonal Employees:** A seasonal employee is one that is hired for work during peak or specific time periods only. Of the total number of income generating employees in Q3, please indicate how many are seasonal full-time and part-time employees (2007)?

Number of Full-Time <u>Seasonal</u> Paid Employees:	
Number of Part-Time <u>Seasonal</u> Paid Employees:	
Total <u>Seasonal</u> Paid Employees:	

For seasonal paid workers, on average, how many weeks and how many hours per week will they work this year (2007)?

Number of Weeks Per Year:	
Number of Weekly Hours:	

*If it is difficult to obtain this information or if there is great variation, you may provide a range of weekly hours (i.e., less than 10 hours, 10-15 hours, etc).*

**THE SUM OF THE PERMANENT AND SEASONAL EMPLOYEES LISTED IN Q4A AND Q4B SHOULD EQUAL THE NUMBER OF TOTAL EMPLOYEES IN Q3.**



**City of Richmond Arts & Culture  
Employment Survey August 2007**

**Q6. Employees on Contract**

In addition to your total number of employees on payroll, please indicate the number of employees on contract that contribute services to your organisation.

<b>Number of Individual Contractors:</b>	
--	--

For contractors, on average, how many weeks and how many hours per week will they work this year (2007)?

<b>Number of Weeks Per Year:</b>	
<b>Number of Weekly Hours:</b>	

**Q6. Employment by Trade**

In order to reflect the diversity of arts & culture-related employment in Richmond, please provide us with a breakdown of your total payroll employees, by position.

Employment by Trade		Number of Employees
General	Managerial/Supervisory	
	Sales/Administrative	
	Technician Support	
Specialist	Artist/Writer	
	Performer	
	Architect/Designer	
	Instructor	
	Other, please specify:	

**Q7. Outsourcing**

Since we do not want to exclude any arts and cultural employment from Richmond, we would like you to briefly comment on whether your organisation contracts out any important services to other firms (i.e. janitorial services, catering services, etc.)?

- No.
- Yes. If yes, please complete the following table indicating the functions you contract out to other firms and an estimate of the annual hours on contract. Also include the names of the firms you use so we can ensure that we do not double count any work performed by other firms that we are surveying as a part of this study.

Function	Name of Firm	Estimated Number of Hours Performed by Firm in 2006
<i>Example: Janitorial</i>	<i>Spic and Span Cleaners</i>	<i>100 hours/year (2 hours/week)</i>



**City of Richmond Arts & Culture**  
Employment Survey August 2007

**Q8. Regular Volunteer Hours**

If you have volunteers, please estimate the total number of regular volunteer hours per week. Regular volunteers do not include those who volunteer for specific events only. For example, if your organisation relies on volunteer club members to carry out the organisation's mandate, please indicate the total number of hours per week worked on regular activities by all club members.

Total Number of Volunteer Hours Per Week:	
---	--

**Q9. Special Events or Festivals**

Does your organisation hold any special events or festivals that require additional workers not included in either the total number of employees in Q3 or the total number of regular volunteers in Q8?

No.

Yes. If yes, please complete the following table indicating the special event or festival and an estimate of the total number of hours worked by both income generating and volunteer workers for the purpose of carrying out the event.

Special Event or Festival	Additional Income Earning Hours Required for the Event	Additional Volunteer Hours Required for the Event
<i>Example: Tall Ships</i>	<i>100 hours</i>	<i>100 hours</i>

**Thank you for your assistance in completing this survey.**  
Please return this survey using the postage paid envelope provided, or by fax to:

**Attention: Doris Mak**  
**Fax: 604-717-1818**  
**Email: [doris\\_mak@intervistas.com](mailto:doris_mak@intervistas.com)**

If you have any questions, please call Doris at 604-717-1838.

## Appendix D: Calculation of Person Hours per Year

The following are details of calculations for the average number of hours per person year (PY).

Calculation of person hours per year:	
	365 days per year
Less:	(104) weekend days
	(11) legal holidays
	(15) average vacation days
	(6) sick leave
	<hr/>
	229 days per person year
	* 8 hours per work day
<hr/>	
1,832 hours per person year	

Workdays vary anywhere from 6.5 to 8 hours; however, in order to be conservative, an 8-hour workday was assumed.<sup>17</sup> Similarly, numbers of vacation and sick leave days may also vary.

<sup>17</sup> Essentially, we are using a measure of paid hours per year. Using a measure of productive hours per year with 6-1/2 hour workdays (8 hours less 1 hour for lunch less two 15 minute work breaks) would give 1,489 hours per person year. Using this lower figure would result in inferring a greater number of person years from seasonal and part-time jobs. Using the 1,832 figure, we infer a lower number of person years.

## Appendix E: Summary of Total Jobs and Person Years

Total Jobs and Person Years		
	Jobs	Person Years
Arts and Culture employment surveyed	1,049	531
Arts and Culture employment inferred	439	202
<b>Sub-Total</b>	<b>1,488</b>	<b>733</b>

### Surveyed Employment

The following table provides a breakout of *surveyed* jobs and person years.

	Full - Time	Part - Time	Seasonal	Total
<b>Jobs</b>	441	352	256	1,049
<b>Person Years</b>	441	38	51	531

### Inferred Employment

This section of the appendix describes how employment was inferred for non-responding arts and culture related businesses and organizations.

Our approach was to utilise information from responding firms for each type of business and use it, along with publicly available information on individual non-responding firms, to make inferences. This approach is generally deemed to be the best approach, and indeed, is often used for developing the national income and products account (i.e. partial survey with inference for non-surveyed or non-responding firms based on responses of surveys received). Our approach was conservative in that, unlike the national income and products account inference, we assumed that the non-responding firms were smaller than respondents.<sup>18</sup>

Inferred employment was based on employment information from firms in each business type that responded to the survey. The mean employment of respondents in each business type was calculated, excluding outliers, and then adjusted downwards. For example, especially large firms were excluded from the "mean without outliers" and then this was reduced by at least 30% to obtain conservative results. This "adjusted mean" employment for each business type was then applied to the non-respondent firms.

<sup>18</sup> As with the national income and products account approach, we recognise and discard outliers in the survey respondents when making inferences for non-respondents.

## Appendix F: Tax Revenues Attributable to Arts and Culture related Employers

### Introduction

This appendix describes the employment and other assumptions on which tax revenues calculations are based. As well, the approaches used to estimate employer and employee contributions to local, provincial and federal governments are presented. All estimates are for the 2006 calendar year unless otherwise stated.

Some of the taxes pose conceptual questions about how much, or if any, tax revenue from a particular source should be attributed to businesses and organizations serving the arts and culture sector in Richmond. These questions are highlighted and simplifying assumptions are put forth.

### Employment in the arts and culture sector in Richmond

The majority of tax calculations in this report depend on direct employment and total wages. The total direct employment (in person years) used for these calculations is 734 person years. The total payroll is estimated at \$33 million.

### Personal Income Tax (Federal and Provincial)

**Tax base and rates.** Under the *Income Tax Act*, federal income tax is paid on taxable income at a rate that increases with taxable income. A federal surtax applies on top of the basic federal tax. The surtax applies to all taxpayers but is charged only on tax above the minimum level.

Provincial income tax was formerly calculated as a percentage of federal tax, but most provincial governments have begun collecting taxes on a sliding scale. British Columbia uses the sliding scale method. **Table A-2** shows the provincial and federal income tax rates for 2006.

**Table A - 2: Personal Income Tax Rates For 2006**

<b>Federal - Basic Tax</b>			
Income Range:	\$0 to \$36,378	Tax Rate:	15.25%
	\$36,379 to \$72,756		22.00%
	\$72,757 to \$118,285		26.00%
	Over \$118,285		29.00%
<b>British Columbia - Basic Tax</b>			
Income Range:	\$0 to \$33,755	Tax Rate:	6.05%
	\$33,756 to \$67,511		9.15%
	\$67,512 to \$77,511		11.7%
	\$77,512 to \$94,121		13.7%
	Over \$94,121		14.7%

**Estimation Method and Results**

Because the tax rate is progressive, the tax paid by a group of employees depends on the distribution of income among those employees. Unfortunately, the distribution of income is not known and average incomes must be used. This leads to an underestimate of taxes paid.

Each employee is assumed to pay tax as a single tax filer. **Table A-3** shows the estimated average incomes for employees at businesses and organizations of Richmond's arts and culture sector. Estimated income tax payable is \$3.99 million in federal tax and \$1.42 million in provincial tax.

**Table A - 3: Income Tax Revenues**

Business Type	Payroll(\$M)	Average Income Tax Rate (%)		Estimated Income Tax (\$m)	
		Federal	Provincial	Federal(\$m)	Provincial (\$m)
1. Art Galleries & Dealers	\$0.21	11.7%	4.3%	\$0.03	\$0.01
2. Arts Instructions & Education	\$1.92	8.3%	3.4%	\$0.16	\$0.07
3. Commercial Arts	\$9.68	14.2%	4.6%	\$1.38	\$0.45
4. Performing Arts	\$2.46	14.2%	4.6%	\$0.35	\$0.11
5. Visual Arts	\$1.24	14.2%	4.6%	\$0.18	\$0.06
6. Literary Arts	\$2.33	11.7%	4.3%	\$0.27	\$0.10
7. Events & Festivals	\$1.74	11.7%	4.3%	\$0.20	\$0.08
8. Cultural Facilities	\$4.17	11.7%	4.3%	\$0.49	\$0.18
9. Service & Material Providers	\$4.37	8.3%	3.4%	\$0.36	\$0.15
10. Societies & Associations	\$4.99	11.7%	4.3%	\$0.58	\$0.22
<b>TOTAL</b>	<b>\$ 33.12</b>			<b>\$3.99</b>	<b>\$1.42</b>



The average tax rates used in **Table A-3** are derived from the more detailed calculations of taxes payable shown in **Table A - 4**. In those calculations, assumptions have been made about income from non-employment sources, tax deductions from income (e.g. RPP and RRSP contributions), and tax credits applied against tax otherwise payable (e.g. CPP, EI and charitable contributions). Average deductions credits are calculated from Canada Customs and Revenue Agency, Income Statistics 2006.

**Table A - 4: British Columbia Single Tax Filer Income Tax Calculation - 2006**

<b>Income</b>					
Employment	20,000	40,000	60,000	80,000	100,000
Other	2,000	4,000	6,000	8,000	10,000
<b>TOTAL</b>	<b>22,000</b>	<b>44,000</b>	<b>66,000</b>	<b>88,000</b>	<b>110,000</b>
<b>Deductions</b>					
RPP	25	390	999	1,767	1,376
RRSP	338	1,263	2,225	3,756	7,809
Carrying Charges	76	133	211	347	1,073
Union	37	180	375	527	257
<b>TOTAL</b>	<b>475</b>	<b>1,966</b>	<b>3,810</b>	<b>6,397</b>	<b>10,515</b>
<b>Taxable Income</b>	<b>21,525</b>	<b>42,034</b>	<b>62,190</b>	<b>81,603</b>	<b>99,485</b>
<b>Credits</b>					
Basic	8,839	8,839	8,839	8,839	8,839
CPP	437	1,192	826	1,567	1,517
EI	180	465	1,455	594	492
Charity	159	318	531	707	1,424
<b>TOTAL</b>	<b>9,616</b>	<b>10,814</b>	<b>11,650</b>	<b>11,708</b>	<b>12,273</b>
Federal Credits	1,466	1,653	1,842	1,902	2,196
Provincial Credits	551	634	703	722	818
<b>Tax Payable</b>					
Federal - Bracket 1	3,283	5,548	5,548	5,548	5,548
Federal - Bracket 2	0	1,244	5,679	8,003	8,003
Federal - Bracket 3	0	0	0	2,300	6,950
<b>Federal Total</b>	<b>3,283</b>	<b>6,792</b>	<b>11,226</b>	<b>15,851</b>	<b>20,500</b>
<b>Federal Total minus Credits</b>	<b>1,816</b>	<b>5,139</b>	<b>9,384</b>	<b>13,949</b>	<b>18,304</b>
BC - Bracket 1	1,302	2,042	2,042	2,042	2,042
BC - Bracket 2	0	501	1,720	3,089	3,089
BC - Bracket 3	0	0	0	1,170	1,170
BC - Bracket 4	0	0	0	561	2,276
BC - Bracket 5	0	0	0	0	789
<b>BC Total</b>	<b>1,302</b>	<b>2,543</b>	<b>3,762</b>	<b>6,861</b>	<b>9,365</b>
<b>BC Total minus Credits</b>	<b>751</b>	<b>1,909</b>	<b>3,060</b>	<b>6,140</b>	<b>8,547</b>
<b>TOTAL TAX PAYABLE</b>	<b>2,567</b>	<b>7,048</b>	<b>12,444</b>	<b>20,089</b>	<b>26,852</b>
<b>Average Rate of Tax</b>					
Federal	11.7%	16.0%	18.9%	22.8%	24.4%
Provincial	3.4%	4.3%	4.6%	7.0%	7.8%

Source: Deductions and credits based on Canada Customs and Revenue Agency Income Statistics 2006, Basic Table 2 -- British Columbia, All Returns by Total Include Class.

## Corporate Income Tax (Federal and Provincial)

**Tax base and rates.** All corporations are liable to pay federal income tax under the *Income Tax Act*. The tax rate varies by type and size of company and by province. In addition, a 4% surtax is applied on all corporate income tax payable. Provincial governments also levy a corporation income tax on any company having a permanent establishment in that province. **Table A – 5** shows the 2006 corporate tax rates.

**Table A - 5: Federal Corporation Income Tax Rates - 2006**

<b>Federal Corporation Tax Rates</b>	
General Business	21%
Small Business	12%
Surtax	4%
<b>British Columbia Provincial Corporation Tax Rates</b>	
General Business	12.0%
Small Business	4.5%

### Estimation Method and Results

To calculate tax liability precisely is very difficult. It requires knowledge of the total tax base and the proportion of the tax base attributable to the provinces. Therefore, an approximate method has been used.

1. In B.C., the federal corporate income tax collected per employee was \$1,946 and provincial corporate income tax collected per employee was \$698 in 2006.
2. Assuming all companies pay tax at the average rate per employee calculated above, the 2006 corporation income tax liability of Richmond's arts and culture employment sector is estimated to be \$1.43 million toward federal revenues and \$0.51 million toward provincial revenues. The estimated total corporate income tax revenue is \$1.94 million as shown in **Table A – 6**.<sup>19</sup>

**Table A - 6: Estimated Corporate Income Tax Paid by the Arts and Culture Sector in Richmond**

<b>Government</b>	<b>Revenue (\$ millions)</b>
Federal (Millions)	\$1.43
Provincial (Millions)	\$0.51
<b>Total</b>	<b>\$1.94</b>

## Employment Insurance Premiums

**Tax base and rates.** In 2006, employees in Canada paid employment insurance (EI) premiums equal to 1.87% of earnings up to a maximum of \$729 per year. (Maximum insurable earnings are \$39,000) Employers paid EI premiums equal to 1.4 times employee premiums.

### Estimation Method and Results

The employee premium rate is applied to total payroll costs for employees earning less than \$39,000 per year. The maximum contribution was used for employment earning more than \$39,000 per year. Estimated employee payments were \$0.51 million in 2006.

The employer rate is applied to the employee payments. Estimated employer payments were \$0.72 million in 2006.

## Canada Pension Plan contributions

**Tax base and rates.** In 2006, employee contributions for the Canada Pension Plan (CPP) were 4.95% of pensionable earnings. Pensionable earnings are actual earnings less \$3,500, to a maximum of \$38,600. The maximum annual employee contribution is \$1,910.70. The employer contribution is the same as the employee contribution.

### Estimation Method and Results

The employee contribution rate is applied to average payroll for employment earning less than \$36,400 a year. The maximum contribution was used for employment earning more than the maximum pensionable earnings.

Estimated employer and employee contributions are \$1.35 million each, for a total of \$1.35 million.

## Workers' Compensation Board Contributions

**Tax base and rates.** Employers in each province are required to make contributions to the Workers' Compensation Board to help offset the cost of on-the-job injuries. Employers are classified into industry groups. The contribution rate for each group is based on the injury costs associated with all companies in that group.<sup>20</sup> The group contribution rate varies widely among industries and provinces, with an aggregate average rate of \$1.90 in 2006.<sup>21</sup>

Some major companies are not included in the general "rateable" method of contribution, but simply pay the actual cost of their claims plus an allowance for WCB administration costs. As it is not generally known which firms contribute in this manner, nor the value of their claims, an estimate based on reported payroll has been made for all firms.

**Conceptual issues.** It is possible that some companies are self-insured and their payments could be viewed as a business expense rather than a tax. However, we have chosen to include their contribution because they are required to be part of this government-mandated program.

### Estimation Method and Results

The contribution rates for each employment classification in Richmond's arts and culture sector have been applied to the total payroll for that group, to the maximum assessable wage per employee of \$62,400 for British Columbia. Employees of arts and culture related businesses and organisations in Richmond paid an estimated \$0.17 million to Worker's Compensation in 2006.

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<sup>20</sup> Subject to Experience Rating Adjustment for individual companies.

<sup>21</sup> Workers Compensation Board of British Columbia.



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