



Arts Program Review

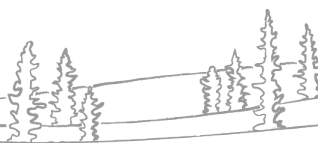
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Examen du programme des arts

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EXECUTIVE SUMMARY

The Government of the Northwest Territories (GNWT) plays a crucial role in supporting the artistic activities of the people of the NWT through various funding programs and policies. The departments of Education, Culture, and Employment (ECE) and Industry, Tourism, and Investment (ITI) each oversee different funding programs to support the arts in the Northwest Territories (NWT). A new NWT Arts Strategy 2021-2031 (the 'Strategy') was released in the fall of 2021 which outlines the GNWT's strategic priorities and objectives for supporting the creative sector over the next decade. The first action listed in the Strategy is to "conduct a thorough review of all GNWT programs related to the arts". The purpose of this action is to help improve GNWT arts programs and services and ensure that there is internal alignment with Arts Strategy Goals.

OBJECTIVES OF THE REVIEW AND METHODOLOGY

This arts program review is the fundamental first step for identifying areas of strength and weakness in current programs and services so that they may be changed to better serve the people of the NWT. The programs under review include:

1. Arts Organizations Operating Funding Program (ECE)
2. Support for Northern Performers Funding Program (ECE)
3. NWT Arts Council (administration of and funding distributed by ECE)
4. NWT Arts Programming (ITI)
5. Regional Arts and Crafts Funding (ITI)
6. Support to Entrepreneurs and Economic Development (SEED) (Arts portion) (ITI)

The review included a detailed review of departmental mandates, policies, guidelines, budget allocation, and communication materials. The review also consulted with 16 ECE and ITI representatives, including current and past NWT Arts Council members (5), GNWT Departmental staff (6), and Regional Arts Working Group (RAWG)/Economic Development Officers (EDO)s (5). A survey of 249 artists and representatives of arts organizations was conducted. In addition, a focused jurisdictional review was conducted to identify the structures of the arts funding in other regions. Finally, a workshop was conducted with ITI and ECE representatives to discuss issues identified and potential solutions. The major limitations of the methodological approach are a strong reliance on perceptions due to a lack of consistent data collection across programs, as well as a lack of data on outcomes of various programs.

MAJOR FINDINGS

ALIGNMENT WITH DEPARTMENTAL MANDATES

The ECE and ITI departmental mandates with respect to supporting arts in NWT are not well articulated through a set of goals and objectives for the programs under the review. The programs generally lack specific and measurable goals that can be used to measure success in meeting the Arts Strategy Goals. There is a significant overlap across some programs, in terms of who is funded and what costs are covered. This has led to confusion and frustrations among applicants navigating through the programs. In addition, funding structure across the two departments (regional vs. centralized; application process vs. jury process vs. registration and discretionary funding) as well as the perceived lack of transparency regarding funding decisions, have resulted in further confusion and politicization of the GNWT arts funding.

IMPACT OF FUNDING STRUCTURE ON THE PROGRAM EFFECTIVENESS

The ECE and ITI arts funding and supports are very important for the development and promotion of the arts in NWT. Most of those who applied for funding are successful in securing funds to cover a wide range of costs ranging from buying materials and tools, to promotional activities, to covering human resources costs. Over 60% of surveyed artists also received other support (marketing, attending events, wholesale price discounts (e.g., for hide or fur supplies etc.)).

Organizational representatives rated GNWT funding allocation to be somewhat effective in achieving programming outcomes ranging from a high of 3.6 (on a 5-point scale, where 5 is very effective) for facilitating equitable access to funding and support and increasing diversity of art; 3.5 for supporting sustainability and vitality of art and strengthening the

economic benefits of arts-related activities, and 3.0 for supporting organizational growth and expansion. Some noted that the funding allocation is not sufficient to support the stability of operations and maintain capacity (many organizations rely on volunteers to run programs or provide administrative support). Artists often cannot make a living wage, so they work on their art part-time and support their projects with their own money.

Limited understanding of the funding program and application criteria, communication channels, and strategies create barriers to access funding (about 38% of surveyed artists did not apply for funding because they were not aware of it or weren't sure how to apply). Low literacy rates, and limited access to the internet, particularly among those outside of Yellowknife, create significant barriers to access. The structure of funding programs under review allows artists and organizations to leverage GNWT funding by accessing different programs for the same project; however, many are unable to access funding from other sources outside the territory (44% of surveyed respondents were unaware of federal funding and many believe they are simply not professional enough to be eligible for other sources of funding). The NWT artists and art organizations receive two to three times less funding from the Canada Council for the Arts Grants CCG, when compared to Yukon and Nunavut recipients.

The pressure on limited ECE resources is likely to increase as a result of improving communication to broaden program reach, as well as the need for larger amounts per application due to inflation and the need to support more costly projects (e.g. digital media). Although it appears that pressure on ITI will remain steady in the near future, the need to top up reduced amounts received from the ECE Arts Council and the need to increase professionalization by supporting capacity development may result in increased demand for at least some ITI art funding programs, namely SEED and Arts and Crafts Regional funding. While there has been some increase in the economic output of the creative sector (measured by GDP contribution), the pandemic has had a significant negative impact on the sector which may put further pressure on the GNWT resources. Without clear priorities for programming and measurable goals, it will be difficult for both departments to allocate funding strategically.

IMPACT OF FUNDING STRUCTURE ON PROGRAM EFFICIENCY

The complex application process and limited communication and coordination across the department creates an additional burden on already limited administrative resources allocated to arts. Much of the administrative time is spent assisting members in filling out applications, answering questions about eligibility, and ensuring the completeness of applications for the Arts Council. Even organizational representatives who have accessed GNWT funding in the past, still meet with the GNWT employees to get help in completing an application (nearly half of the organizational representatives surveyed reported that they met with the GNWT employee to apply for funding).

The structure of the funding and application process, such as reapplying for ongoing costs and annual events, the funding cycle which can be difficult for some to plan for and manage, and the lack of clarity of the overall funding sources and processes are creating inefficiencies for applicants and increasing the risks for the viability of some art projects.

The current performance management and reporting structure are inefficient for effective monitoring of the programs resulting in departmental challenges in understanding programming overlap, gaps, and setting priorities.

MAJOR RECOMMENDATIONS

The review has identified recommendations for consideration to help improve the alignment, efficiency, and effectiveness of the current structure of Arts programs under review. The majority of improvements would be realized after the completion of the first recommendation (goal and mandate alignment).

- 1. *In order to better align the programs to the departmental mandates and the NWT Strategy - ECE and ITI (in collaboration) will need to set and agree on the priorities of each department (as they relate to the arts program) as well as articulate the specific and measurable goals of each program.*** The departmental mandates with respect to supporting the arts through the programs under review need to be clearly articulated to improve the effectiveness and efficiencies of the programs overall. An initial discussion with both departments, facilitated through a working session,

helped articulate some of the key areas of focus in terms of what is to be achieved by the departments as well as areas of overlap where more of a collective approach to implementation is needed. Clarity around lexicon used across departments to define areas of duplication will be crucial to ensuring focused roles and responsibilities.

- **Recommendation link to NWT Strategy:** 3.1 Ensure arts stakeholders and community leaders are connected and working together

2. Develop a Performance Measurement Framework (PMF) including a reporting system that aligns to the arts program goals and ensure alignment to the Arts Strategy Monitoring and Accountability Plan. As identified by the review, the program reporting mechanisms currently do not capture much outcome data and impacts are largely based on qualitative data. A performance measurement framework aligned to the programs and departmental goals would be beneficial to informing future program decisions and demonstrating impacts of the program overall.

- **Recommendation link to NWT Strategy:** 1.2 Create the foundation for an increased accountability of public funding to the creative sector.

3. Update resources and tools aimed to support stakeholders in navigating the continuum of programs as well as distinguish the focus of each department and program as they relates to the mandates and goals. Resources and tools include: 1) updated guidelines and reviewer tools for the distribution of funding and services to applicants; 2) a roadmap to help artists and art organizations navigate between both departments; and 3) a visual representation of the various dimensions of departmental and program focus.

- **Recommendation link to NWT Strategy:** 4.4 Increase access to arts funding; 3.2 Increase access to and availability of materials, technology, and equipment across the territory; and 2.3 Increase public awareness of and engagement with the arts.

4. Consider the following components as part of the overall strategy for the collaborative approach to refining the structure of arts programming going forward.

- **Enhanced staffing/resourcing requirements to achieve stated goals:** The areas where additional capacity would benefit the teams overall including NWT Arts Council Administration; filling the vacant Community Liaison Coordinator position on the ECE team; and a liaison to help support centralization efforts between departments.
- **A focus on improving access:** Addressing issues related to access including better use of technology to improve the application process; a focus on multi-year funding agreements; a focus on outreach to artists in remote locations; and an update to the yearly cycle of funding distribution timelines.
- **Improved communication tools and sharing of information to help enhance understanding of programs overall:** A streamlined and centralized approach to coordinating and communicating information related to the continuum of arts programs across departments will ensure a more effective and efficient structure for addressing the impacts noted above. Areas in most need of addressing include branding of arts programs and an internal arts programming working group consisting of ECE and ITI representatives.
 - **Recommendation link to NWT Strategy:** 4.3 Promote the creative sector in the territory and beyond to increase economic development opportunities for all NWT artists; 4.4 Increase access to arts funding; 4.5 Create marketing resources for artists, retailers, and organizers; and 4.1 Ensure arts stakeholders and community leaders are connected and working together.

SOMMAIRE

Le gouvernement des Territoires du Nord-Ouest (GTNO) contribue de manière considérable aux activités artistiques des Ténos par un éventail de programmes et de politiques de financement. Le ministère de l'Éducation, de la Culture et de la Formation (MÉCF) et le ministère de l'Industrie, du Tourisme et de l'Investissement (MITI) supervisent chacun différents programmes de financement visant à soutenir les arts aux Territoires du Nord-Ouest (TNO). Une nouvelle stratégie pour les arts aux TNO 2021-2031 (la « Stratégie ») a été publiée à l'automne 2021. Elle décrit les priorités et les objectifs stratégiques du GTNO pour soutenir le milieu des arts dans la prochaine décennie. La première mesure énoncée dans la Stratégie consiste à « mener un examen approfondi de tous les programmes du GTNO liés aux arts ». Le but de cette mesure est d'aider à améliorer les programmes et les services artistiques du GTNO et de s'assurer qu'il y a une harmonisation interne avec les objectifs de la Stratégie pour les arts.

OBJECTIFS DE L'EXAMEN ET MÉTHODOLOGIE

Cet examen du programme lié aux arts est la première étape fondamentale pour identifier les points forts et les points faibles des programmes et des services actuels afin de les modifier pour mieux servir la population des TNO. Les programmes examinés sont les suivants :

1. Programme de demande de financement de fonctionnement pour organismes des arts (MÉCF)
2. Programme d'aide aux artistes de la scène du Nord (MÉCF)
3. Conseil des arts des TNO (administration et financement distribué par le MÉCF)
4. Programme Arts TNO (MITI)
5. Financement de l'art et de l'artisanat (MITI)
6. Programme d'appui aux entrepreneurs et au développement économique (PAEDE) (volet Arts) (MITI)

L'examen comprenait une étude détaillée des mandats, des politiques, des lignes directrices, des allocations budgétaires et du matériel de communication des ministères. L'examen a également permis de consulter 16 représentants du MÉCF et du MITI, y compris des membres actuels et passés du Conseil des arts des TNO (5), des employés des ministères du GTNO (6), des agents de développement économique (ADE) et des groupes de travail régionaux sur les arts (GTRA) (5). Un sondage a été mené auprès de 249 artistes et représentants d'organismes artistiques. De plus, un examen ciblé des compétences a été effectué afin de recenser les structures de financement des arts dans d'autres régions. Enfin, un atelier a été organisé avec des représentants du MITI et du MÉCF pour discuter des problèmes cernés et des solutions possibles. Les principales limites de l'approche méthodologique utilisée sont une forte dépendance à l'égard des perceptions en raison d'un manque d'uniformité dans la collecte de données entre les programmes, ainsi qu'un manque de données sur les résultats de divers programmes.

PRINCIPALES CONSTATATIONS

HARMONISATION AVEC LES MANDATS MINISTÉRIELS

Les mandats du MÉCF et du MITI en ce qui concerne le soutien aux arts aux TNO ne sont pas bien définis dans un ensemble de buts et d'objectifs pour les programmes faisant l'objet de l'examen. En général, les programmes n'ont pas d'objectifs précis et mesurables pouvant être utilisés pour mesurer la réussite de l'atteinte des objectifs de la Stratégie pour les arts. Il y a un chevauchement important entre certains programmes, notamment en ce qui concerne les candidats et les coûts admissibles. Ce chevauchement a entraîné de la confusion et des frustrations chez les candidats qui tentent de s'y retrouver dans les programmes. De plus, la structure de financement des deux ministères (structure régionale ou centralisée, proposant soit un processus de demande, un processus de jury ou inscription et financement discrétionnaire) ainsi que le manque de transparence perçu en ce qui concerne les décisions de financement ont entraîné une confusion et une politisation accrues du financement des arts par le GTNO.

INCIDENCE DE LA STRUCTURE DE FINANCEMENT SUR L'EFFICACITÉ DU PROGRAMME

Le financement et le soutien du MÉCF et du MITI pour les arts sont très importants pour le développement et la promotion des arts aux TNO. La plupart de ceux qui ont présenté une demande de financement ont réussi à obtenir des fonds pour couvrir un large éventail de coûts allant de l'achat de matériel et d'outils aux activités promotionnelles, en passant par la couverture des coûts des ressources humaines. Plus de 60 % des artistes interrogés ont également reçu d'autres formes de soutien, notamment pour le marketing, la participation à des événements et des rabais sur les prix de gros (p. ex., pour les fournitures de peaux ou de fourrures).

Les représentants des organismes ont jugé que l'allocation de fonds du GTNO était suffisamment efficace pour atteindre les objectifs des programmes, les cotes d'efficacité obtenues (sur une échelle de 5 points, où 5 est très efficace) étant de 3,6 en ce qui concerne la facilitation de l'accès équitable au financement et au soutien et l'accroissement de la diversité des arts, de 3,5 en ce qui concerne le renforcement de la durabilité et de la vitalité des arts ainsi que des avantages économiques des activités artistiques, et de 3,0 en ce qui concerne le soutien à la croissance et à l'expansion des organismes. Certains ont fait remarquer que le financement alloué n'est pas suffisant pour assurer la stabilité des opérations et maintenir la capacité (de nombreux organismes comptent sur des bénévoles pour exécuter les programmes ou fournir un soutien administratif). Souvent, les artistes ne peuvent pas gagner leur vie, alors ils travaillent à temps partiel sur leur art et soutiennent leurs projets avec leur propre argent.

Une compréhension limitée du programme de financement et des critères de demande, des canaux de communication et des stratégies créent des obstacles à l'accès au financement (environ 38 % des artistes sondés n'ont pas présenté de demande de financement parce qu'ils n'étaient pas au courant ou ne savaient pas trop comment présenter une demande). Les faibles taux d'alphabétisation et l'accès limité à Internet, en particulier chez ceux qui se trouvent à l'extérieur de Yellowknife, créent des obstacles importants à l'accès. La structure des programmes de financement à l'étude permet aux artistes et aux organismes de tirer parti du financement du GTNO en accédant à différents programmes pour le même projet; toutefois, bon nombre de demandeurs sont incapables d'accéder à du financement provenant d'autres sources à l'extérieur du territoire (44 % des répondants au sondage ne connaissaient pas le financement fédéral et beaucoup croient qu'ils ne sont tout simplement pas assez professionnels pour être admissibles à d'autres sources de financement). Les artistes et les organismes artistiques des TNO reçoivent deux à trois fois moins de fonds du Conseil des Arts du Canada (subventions du CAC) que les bénéficiaires du Yukon et du Nunavut.

La pression sur les ressources limitées du MÉCF est susceptible d'augmenter en raison de l'amélioration de la communication pour élargir la portée du programme, ainsi que du besoin de montants plus importants par demande en raison de l'inflation et de la nécessité de soutenir des projets plus coûteux (par exemple, les médias numériques). Bien qu'il semble que la pression sur le MITI restera stable dans un avenir proche, le besoin de compléter le financement réduit reçu du Conseil des arts du MÉCF et la nécessité d'accroître la professionnalisation en soutenant le développement des capacités peuvent entraîner une augmentation de la demande pour au moins certains programmes de financement des arts du MITI, à savoir le PAEDE et le programme Financement de l'art et de l'artisanat. En outre, bien qu'il y ait eu une certaine augmentation de la production économique du milieu des arts (mesurée par la contribution au PIB), la pandémie a eu une incidence négative importante sur le milieu, ce qui pourrait exercer une pression supplémentaire sur les ressources du GTNO. En l'absence de priorités claires en matière de programmation et d'objectifs mesurables, il sera difficile pour les deux ministères d'allouer les fonds de manière stratégique.

INCIDENCE DE LA STRUCTURE DE FINANCEMENT SUR L'EFFICACITÉ DU PROGRAMME

Le processus de demande complexe ainsi que la communication et la coordination limitées au sein des ministères créent un fardeau supplémentaire sur les ressources administratives déjà limitées affectées aux arts. Une grande partie du temps administratif est consacrée à aider les membres à remplir les demandes, à répondre aux questions sur l'admissibilité et à s'assurer que les demandes sont complètes pour le Conseil des arts. Même les représentants d'organismes qui ont eu accès à des fonds du GTNO dans le passé sollicitent de l'aide de la part des employés du GTNO afin de remplir une demande (près de la moitié des représentants d'organismes interrogés ont déclaré avoir rencontré un employé du GTNO pour présenter une demande de financement).

La structure complexe du processus de financement et de demande – y compris la nécessité de présenter une nouvelle demande pour les coûts permanents et les événements annuels, le cycle de financement qui peut être difficile à planifier et à gérer pour certains, et le manque de clarté des sources et des processus de financement globaux – crée des inefficacités pour les demandeurs et augmente les risques pour la viabilité de certains projets artistiques.

La structure actuelle de gestion du rendement et de production de rapports est inefficace pour assurer un suivi efficace des programmes, ce qui pose des difficultés pour les ministères pour comprendre le chevauchement des programmes, les lacunes et l'établissement des priorités.

PRINCIPALES RECOMMANDATIONS

L'examen a permis de dégager des recommandations à prendre en considération pour aider à améliorer l'harmonisation et l'efficacité de la structure actuelle des programmes pour les arts examinés. La majorité des améliorations seront réalisées après la mise en œuvre de la première recommandation (harmonisation des objectifs et des mandats).

- 1. Afin de mieux harmoniser les programmes, les mandats ministériels et la Stratégie des TNO, le MÉCF et le MITI (en collaboration) devront établir et convenir des priorités de chaque ministère (en ce qui concerne le programme des arts) et formuler les objectifs spécifiques et mesurables pour chaque programme.** Les mandats des ministères en ce qui concerne le soutien aux arts par le biais des programmes examinés doivent être clairement définis afin d'améliorer l'efficacité des programmes dans leur ensemble. Une discussion initiale avec les deux ministères, facilitée par une séance de travail, a permis d'articuler certains des principaux domaines d'intérêt en termes de ce qui doit être réalisé par les ministères, ainsi que les domaines de chevauchement où une approche plus collective de la mise en œuvre est nécessaire. La clarté du langage utilisé par les ministères pour définir les domaines de chevauchement sera cruciale pour assurer la concentration des rôles et responsabilités ciblés.
 - **Lien entre la recommandation et la Stratégie des TNO : 3.1 Assurer le lien et la collaboration entre les acteurs du milieu des arts et les leaders communautaires.**
- 2. Élaborer un cadre de mesure du rendement (CMR), y compris un système d'établissement de rapports, qui s'harmonise avec les objectifs du programme des arts et assurer l'harmonisation avec le plan de surveillance et de responsabilisation de la Stratégie pour les arts.** Comme l'a révélé l'examen, les mécanismes d'établissement de rapports sur les programmes ne permettent actuellement pas de recueillir beaucoup de données sur les résultats, et les incidences sont en grande partie fondées sur des données qualitatives. Un cadre de mesure du rendement harmonisé aux programmes et aux objectifs des ministères serait utile pour éclairer les décisions futures concernant les programmes et démontrer les incidences du programme dans son ensemble.
 - **Lien entre la recommandation et la Stratégie des TNO : 1.2 Instaurer une structure de reddition de comptes qui permettra de mieux savoir comment les fonds publics versés au secteur des arts sont utilisés.**
- 3. Mettre à jour les ressources et les outils visant à aider les intervenants à naviguer dans le continuum des programmes et à distinguer l'orientation de chaque ministère et programme en fonction des mandats et des objectifs.** Les ressources et les outils comprennent : 1) des lignes directrices et des outils d'examen mis à jour pour la distribution du financement et des services aux demandeurs; 2) une feuille de route pour aider les artistes et les organismes artistiques à naviguer entre les deux ministères; et 3) une représentation visuelle des diverses dimensions de l'orientation des ministères et des programmes.
 - **Lien entre la recommandation et la Stratégie des TNO : 4.4 Élargir l'accès au financement des arts; 3.2 Améliorer l'accessibilité et la disponibilité des matériaux, des outils techniques et de l'équipement à l'échelle des TNO; et 2.3 Faire en sorte que la population connaisse les occasions d'être en contact avec les arts et en profite.**
- 4. Envisager les éléments suivants dans le cadre de la stratégie globale en ce qui a trait à l'approche collaborative visant à peaufiner la structure des programmes des arts à l'avenir.**

- **Amélioration des besoins en matière de dotation et de ressources pour atteindre les objectifs fixés :** Les domaines dans lesquels une capacité supplémentaire serait bénéfique pour l'ensemble des équipes comprennent l'administration du Conseil des arts des TNO; la dotation du poste vacant de coordonnateur de la liaison avec la communauté au sein de l'équipe du MÉCF; et un agent de liaison pour aider à soutenir les efforts de centralisation entre les ministères.
- **Accent mis sur l'amélioration de l'accès :** Aborder les questions liées à l'accès, y compris une meilleure utilisation de la technologie pour améliorer le processus de demande; mettre l'accent sur les accords de financement pluriannuels; mettre l'accent sur la sensibilisation des artistes dans les régions éloignées; et mettre à jour le cycle annuel des échéanciers de distribution des fonds.
- **Amélioration des outils de communication et du partage de renseignements afin d'améliorer la compréhension des programmes dans leur ensemble :** Une approche rationalisée et centralisée de la coordination et de la communication de l'information relative au continuum des programmes des arts d'un ministère à l'autre assurera une structure plus efficace pour aborder les incidences précitées. Les domaines qui ont le plus besoin d'être abordés sont l'image de marque des programmes des arts et la création d'un groupe de travail interne sur les programmes des arts composé de représentants du MÉCF et du MITI.
 - *Lien entre la recommandation et la Stratégie des TNO : 4.3 Promouvoir le secteur créatif aux TNO et ailleurs afin de créer des débouchés économiques pour tous les artistes ténétois; 4.4 Élargir l'accès au financement des arts; 4.5 Améliorer les ressources de mise en marché pour les artistes, les détaillants et les organisateurs; et 4.1 Assurer le lien et la collaboration entre les acteurs du milieu des arts et les leaders communautaires.*

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Introduction



1. INTRODUCTION

1.1 BACKGROUND

Arts in the Northwest Territories (NWT): In 2021, the population of the NWT was 45,504¹. In 2018, nearly a quarter (21.6% or 7,583 people) of the population of the NWT reported producing traditional arts and crafts². Women’s participation in the arts has increased in recent years, with 32% of NWT women (5,500) indicating they produce arts and crafts, namely sewing and needlework, in 2021.^{3 4} Of those involved in producing arts and crafts, over half (57%) are between the ages of 30 and 59. In terms of regional distribution, the Beaufort Delta and Dehcho regions have the highest relative concentration of artists at roughly 28% of the population, while the Yellowknife area is home to the greatest overall number of artists at 2,816 (17% of the regional population). According to the latest NWT Statistic report, there are 23 organizations in the arts, entertainment, and recreation sector, most of which are small (less than 10 employees).

Role of the Government of the Northwest Territories (GNWT): The GNWT plays an important role in supporting artistic activities of the people of the NWT through various funding programs and policies. The departments of Education, Culture and Employment (ECE) and Industry, Tourism, and Investment (ITI) each oversee different funding programs to support the arts and artists in the NWT. Responsibility for different aspects of the arts was mandated between these two departments following the NWT Arts Strategy released in 2004. The rationale for these mandates is aging and needs to be reviewed to ensure that the evolution of these programs meet current needs.

NWT Arts Priorities, Challenges, and Solutions: In 2018-2019 a joint public engagement initiative was completed by ECE and ITI gathering input from northerners about their vision and ideas for arts priorities in NWT. Over 500 individuals from communities throughout the NWT provided feedback through in-person interviews, focus groups, facilitated meetings, and online surveys. The top priorities identified included expanding arts education and professional development (57%); advancing access to and investment in spaces and materials (52%); and improving access to support and services (52%). As summarized in the report “*What We Heard: Summary of Public Engagement*” participants identified several key challenges to their identified arts priorities and potential solutions, some of which included:

- **Access to Funding:** Participants discussed the challenges in securing adequate funding to sustain the delivery of arts programming. Potential solutions identified included developing central hubs for arts and local cultural spaces in new or existing facilities; exploring public-private partnership options for arts organizations to provide space for artists and public engagement; cross-discipline collaborations and creative projects that support innovation and public engagement; evaluating the roles and responsibilities of GNWT funders and funding programs; and increasing collaboration between ECE and ITI, and partners such as the NWT Arts Council.
- **Public Engagement:** Participants indicated that the sector faces a challenge to increase public awareness and engagement in the arts in order reach new audiences and markets. A related challenge is in presenting an effective case to decision makers about the public value of the arts. Participants identified

¹ NWT Bureau of Statistics, 2022. <https://www.statsnwt.ca/Profiles/Women/2022%20Womens%20Profile.pdf>

² NWT Bureau of Statistics, 2018 Engagement in Traditional Activities. https://www.statsnwt.ca/recent_surveys/2019NWTCommSurvey/2018%20Engaged%20in%20Traditional%20Activities.xlsx

³NWT Bureau of Statistics, 2022. <https://www.statsnwt.ca/Profiles/Women/2022%20Womens%20Profile.pdf>

⁴NWT Bureau of Statistics, 2022. <https://www.statsnwt.ca/Profiles/Women/2022%20Womens%20Profile.pdf>

the following potential solutions: raising the local, national, and international profile of NWT artists and demand for NWT art; and developing and distributing marketing materials on NWT artists and organizations for residents and visitors, as well as to artists and organizations to empower them in their own marketing.

- **Resources:** Participants indicated that funding to meet the living costs and securing resources such as tools and equipment, raw materials, and availability of traditional translators are some of the obstacles to achieving their identified arts priority. Potential solutions identified were designated GNWT position in each region to assist artists with all arts related activities including funding and grant proposals; finding program specific equipment; and formalizing arts curriculum.

The 2020-2024 Government of Northwest Territories Business Plan has re-affirmed these priorities, particularly the importance of encouraging regional economic development by supporting different sectors of the economy, such as the arts⁵.

NWT Arts Strategy 2021-2031: The feedback received from the public engagement initiative helped inform a new NWT Arts Strategy 2021-2031 (the 'Strategy') which was released in the fall of 2021. The first action listed in the Strategy is to "conduct a thorough review of all GNWT programs related to the arts". This action seeks to help improve GNWT arts programs and services and ensure that there is internal alignment with Arts Strategy Goals. This arts program review is the fundamental first step for identifying areas of strength and weakness in current programs and services so that they may be changed to better serve the people of the NWT.

1.2 PURPOSE OF THE PROJECT

The purpose of this engagement is to complete a full review of six arts programs across ECE and ITI and make recommendations for: clarifying mandates; improving public services; streamlining administration; improving accessibility; and centralizing arts-related communications. This review is intended to develop a full inventory of mandates, goals, communication methods and guidelines, resources allocated and identify potential overlaps and strengths and weaknesses of the current structures. The programs under review include:

1. Arts Organizations Operating Funding Program (ECE)
2. Support for Northern Performers Funding Program (ECE)
3. NWT Arts Council (administration of and funding distributed by) (ECE)
4. NWT Arts Programming (ITI)
5. Regional Arts and Crafts Funding (ITI)
6. Support to Entrepreneurs and Economic Development (SEED) (Arts portion) (ITI)

1.3 REVIEW QUESTIONS

We developed the following questions to help guide the review.

Mandate Alignment

1. Are the programs aligned with the departmental mandates and goals?

⁵ Government of the Northwest Territories 4-Year Business Plans 2020-21 to 2023-24

Effectiveness

2. Is the structure and design of the arts program funding model effective in reaching stated program goals?
3. What factors contribute to or constrain achievement of program goals?
4. Do the programs provide for equitable and timely access?

Efficiency

5. Are the programs delivered efficiently?
6. What improvements should be made?

1.4 METHODOLOGY

This review was conducted in three phases between February 2022 and May 2022. The first phase focused on the development of a work plan, which included a profile of each of the funding programs under review, the review questions, the methodology, and data collection tools. The second phase involved data collection through document and program reviews, key informant interviews, and surveys of artists and arts organizations in the NWT. The final phase of the review included an online workshop with representatives of both departments to share preliminary findings and culminated in the production of the draft report and presentation of findings.

A more detailed description of the various lines of evidence used in this evaluation is provided below:

- **Review of program documents, files, and funding data.** We reviewed a range of program documents, including goals and mandates, files on resources and staffing, guidelines and communication materials, review processes, and funding distributions. We also reviewed past data on program budgets and funding allocations across regions in the NWT.
- **Jurisdictional review:** We conducted a brief review of arts funding models and organizations in other jurisdictions. We consulted government websites to review information on funding structures and grants available across Canada. We focused on sources of funding (provincial/territorial, federal, or private), the mandates of different arts-focused departments and agencies across Canada, and the types of funding offered.
- **Key informant interviews.** We conducted interviews with NWT arts council members, Regional Arts Working Group (RAWG) members⁶ /EDO⁷s, and both ITI and ECE departmental staff. Questionnaires were tailored to the different groups of stakeholders. While departmental representatives were asked questions centering around mandate alignment, resources allocated to implementing the different programs, reviewing applications, etc., NWT Arts Council and RAWG members were asked to provide

⁶ A Regional Arts Working Group (RAWG) comprised of one member from each ITI regional office that meet monthly to work on achieving their mandate: "to creating workshops, displays, provide marketing and network opportunities, ensuring access to raw materials and supplies while providing retail opportunities and effective communication."

⁷ Regional EDOs are experienced, knowledgeable, and networked to business development contacts in other organizations, financial institutions, and government departments and agencies. EDOs overseeing the Arts portion of the SEED program are also RAWG members. It should be noted that arts and supporting artists specifically is not in the EDOs job description; however, RAWG members were said to be very dedicated to the NWT artists.

insights primarily on the structures and processes of funding. The information collected included opinions, descriptions, interpretations, and examples. A total of 16 interviews were completed, including current and past NWT Arts Council members (5), GNWT Departmental staff (6) and RAWG/EDOs (5).

- **Survey of NWT artists and NWT organisation representatives.** We conducted a short and targeted survey of identified NWT art stakeholders. The survey questionnaire focused on the appropriateness of program design including application process, barriers in accessing funding, communication strategies, capacity, etc. The survey questions were tailored based on whether the respondent was an NWT artist or representative of an arts organisation or company.

The survey distribution list was compiled by the ECE and ITI teams, and included all artists and organizations registered with the NWT Arts Program as well as all artists and organizations who had applied to any ECE arts programs over the past 4 years. Ultimately, 162 NWT arts organizations representatives and 1,034 NWT artists were invited to complete the survey. The survey was administered online and by phone and was open for two weeks (from April 19th to May 2nd). A follow up email reminder was sent by each department to help increase response rates.

Of the 249 survey respondents, 200 identified themselves as NWT artists, and 49 as representatives of NWT art organisations. The final survey sample excluded respondents that submitted incomplete surveys and respondents from outside the NWT. A total of 5 respondents noted they were representatives of local government, and this subset of respondents was analyzed separately from the other organization representative responses. A total of 4 surveys were completed over the phone.

The majority of respondents were experienced artists or organizations. Accordingly, 89% of art organizations had been active in the NWT art sector for 10+ years, while the majority of artists reported they had been involved in an arts discipline for an average of 19 years. As shown in Table 1, most of the artists and art organisations were from the North Slave region.

Table 1: Type of Respondent, By Region

Type of Respondent	Region						Total
	North Slave	South Slave	Beaufort Delta	Sahtu	Dehcho	Other	
Artists	108	40	34	9	6	3	200
Arts Organization Representative	33	10	2	1	2	1	49

- **Online workshop with department representatives.** An online workshop including department representatives from both ECE and ITI was held on May 16th. The workshop included a presentation of findings and engaged participants in a high-level discussion on key themes, challenges, and potential strategies and actions that can be taken to address the challenges identified.

REVIEW CONSIDERATIONS AND LIMITATIONS

The review methodology involved multiple lines of evidence, including both primary and secondary sources of data. However, there are some data limitations that should be noted:

- **Limited availability of administrative data on programs and performance.** There were inconsistencies across government documentation on the programs being reviewed (i.e., different titles, terminology, funding periods, etc.). Additionally, some documents had outdated information. Due to these

inconsistencies and the limited availability of program data, there was some reliance on anecdotal/subjective information from department representatives to fill in information gaps.

- **Challenges in differentiating between the programs in the survey.** Since many artists and organisations applied to multiple different funding programs, they were not asked questions about specific programs, rather about their experience applying to GNWT arts funding programs more broadly. As such, survey results concerning the application process, availability of information, and amount of funding available have been generalized across funding programs.
- **Some findings presented here are based on perceptions of those interviewed or surveyed, which may introduce bias.** The perceptions of stakeholders were important to highlight even if or when they do not reflect the true state of the programs or the process so that future communication strategies focus on correcting those perceptions.

1.5 STRUCTURE OF THE REPORT

This work plan is divided into four chapters. Chapter 2 provides a snapshot of the programs under review. Chapter 3 describes the findings and Chapter 4 provides conclusions and recommendations. The Appendices include the program inventory and a summary of survey data.

Note: Since not every survey question was answered by each respondent, the percentage of respondents reported in the findings are based on the number of individuals that responded to a specific question.



Arts Program Mapping



2. Arts Program Mapping

2.1 PROGRAM MAPPING

The following table provides an overview of the focus of each of the six programs under review. A program inventory providing additional information on eligibility, funding, activities, and number of recipients detail can be located in Appendix A.

Table 2: Overview GNWT Arts Programs

Department	ECE			ITI		
Programs	Arts Organizations Operating Contr.	NWT Arts Council	Northern Performers Grants	Regional Arts Funding	NWT Arts	SEED (Arts Portion)
Mandate	<i>Creative/Education</i>			<i>Economic Opportunities and Diversity and Tourism</i>		
Objectives	To provide ongoing operational support to established arts organizations and large annual events and festivals in the Northwest Territories	To provide financial awards for creative artistic projects in the visual, literary, media and performing arts, and on issues and policies associated with the arts and artists.	To provide grants for the development and promotion of Northwest Territories performing arts and for assisting NWT performing artists to participate in regional, national, and international public festivals and events	To fund arts related projects targeted to improving the skills or opportunities for local artists and crafters	To promote a marketing initiative that promotes all artists of the Northwest Territories	To increase business activity and employment through financial support for business proposals, improved management skills and business capacity; and the diversification of the NWT economy and the promotion of equitable distribution of benefits among NWT communities. ⁸
Funding	\$460,000	\$700,000	\$101,000	Av (\$250,000) \$50,000/region	\$100,000 (administrative cost) - cut to 52k for next FY	2 yr. Av (\$592,658)
Applicants	Organizations					

⁸ The overall SEED program was recently reviewed, and a new policy established. This review will only be looking at the arts portion of SEED.

Arts Program Review

Department	ECE			ITI		
Programs	Arts Organizations Operating Contr.	NWT Arts Council	Northern Performers Grants	Regional Arts Funding	NWT Arts	SEED (Arts Portion)
		Artists				
Targeted (discipline or group)	Operations		Performing	Workshops, displays, support	Professional artists	
	Festivals		Festivals/events			
Who	Established	Established	Established	Established	Established	Established
		Emerging	Emerging	Emerging	Emerging	Emerging
		Large and small projects		Large and Small projects		Large and Small projects
Average Recipients						
<i>Org</i>	15	43	10	n/a	n/a	35
<i>Individuals</i>	n/a	52	9	n/a	n/a	120
What	Operations	Creative projects	Participate in festivals/events	Skills/ Capacity building	Marketing	Business development
Application	Yes	Yes	Yes	No	Registration	yes
Cycle	Annual	Twice a year	once a year	ongoing	ongoing	Once/3 years
Min – Max Allocation/Application	\$15,000-n/a	Up to 15,000	n/a (program budget is \$101,000)	n/a	n/a	x-25,000 (varies by program)

FINDINGS



3. Findings

3.1 MANDATE ALIGNMENT

The following section describes the review of findings with respect to the stated and perceived departmental mandates and goals related to the arts programs. Specifically, we discuss the programs’ alignment with wider departmental mandates and/or goals and evidence of overlap across programs.

The departmental mandates with respect to supporting arts in NWT are not well articulated or operationalized through the six programs under review.

The departments mandates for ITI and ECE are as follows:

- **ECE mandate:** “To provide residents of the Northwest Territories with access to quality programs, services and supports to assist residents in making informed and productive choices for themselves and their families in regard to education, training, careers, employment and labour, child development, languages, culture and heritage.”
- **ITI mandate:** “To promote economic self-sufficiency through funding, support, and marketing initiatives designed to foster a positive economic environment in our territory”. The team responsible for administrating the ITI arts programs report to the Director of Economic Diversification.

Although the review team was unable to locate policies outlining ECE’s and ITI’s mandates with respect to developing and supporting the arts programs, the following bullets (as noted on the departmental websites) pertain to each department’s focus on arts investments:

- *ITI’s supports economic opportunities and diversity in smaller communities and support the overall tourism sector. The investment in artist-to-market and product-to-market opportunities are realized through **funding marketing and promotional activities.***
- *ECE provides a range of funding for individuals and organizations who are involved in the **creation, preservation, promotion and enhancement of the arts, cultures, heritage, and languages of the Northwest Territories.***

It should be noted that updated Business Plans are being finalized and highlight the upcoming focus of GNWT departments as it related to supporting the arts. This plan was not finalized at the time of this review.

Each of the six programs under review are lacking specific and measurable goals - that is, the stated goals (as shown in the following table) are articulated largely in terms of ‘what is supported’ (performing arts, marketing, promotion) rather than what is to be achieved and how (e.g., sustain, encourage, innovate, increase access, etc.).

Table 3: Program Stated Goals

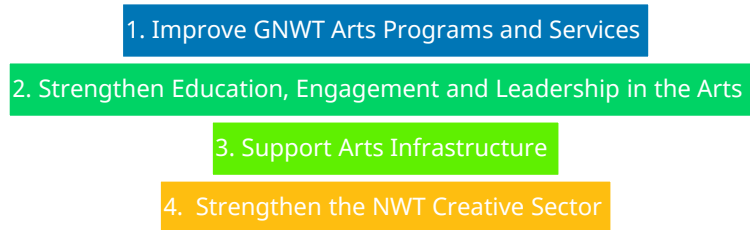
Department	ECE			ITI		
Mandate	The creation, preservation, promotion, and enhancement of the arts			To promote economic self-sufficiency: showcasing, marketing, and selling,		
Programs	NWT Arts Council	Performing Art	Ops	SEED	Regional Arts Funding	NWT Arts
Stated Goals	✓	Ongoing development and presentation of creative arts		✓	Planning and delivery of arts and crafts programs and projects that provide economic development opportunities	
	✓	Development and promotion of Northwest Territories performing arts		✓	Ongoing marketing support for artists	

Department	ECE	ITI
	<ul style="list-style-type: none"> ✓ Ongoing operational support to established arts organizations and large annual events and festivals 	

This theme also emerged during the interview line of evidence. When interviewees were asked how they would define the goals of each program responses included:

- **NWT Arts Council:** “an accessible fund for artists to engage in the arts”, “funding to artists so they can showcase their activities, “to promote artistry as an industry”.
- **NPG:** “support for putting on an event”, “to offset cost of being a northern performer”
- **OPS:** “provide support to NFP orgs whose activities are arts and culture base”, “provide funding to make communities-based orgs operational”
- **SEED:** “to support local entrepreneurs”, “to benefit NWT people by increasing the opportunities to share their arts and craft”
- **Regional Arts Funding:** “to top up support for artists or art organizations”, “help artists by putting their products online, marketing, pricing and selling”
- **NWT Arts:** “to build capacity in and provide resources to the arts community of NWT”, “for those members of the arts program to be more profitable and prolific as artists”

The lack of well-articulated and documented goals and objectives for each programs creates further difficulties in ensuring that the programs’ delivery and design is aligned with departmental mandates and with the goals stated in the 2021-2031 NWT Arts Strategy. Without specific, feasible, and actionable goals, it is challenging for both ECE and ITI to report on the successes in meeting the Art Strategy goals.



There is significant perceived overlap, and resulting confusion, in terms of who and what is funded by different programs.

Both departments fund largely the same groups of artists and organizations albeit for different purpose. While some programs, like the ECE operational fund and the ITI NWT Arts are more specific in terms of what they fund (operations and marketing), the other 4 programs could be accessed by organizations, professionals, and emerging artists (emerging artist does not apply to NPG), all of whom compete for the same pool of money. The programs also overlap in terms of what they fund, particularly when it comes to materials, tools, travel for various purposes and the spectrum of mentorship, workshops, and capacity building initiatives.

Table 4: Who and What is Funded

Department	ECE			ITI		
	Program à	NWT Arts Council	NPG	Ops	SEED	Regional Arts Funding
Who						
Established NWT Art Orgs (NFP)	•	•	•	•	•	
NWT For-Profit	•	•		•	•	
NWT Professional Artists	•	•		•	•	•
NWT Hobbyist /Emerging Artists	•			•	•	•
Festivals/Performing Events	•	•		•	•	
Art Projects	•			•	•	
Special Projects ⁹	•			•	•	
What						
Operations (admin, staff, etc.)		•	•	•	•	
Materials/Tools	•	•		•	•	
Travel	•	•		•	•	
To hire others/pay for time	•	•		•		
Training/Mentorship	•			•	•	
Capacity	•			•	•	
Professional Development	•			•	•	•

The lack of clarity regarding which departments and art programs should be accessed for specific aspects of arts projects (e.g., promoting vs. marketing, certain aspects of art creation) has led to confusion among applicants navigating through the programs. It is also creating a challenge for both departments to create clear linkages between their programs and corresponding mandates and outcomes.

The structure of funding programs across two departments and perceived lack of transparency regarding funding decisions results in confusion and politicization of the GNWT arts funding.

The arts funding structure across ECE and ITI are such that it creates a perception of government prioritization of artists entrepreneurs and a lack of neutrality in funding decisions. For example:

- Access to ECE programs is restricted by a complex application process, juried processes, and is centralized through a government office in Yellowknife. To seek clarity around access to funding, artists and organizations must connect with ECE representatives with whom they may not be familiar or may not know how to reach. The lack of communication and promotion of ECE funds regionally has resulted in concentration of funding allocation in Yellowknife (e.g., an average of 81% of ECE funding in 2020-21 across the three programs is allocated to the North Slave region). A few interviewees noted that most art funding is distributed to those in Yellowknife because they know about the funding and how to apply. There are many barriers (language, literacy, etc.) to ECE funding for those in remote communities.
- ITI has regional representation (RAWG members) who work closely with the communities and are more likely to be the ‘face of government arts funding’ for many seeking support. ITI regional offices work

⁹ Arts Festivals, workshops, publications, participation in exhibits/exhibitions, performance travel funding.

closely with artists and provide support for a wide range of art-related activities. Regional representatives are also involved in advising and funding local arts and crafts makers for access to materials, supplies, tools, shows, etc. Many RAWG members reported that they are in direct communication with the community members, at times visiting them at home, to help with applications or clarify funding requirements. The ITI regional arts and crafts funding has more discretionary decision making (no application needed) which is perceived very positively by many artists and organizations because it is easier to access, and it is tailored to their needs. However, this funding is a relatively small amount (\$50,000) and can not only fund a limited number of projects.

While regional engagement and direct communication by RAWG is viewed very positively, it also results in a perception among some that regional funding of arts is focused largely on the business aspect (e.g., marketing, selling, export) and the professionalization of the art sector. Furthermore, the lack of reporting and transparency of how funding is allocated between the two department and across the programs is contributing to the perception of a lack of neutrality and politicization of arts funding. For example, it was noted that because NWT Arts Council relies on GNWT for the administrative support (e.g. does not have its own dedicated staff), there is little separation between the ECE and Arts Council funding decisions.

Applicants' reliance on the expertise of both ITI and ECE staff to help navigate the applications and registrations can also create the perception of a lack of neutrality. Some key informants noted that the process for evaluation for operational funding and northern performers grants was unclear and were of the view that updated guidelines including reviewer/evaluator tools could help address this issue. It was also noted that more experienced applicants learned how to tailor the wording on their applications to fit program requirements in order to access funding. This perceived 'unfair' advantage is leading to frustrations and potential conflicts among the communities and various arts stakeholders.

3.2 IMPACT OF FUNDING STRUCTURE ON EFFECTIVENESS

The following section summarizes the findings related to the impact of the funding structure, allocation, and design on the effectiveness of the funding programs under review with respect to development and promotion of arts, access, diversity, and sustainability of arts in NWT.

The ECE and ITI arts funding and supports are very important for the development and promotion of the arts in NWT.

Of those who applied for GNWT funding, 90% of artists surveyed and 83% of organizational representatives reported receiving funding. The ECE and ITI programs help artists develop their projects by funding a range of activities, materials, and tools need for art and artistic project creation and promotion. Most artists surveyed reported receiving funding for materials and tools needed (68%), although a range of other costs were covered by GNWT funding programs, including renting a space, paying themselves and others, and paying for other costs for making art or publishing, recording, and promoting art. Key informants noted that the NWT Arts Council funds a wide range of artistic projects and expressions ranging from recordings, photography, writing and other small and larger projects. Under SEED, the program assists artists to attend art festivals, funds them for materials, supplies, and equipment, and helps them with funding to attend conferences, and conducts business intelligence and networking. SEED also provides them working capital and money to buy materials.

Table 5: What Did You Receive Funding For?

Funding Received For	Artists Surveyed	
	#	%
Buy materials and tools needed	76	68%
Promote/market my art (e.g. create a website, create flyers, other marketing materials)	29	26%
Pay for my time	28	25%
Hire other people	24	22%
Rent a space	18	16%
Pay for training, workshops (travel to workshops), mentorship	14	13%
Pay for costs of recording music (demo, studio, etc.)	6	5%
Pay for costs of publishing (books, poetry, etc.)	5	5%
Total	111	100%

Over 60% of artists surveyed highlighted other support received from the GNWT or their local government office, namely, to promote their art (45% promote their art on NWTarts.com), to participate in an event to sell their art (29%), and to purchase from the Artisan Fur Shop (ITI) for wholesale prices.

Table 6: Other Sources of Support

Did You Receive Any Other Support from the GNWT or the Local Government Office (e.g. Help with promoting your art, going to exhibits, marketing, selling, finding customers)?

Other GNWT Support Received	Artists Surveyed	
	#	%
No	74	38%
Yes, I promote my art on the NWT Arts Program website (NWTarts.com)	88	45%
Yes, I have been a part of an NWT Arts event to sell my work (inside or outside the NWT)	56	29%
Yes, I purchase furs from the Artisan Fur Shop (ITI) for wholesale prices	24	12%
Yes, I have received help to fill out applications for GNWT arts funding	18	9%
Other ¹⁰	27	14%
Total	195	100%

Similarly, the funding for art organizations’ operations (59% of organizational representatives reported receiving operational funding) as well as for performing art projects and other types of art projects (over half of survey respondents received funding) and marketing and promotion (21%), ensures that organizations can continue to operate, create art, hire artists, and promote their activities. For some (29% of respondents), GNWT is the only funding or support they received.

Key informants generally agree that despite structural challenges, GNWT arts funding is successful in supporting a wide range of costs and diverse artistic creation. Many noted that the programming goals related to promotion, creating business opportunities, and ensuring sustainability of art organizations are achieved. A few key informants highlighted that the ITI programs are very effective in achieving economic development goals and objectives for

¹⁰Other support noted included financial support from the city through sponsorships, in-kind support, and being invited to attend events to promote their art.

artists and art organizations as a result of various opportunities supported that help artists promote and sell their art.

Funding allocation is perceived as somewhat appropriate in achieving a wide range of outcomes.

Art organization representatives were asked to rate the extent to which funding allocation and other supports were appropriate for achieving a wide range of outcomes ranging from supporting sustainability to organizational growth and expansion. As illustrated in the following chart, the average ratings, on a 5-point scale, where 5 is very appropriate and 1 is not at all appropriate, ranged from 3.6 for increasing diversity of arts and facilitating equitable access to 3.0 for supporting organizational growth and expansion.

Table 7: Perceptions of Funding Allocation Appropriateness

On A Scale Of 1 To 5, Where 1 Is Not at All, 3 Somewhat And 5 Very Appropriate, Is The Funding Allocation And Other Supports For Arts And Art-Related Activities In The NWT Appropriate For:

Responses	Artists Surveyed				
	Supporting sustainability and vitality of art and the art sector in the NWT	Facilitating equitable access to funding/ supports	Increasing diversity of art and arts-related activities	Strengthening the economic benefit of arts-related activities	Supporting organizational growth/expansion activities
1 – Not at all	3%	0%	3%	0%	13%
2	15%	14%	3%	16%	29%
3 – Somewhat	44%	44%	43%	43%	26%
4	10%	11%	30%	19%	5%
5 – Very Important	28%	31%	22%	22%	26%
Total	39	36	37	37	38
Average Rating	3.5	3.6	3.6	3.5	3.0

Some key informants noted that funding allocation is not sufficient to provide for living wages for those who wish to be involved in creating arts at a more professional level. Others reported that many artists have to adjust their projects because the funding received does not go far enough. Some work from their homes because there is lack of space or they lack tools and skills to make their products more professional. Many organizations rely on volunteers and a few staff members to run their organizations or put together an event, which is causing administrative burn-out and turn-over for some.

The analysis of data for 2020-21¹¹ of art organizations, groups, societies that accessed funding across the four direct grant funding programs, and the individual recipients shows that those who are able to leverage other programs under review, on average receive between 3 to 10 times more from the GNWT annually. For example, 56 organizations received an average of about \$7,000 in funding through one program, mostly NWT Arts Council or Regional Arts funding; while 8 organizations who received funding through 2 programs received an average of about \$20,000, and 3 organizations received in one year an average of about \$47,000.

¹¹ The analysis is done for one year only as an illustration of the number of organizations and artists that may be accessing other programs under review. This was done by merging different program data and analyzing names on the applications. While we made efforts to clean any misspelling, this is likely underestimating the true leveraging of other sources by the organizations/groups.

Table 8: Organizations, Groups, and Societies Recipients of GNWT funding (2020-21)

Number of Applications Funded	Total Number of Org.	NWT Arts Council	Regional Arts Funding	SEED	SNP	Total Amount	Average Raised
1	56	22	20	8	6	\$ 388,174	\$ 6,932
2	8	7	4	2	3	\$ 153,754	\$ 19,219
3	3	3	2	1	3	\$ 141,986	\$ 47,329

According to the analysis of grant recipients in 2020-21, only 6 individual artists received funding through two programs (NWT Arts Council and SEED), and received an average of \$11,000 compared to an estimated 181 individuals who received funding through one program (primarily SEED programs) at an average of \$4,000.

Table 9: Individuals Recipients of GNWT Funding (2020-21)

Number of Applications Funded	Total Number of Individuals	NWT Arts Council	Regional Arts Funding	SEED	SNP	Total Amount	Average Raised
1	181	51	23	105	2	\$ 722,264	\$ 3,990
2	6	6	0	6	0	\$ 67,413	\$ 11,236

The data above illustrates that while organizations are more likely to leverage other funding programs under review annually, very few artists do so.

Increasing pressure on limited available funding, and the lack of programming priorities and measurable goals makes it difficult to strategically allocate funding; thus, impacting both the diversity and sustainability of creative arts.

The demand for the ECE available funding is increasing and is likely to continue to increase. In the years prior to the COVID-19 pandemic (2017 to 2020), the number of funding recipients for both the NWT Arts Council fund and the Northern Performers Grant had increased slightly (from 88 to over 100 applicants for NWT Arts Council, and from 15 to 22 for the Northern Performers Grant, as displayed in Table 10)

Table 10: ECE Number of Funding Recipients, 2017 - 2020¹²

Funding Year	Northern Performers Grant Recipients	NWT Arts Council Recipients
2016-17	n/a	88
2017-2018	15	90
2018-2019	19	100
2019-2020	22	101

The focus on, and as expressed by some key informants, concern about preserving traditional art-making and culture may, over time, bring increased demand for funding to ‘create art for the sake of art creation’. One key informant noted that there is a conflict between funding projects to maintain culture and traditional arts and supporting arts that are more profitable like digital art.

Furthermore, improving communication and application processes regarding arts funding is expected to broaden the reach and encourage more people to apply. Nearly all of the artists surveyed, including those who did not receive government funding, reported that they expect to continue making art in the future. Some of those who

¹² ITI Programs were excluded from this table because the latest available data was from the 2019-20 year.

did not apply for funding because they were unaware of the funding available, noted they intended to apply in the future. This will further increase demand and add pressure on ECE funding.

The pressure on arts funding will result not only from potentially increased demand but also because of the need for a larger amount of allocated funding per project due to increased inflation and the emerging artistic expressions, such as digital art, that require more funding to be viable (e.g. one example of an expensive tool request for a drone demonstrates a potential shift in the type and amount of funding that will be needed to make projects viable). In the last 2 years, 10 NWT Arts Council projects were in the special project category, some incorporating performance, traditional arts and crafts, and workshops, which on average, had higher funding allocations than some other project categories.

The pressure on ITI funding is likely to remain steady given that it is funding licensed, established and/or commercial organizations and businesses, and as the table below illustrates, the number of recipients has decreased. While the drop in applications funded is largely due to Covid-19, there are a limited number of arts organizations (according to NWT statistics about 20 organizations are in creative industries) and commercial establishment that would be eligible for some ITI funds. However, artists are turning to ITI micro-business funds and regional ITI funding to top-up funding received from ECE. Of artists surveyed, 22% said they had to apply for multiple programs and sources of funding to get sufficient funding and make their projects viable. While leveraging funding from different sources is necessary, particularly for larger projects, the concern is that at least some artists will be looking elsewhere to ensure the viability of their projects.

Table 11: Number of SEED Awards Granted by Year

Program	Number of Recipients by Year		
	2019-20	2020-21	2021-22
SEED			
Microbusiness Fund	153	118	109
Business Intelligence and networking	3	0	9
Community Economic Development	32	6	17
Entrepreneur Support	8	7	3
TOTAL - SEED	196	131	138
Regional Arts Funding	104	67	127

The current ECE strategy in dealing with increased demand is to refuse very few applications (only those that do not meet the specific program criteria) while reducing funding allocations for other applicants. For example, (of those who applied for funding) only 7% of artists and only 2 organizational representatives said they did not receive funding. This strategy has the potential to reduce the viability and sustainability of projects that may already be leveraging other funds to make them viable, and any further reduction in ECE funding can result in projects not going ahead as planned or reduced in quality due to lack of resources invested.

About a quarter of artists surveyed (22%) were of the view the projects they want to do are not supported by existing programs. For example, some surveyed participants noted that there is lack of funding for publishing northern non-fiction books. Others suggested that they can't find funding for their photography projects or to create a professional music record due to small DEMO funds available. Another noted that dance as an art form is not included in most funding programs.

Key informants argued that there is a need for a tiered approach to funding, separating the core funding and funding for professional artists and groups, from funding available for emerging artists and for one-time projects. This can open access to funding for projects and arts activities that are currently not funded.

Limited understanding of the funding programs and application criteria can create barriers to access, particularly for those outside Yellowknife.

Over one-third of the surveyed artists (38%) reported that they did not apply for GNWT funding. When asked about the reasons for not applying, of 62 who responded about a third said they were not sure where to go or who to approach for funding, were unaware of the funding programs, or found it too complicated to apply.

Table 12: Why Did You Not Apply for GNWT Funding?

Reasons for not applying for funding	Artists Surveyed	
	#	%
Not sure where to go or who to approach for funding	22	35%
Unaware of the funding programs available to artists or art organizations	21	34%
Too complicated to apply for funding	19	31%
Did not need funding	17	27%
Difficulties filling out the application form/providing supplementary information	13	21%
Don't have time or don't know how to prepare applications	11	18%
Unsure/unclear about eligibility	8	13%
Not eligible	3	5%
ITI/ECE staff were unable to help	3	5%
Total	62	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

Artists surveyed reported similar challenges when trying to access funding, ranging from confusion about where to apply (55%), difficulty understanding the application process and funding criteria (29%), to finding the process too time consuming, etc. Even representatives of organizations who have been in operation for over 10 years (80% of respondents), reported similar challenges with the application process. One representative noted that it is often 'a toss-up' which department or program to apply to.

Although most funding recipients use online application forms (78% of artist and 94% of organizational representatives), many also rely on direct communication with the government staff to get help with understanding application criteria, eligibility, or to fill out the application (31% of organizational representatives and 26% of artists also met with the government staff to get help with the funding application).

Accessing funding for those in remote communities is even more difficult. For example, most funding recipients of NWT Arts Council funding were artists from the North Slave region (48%), followed by those from South Slave region (16%). Some survey respondents noted that because the costs of living in remote areas is higher, they would need higher amounts of funding than is normally allocated in other regions to cover certain costs.

Key informants also reported that low literacy rates, and limited access to the internet, particularly among those outside of Yellowknife, create significant barriers to access. Of 34 respondents from the Beaufort Delta Region, more than half did not apply for funding, compared to about third of respondents from other regions, most of whom said the application was too complicated and they were unsure of how to prepare the funding application.

RAWG members also talked about conducting outreach, direct communication, and even visiting members at home to create awareness and help them access funding. Most of the key informants acknowledged that direct communication with some community members will always be necessary no matter what improvements may be made to the application forms, communication, and increased online presence.

Application criteria created barriers to access for some artists across the programs. The criteria outlined in the table below are perceived barriers that are required for the application process.

Table 13: Application Criteria Related Challenges Noted by Stakeholders

Programs	Challenges identified regarding application criteria
ECE – NWT Arts Council	<ul style="list-style-type: none"> • The requirement of two reference letters can be difficult for applicants to attain and/or may not come from strong sources • It is difficult to produce budgets for events that are happening months later in order to meet funding deadlines.
ECE – Support for Northern Performers	<ul style="list-style-type: none"> • The requirement of two reference letters can be difficult for applicants to attain and/or may not come from strong sources
ECE – Arts Organizations Operating Funding	<ul style="list-style-type: none"> • It is difficult to demonstrate project impact for applications
ITI – SEED	<ul style="list-style-type: none"> • Disclosing financial information (i.e. household income, tax returns) • Equity requirement from artists/applicants

Communication channels and flow of information are causing confusion amongst stakeholders both internally and externally.

Survey respondents were asked how effective the GNWT is in providing clear information about its programs, supports and priorities. Organizational representatives provided a rating of 3.2 (on a 5-point scale, where 5 is very effective and 1 is not effective at all). Key informants noted challenges finding updated and relevant information overall.

It should be noted that there are multiple websites that list the arts funding programs available in the NWT, but the list of programs is neither consolidated nor complete on each individual website. For example, ITI programs are listed on the departmental website along with ECE arts related programs, however it does not include the Arts Organizations Operating Funding program (although this program is listed in the guide to arts funding document linked at the bottom of the page.¹³) The ECE webpage lists the ECE funding programs but does not list the ITI funding programs¹⁴. Additionally, the NWT Arts Council has its own website with information and guidance on its funding program¹⁵.

Other forms of communication include a newsletter distributed by the ITI department informing artists and art organizations on upcoming events and opportunities.. Word of mouth about programs through NWT Arts Council, regional offices, and staff (EDOs and RAWG members) as well as ECE and ITI headquarters staff is also an important vehicle for keeping stakeholders informed about upcoming arts related news. Social media updates are also provided by ITI through twitter, Instagram, and a Facebook page (the later 2 are linked to the NWTarts.com page). Finally, stakeholders can access information about NWT Arts programs by downloading the NWT Guide for Arts Funding. There are currently no social media pages specifically for the ECE arts programs.

¹³ <https://www.iti.gov.nt.ca/en/services/support-arts?msclkid=43b702e0d08b11ec920700c96e15bed5>

¹⁴ <https://www.ece.gov.nt.ca/en/culture-heritage/funding>

¹⁵ <https://www.nwtartscouncil.ca/tools.asp>

Stakeholders were of the view that GNWT staff were very familiar with their respective programs, however, were not able to comment on the activities of programs within other departments. Some respondents explained that they are unaware of what other departments do in relation to arts programming. As highlighted in the 2013 arts strategy progress report in reference to the RAWG members *“This group meets twice a year to discuss the state of the arts across the NWT and share regional perspectives of program delivery and initiatives. Members also gain knowledge for delivering regional programs and providing support in their own communities”* (of note the members now meet monthly with Headquarters staff). That said, RAWG members were not clear on what the other regions were spending their budget on.

While there has been some increase in the economic output of the creative sector, it is difficult to measure the sustainability or the growth of the sector due to limited data available. The pandemic had a significant negative impact on the creative sector, in particular for performing artists.

The creative sector’s (visual and performing arts) contribution to NWT GDP has increased since 2015 (an increase of 7% in 2019 when compared to 2015)¹⁶. As noted earlier, many NWT residents reported producing arts and crafts (21.6%), although most are hobbyists and do not make income from art. Survey results suggest that of those who have applied to GNWT for funding, over half (56%) make income from their art. Of those who received government funding and support (n=121), 55% reported that the government support was important or very important for helping them make income from their art, while nearly a quarter said the support was somewhat important and 21% reported that government support was not important to them.

Anecdotally, funding programs under review tend to fund the same recipients year over year. This is particularly true for established organizations and groups creating annual events and those involved in performing arts. Without more detailed data regarding who is receiving funding across programs, how often, and some indication of outcomes (e.g., income made, sales, exports, jobs created) it is difficult to comment on the extent to which funded recipients are enabled to maximize the resources in achieving economic outcomes.

In our survey of the organizations, nearly a third of the respondents noted that their organizations employ fewer people today, 40% said they have not been able to expand or complete the projects they wanted, and 30% said they had to drop some projects. The reason for this was largely related to the social distancing consequences of COVID-19 (86%) including a drop in tourists. However, other reasons were noted including a decrease in funding from GNWT (33%), and the inability to find funds for the type of projects they want to do (25%).

Stakeholders explained that the pandemic impacted artists in different ways. By way of example, while visual artists had more time to create and learn to sell online, performing artists were unable to perform in live venues. That said, technology may have helped to some extent, since some venues were offering live-streamed shows. Overall, the ongoing support for organizations from both departments will be essential to help organizations overcome challenges resulting from the pandemic and ensure the sustainability and vitality of the sector.

The structure of funding programs under review allow some artists and organizations to leverage GNWT funding, but many are unable to access funding from other sources outside the territory.

The combined annual budget of the five programs providing direct funding to art organizations and artists (excluding NWT Arts website) is \$2.5 million. Many organizations and artists successfully leverage various GNWT funding programs to support their projects (e.g. about half of the organizational representatives and 12% of the 117 artists reported submitting multiple applications for the same art-related activity) but many are unable to meet requirements or lack the capacity to access sources of funding *outside the NWT*.

Of organizational representatives surveyed, about a third reported that their organizations have accessed federal funding or grants, and only 9% of artists have. While it is easier for established art organizations to access, for example, Canadian Council for the Arts funding, since the requirements of professionalization are easier for them to meet (e.g., have to be an incorporated NFP, minimum of 2 years of operation, have programming that is

¹⁶ NWT Bureau of Statistics (statsnwt.ca)

accessible to the public, etc.), for artists who are not professional this particular fund is difficult to secure. Over 70% of artists surveyed work on their art part-time (less than 25 hours per week) and have limited capacity or are not eligible for federal funding. When asked why they did not apply for federal grants, responses indicated that:

- *“federal grants are typically only available to “professional artists” i.e., artists whose primary occupation is their art. As I only do my art part time I typically do not qualify for federal funding”*
- *“Federal funding applications are very cumbersome”*
- *“I don't feel very well educated about them”*
- *“lack of time to research availability and requirements”*
- *“I do not know how to begin the process”*
- *“The complexity with applying for funding.”*

Table 14: Why Did You Not Apply For Federal Funding Grants?

Reasons for not applying for federal grants	Artists Surveyed	
	#	%
Unaware of federal grants	72	44%
The application requires too much work and time	30	18%
Ineligible or did not qualify for federal grants (e.g. perception if ineligibility because they thought they did not have a professional portfolio)	26	16%
Did not need to apply for additional funding (GNWT funding was sufficient or project was self-funded)	14	9%
I have applied for federal grants but have not received one	10	7%
The timing of the federal grants did not align with my project/needs	3	2%
Other (Purchase my own supplies, only applied to NWT, not yet established enough to apply, etc.)	17	13%
Total	165	100%

*Responses are not mutually exclusive, so totals do not add up to 100%

In 2020-21, the NWT received the lowest number of Canada Council for the Arts Grants (CCG) in Canada. Only 13 out of 32 applications submitted were awarded grants in the NWT, followed by Nunavut where 19 applications were awarded funding¹⁷ The NWT artists and art organizations receive two to three times less funding from the CCG, when compared to Yukon and Nunavut recipients (In 2020-21, Yukon artists and art organizations were awarded \$1.8 million, Nunavut \$989K, compared to just \$513K for NWT¹⁸). Key informants also suggested that there is a perception among many NWT artists that they would be ineligible for federal or other funding because they are not full-time, recognized, professional artists. While this is not necessarily the case, some criteria including, for example, a history of public presentation in a professional context, create real barriers to access for NWT artists. Others suggested that NWT artist are least likely to access funding outside NWT because there is no clear pathway and support for them to grow from emerging, local artist to recognized professionals who have exhibited their work.

There are many other funding sources available for individual artists, groups, performing artists, festivals, events, community celebrations, and resources that market Canadian artists. In response to COVID-19, the Government of Canada has allocated additional resources to provide financial relief for the creative sector. To access these

¹⁷Canada Council for the Arts Funding Overview 2020, <https://canadacouncil.ca/-/media/Files/CCA/Research/stats-and-stories/data-tables/2020-21/en/2020-21-SS-Overview-Table-EN-FINAL-WEB.pdf>

¹⁸ Canada Council for the Arts Grant and Prize Recipients. <https://canadacouncil.ca/about/public-accountability/proactive-disclosure/grant-recipients/recipients-2017-present>

resources, artists and organizations in the NWT need additional support, guidance, and information regarding eligibility criteria and application processes.

3.3 IMPACT ON EFFICIENCY

The complex application process, and limited communication and coordination across the department, create an additional burden on already limited administrative resources allocated to arts.

The administrative support in both departments for the arts programming under review is already limited. The ECE department has one staff member (ECE, Manager Community Cultural development)¹⁹ while the ITI team has two staff members (Manager, Arts Programming and NWT Arts Program Officer) working on providing a full spectrum of administrative support, from a review and assessment of applications to communication (e.g., responding to inquiries, coordination with regions (ITI), updating newsletters, referring to other programs, etc.). Most time is spent on reviewing applications (For ECE and ITI SEED and RAWG members), assessing the completeness, and communicating back and forth with the applicants regarding any missing information. Both managers have responsibilities related to other programs, although each spends about 80% of their time on activities related to arts programs. Both directors have larger portfolios of programming, focusing on policy and operations, but provide support when needed.

The ECE staff, namely the Manager, supports the NWT Arts Council members who meet twice a year to assess the applications and make recommendations for funding. Both ECE managers and NWT Arts Council review each application, the former for completeness and the latter for funding recommendations and allocation. It was noted that managing the NWT Arts Council is very administratively heavy. There are an average of 100 applications a year and while a number of applications are from the same organizations and for ongoing projects, each application is reviewed by the manager and then by 4 or 5 people on the Council. A multi-year funding application for ongoing events and annual projects could reduce some of the burden.

The NWT Arts Council positions are largely volunteer positions with honoraria paid for assessment time. It was reported that although ECE staff provide valuable administrative support, the assessment often takes longer than expected, and any further communication or additional questions with the applicant are channeled through the ECE.

ITI EDOs /RAWG members support entrepreneurial capacity building through SEED and regional arts and craft funding. According to the key informant interviews, the amount of time RAWG members spend working with artists, as part of their work related to SEED (arts), ranges from 25%-50% The time spent working with artists varies across regions and seasons. RAWG members also work with other stakeholders to put together capacity-building workshops ranging from how to make a product, to how to price it, and bring it to market.

RAWG members spend much of their time in direct communication with artists. According to the interviews, most of their time is spent on the following activities:

- Reaching out to artists in the community (e.g., talking to artists and communities about what SEED offers, what they need to access funding, and how to access funding)
- Responding to inquiries regarding eligibility requirement (e.g., equity amount required, getting a quote on materials, how much they can receive, etc.)
- Support for filling out applications and providing supporting documentation
- Helping clients navigate the system and create successful applications
- Referring artists to other funding programs (ECE)

The confusion around guidelines (eligibility criteria), which department to apply to for funding, and how to apply is creating additional work for already stretched government resources. Key informants interviewed noted that the

¹⁹ Note: The Community Liaison Coordinator position is currently vacant

lack of clear communication and coordination between the departments is creating additional work for both ECE and ITI.

The structure of the application process also creates a burden and inefficiencies for the funding recipients.

The issues identified above are also creating an administrative burden for the organizations and artists who are struggling to understand the requirements or are intimidated by the process and do not even try to apply. As indicated previously, of those surveyed who did not apply for GNWT arts funding, about a third reported they did not know where to go or who to approach for funding and a third said it was too complicated. It should be noted that there is currently no onboarding manual to properly train GNWT staff about the criteria of other art programs. As such, referrals of potential applicants to other programs would be a challenge. It should be noted that, KIs also mentioned that a more effective process is also needed to support onboarding of the NWT Arts Council members.

Established organizations must re-apply for ongoing operational funding every year in addition to submitting annual applications for project funding, even when they are ongoing projects, and, in cases of performing arts, an additional application under performing arts. In the survey, of 20 organizational representatives who applied for operational funding, 65% said they also applied for project funding (NWT Arts Council Funding), and 55% applied for performing arts funding (NPG). This indicates that at least some organizations, submit 3 different applications for ongoing annual arts-related activities. A separate application was submitted by almost a third of survey respondents for marketing and promotion.

The NWT Arts Council website states “Applicants are encouraged to pursue multiple funding sources and partnerships for their projects”.²⁰ Key informants were of the view that leveraging funds was good but didn’t comment on the burden of multiple applications (for the applicant to complete, and for the GNWT staff to review multiple applications).

Although most organizations accessing funding have been ongoing recipients of funding, many still meet with the GNWT employees to get help in completing an application for funding. Nearly half of the organizational representatives surveyed reported that they meet with the GNWT employee to apply for funding. When asked about challenges organizations experience in accessing funding, about a quarter of respondents talked about confusion and the burden of reapplying for funds, and the planning required to apply for different funding amounts (funding cycles are discussed in the following section).

Both experienced and emerging artists find it equally difficult to navigate the system. Older applicants (those making art for over 20 years) and emerging artists are more likely to struggle in navigating the system. Over half of those surveyed are not sure which application or department to approach to access funding, and although most artists applied online 26% said they met with a GNWT employee to complete the application.

The funding cycle for ECE programs requires advanced planning which can be difficult for some organizations, or it is issued too late resulting in increased risks for applicants.

The application timing and the funding distribution cycle pose some challenges for organizations and artists for whom any delay in funds can threaten the entire project. For example, those applying to the NWT Arts Council in the fall may be turned down or asked to apply the following year because a smaller amount of funding is available for fall applications. Similarly, projects approved for funding may distribute funds a few months after decisions are made, which can set artists back for months in terms of accessing the funds needed. Some noted that if they wish to implement a project in early spring (around the government fiscal year-end) they would either have to apply a year in advance or wait until the end of summer to receive the funding. Others noted that the opportunities to take part in an art project can be time-limited and if funding is not available until 6 to 8 months later, they become too risky to take on.

²⁰ Apply for NWT Arts Council funding | Education, Culture and Employment (gov.nt.ca)

Table 15: Program Funding Cycles

Program	Funding cycle
Operating fund	March 31
Northern Performers Grant	March 31
NWT Arts Council	Oct 31 st and Feb 28 th
SEED	Annual (no application deadline)
Regional Arts and Craft	Annual (no application deadline)

A few survey respondents noted that they prefer ITI funding because there are no timelines, and the distribution of funding is faster. Some artists noted that they have to invest their own money, and then hope that they will receive the expected amount from ECE. The funding distribution gets even more complicated when ECE funds are used to leverage other funding sources (municipal, community, etc.). Managing those timelines and potential delays, in addition to other uncertainties such as receiving less funding than expected, can be detrimental for some projects.

Key informants also suggested that complex funding schedules and processes add a burden on many organizations for which arts funding is based around performance events and festivals. Having those organizations apply for both the NWT Arts Council fund and Northern Performing fund for the same event, and receive funding at the different times, is both inefficient and adds to frustrations and uncertainties.

The current reporting structure is insufficient for transparent and effective monitoring of arts programs.

The GNWT is asked to collect information on the NWT arts strategy every year and publishes a performance measurement report at five-year intervals, the next of which are in 2026 and 2031.²¹ Although there is a Monitoring and Accountability Plan in the updated NWT Arts Strategy, a performance measurement and reporting system for the programs under review has yet to be developed. Key informants noted that although there is much anecdotal evidence relating to the successes stemming from the support provided by the arts programs, this information is not consistently tracked. As outlined in the application guidelines, operational funding applicants are expected to have “a method of evaluation for measuring the effectiveness of projects and programs”. NWT Arts Council applicants are asked to agree to provide copies of projects results as part of a final reporting request. The process for the systematic collection of this information was not confirmed by key informants.

The departments noted that there are challenges collecting some forms of data from recipients, namely recipients are hesitant to share income or sales receipts which may have tax implications. It should be noted that ITI has begun to collect more economic data from artists when staff attend art related events or through final reporting requirements from artists who are funded to attend such events. Accordingly, this relates directly to NWT Arts Strategy goal 1.2.2²².

The review also found that although each department records details about funded projects under their portfolio (who was funded, what the funding was for, and how much was provided) that could inform outcomes (e.g., increase in number of applicants, increase in types of projects funded, and increase in funding provided) as formal practices for data sharing across departments are not currently in place.

A focus on data sharing would also help identify key areas of overlap across departments including, for example, the number of artists and art organizations applying across programs as well as commonly used terminology between teams (e.g., promotion, education, tools, and materials). As it is expected that arts program outcome data will feed into the development of NWT Arts Strategies and help identify impacts as well as inform future

²¹ [NWT Arts Strategy 2021-2031 | Education, Culture and Employment \(gov.nt.ca\)](#)

²² Goal 1.2.2 Improve the ways the GNWT measures the social, cultural and economic impact of public funding to NWT artists and arts organizations.

decisions related to art programming, a performance measurement system would be a valuable tool for both departments.

Stakeholders provided a wide range of recommendations to improve funding processes and available support.

Survey respondents and key informants were asked about suggestions they had to improve the funding processes and available support for NWT artists and arts organizations. Their responses are summarized in Table 16 by area of focus. The summary of most common suggestions offered by survey respondents and stakeholders are outlined below:

- **Streamline the application process:** Develop an online portal or a single website for all arts funding (arts funding website), clarify funding criteria and allocation; reduce requirements for supporting documentation; create multi-year funding; shorter application forms; require one rather than multiple application for different aspect of the projects.
- **Improve communication and coordination:** Improve awareness and clarity of funding priorities, guidelines, and requirements; clarify eligibility requirements; update the newsletters and social media; improve collaboration between the two departments
- **Increase funding for organizations and diversity of projects funded:** Including core funding for operations and ongoing funding for annual projects and events, and allocated amount for project needs.
- **Improve access to funding:** Change the funding cycle to improve timely access to funding; review funding criteria to remove barriers to access; ensure equitable access for remote communities.

Increase focus on professionalization of the sector by ensuring that funding allocation is sufficient to produce high-quality art products; ensure that supports are available to develop artistic skills and access tools and materials to allow the creation of high-quality art, ensure data is available to better understand ‘how far the funding received goes’

Table 16: Stakeholders Suggestions for Improvement

Areas of focus	Artists (n=136)	Org. Representatives (n=32)
Application Process (streamlining, clarity, single application portal, proposal writing support)	✓ 29%	✓ 41%
Communication (increase program awareness, advertise NWT artists)	✓ 22%	✓ 22%
Diversity (Regional, Types of art supported, and support provided)	✓ 16%	NA
Funding (Access to funding, increase amounts, funding cycle – more application intake periods)	✓ 15%	✓ 25%
Access (Emerging artists, applicants)	✓ 10%	✓ 13%
Professionalization/Sustainability (support professional artists – renewable funding, tiered funding programs, business support)	✓ 12%	✓ 13%
Leadership/Strategy (program goals/mandates, commitment to arts, streamlining between ECE and ITI)	✓ 7%	✓ 13%

Other territorial and provincial government departments organized their funding programs differently, but most fund the operations of an independent, arm’s length, organization that support arts in their regions.

A regional review was conducted to illustrate the differences, rather than identify best practices, with respect to structures and delivery of government arts funding across regions. The departmental and funding structures are

reflective of regional needs, size, and capacity. The following are some of the major findings of our focused review of arts funding structures in other regions:

- In most regions, funding for arts and culture is organized within different departmental structures. For example, in Yukon arts funding is a responsibility of the Department of Tourism and Culture, while in Alberta, the Ministry of Culture and Status of Women oversees funding for the arts.
- In most regions, direct government funding for artists and organizations are distributed through a jury process managed by an arts council that is appointed by the Minister. In territories and some smaller provinces (e.g., PEI), the council does not have its own operating budget and is supported by the government staff. However, other regions such as Nova Scotia and Newfoundland established organizations or funding bodies that have their own operating budgets, permanent staff, are governed by appointed or elected boards, and are able to raise funding from other sources (federal, private, etc.).
- Many of these organizations have allocated funding for a wide range of arts and art disciplines as well as specifically allocated funding for emerging artists, professional artists, and established organizations. Some also provide artistic and professional development funding for artists.
- Most provinces and territories have a single window to arts funding such as a website or an online search tool that allows interested candidates to easily explore different types of government funding available to them.

Table 17: Brief Overview of the Arts Funding Structure in Selected Territories and Provinces

Government—Arts Funding Sources	Description of Mandates, and Funding
YUKON: Government of Yukon – Department of Tourism and Culture	
<ul style="list-style-type: none"> • Mandate: To support, protect, promote, and enhance Yukon’s tourism, culture, heritage, and arts sectors for the benefit of Yukoners and visitors. <ul style="list-style-type: none"> ○ <i>Type of Arts Funding programs:</i> Artistic and professional development; Project funding including arts fund, New Canadians Event Fund, and Culture Quest; Art Operational funding; Touring artist fund is for professional Yukon artists and performers for touring outside of the Yukon; Other related opportunities include government artwork competitions, submission of work for the Yukon permanent art collection, and created in the Yukon branding. • Yukon Arts Advisory Council: Similar to NWT, the council is appointed by the Minister to review funding applications from individual artists and arts organizations and provides recommendations for funding. They also monitor the implementation of the Yukon arts policy and other programs administered under it. • Yukon Arts Centre is a non-profit organization that supports the development of arts in the Yukon through artist residencies, the emerging artist program (mentorship), and exhibition/performance opportunities. It has its own operating budget, staff, and volunteers. It is governed by appointed board members. About a half of its funding comes from Yukon government, and nearly a quarter in 2019/20 came from its revenues. • Arts Underground (Yukon Arts Society) offers professional art instruction programs on a variety of media, techniques, and theory, as well as professional development. Half of its funding comes from Yukon government. They have paid staff and are managed by board members. The society is taking a lead on professional development and is responsible for the Created in the Yukon logo which identifies Yukon-made arts and crafts products 	
NUNAVUT: Department of Culture and Heritage	
<ul style="list-style-type: none"> • Department of Culture and Heritage mandate: provides grant and contribution funding to non-profit, community-based organizations, individuals, and municipal corporations who direct their efforts to the promotion, protection and preservation of Nunavut’s culture and heritage, official languages, and activities that support elders and youth <ul style="list-style-type: none"> ○ <i>Types of Arts Funding programs:</i> Elders and Youth, heritage, Inuit Societal Values, Official Languages • Ministry of Economic Development and Transportation mandate related to arts: to develop strong and sustainable tourism and cultural sectors throughout Nunavut. <ul style="list-style-type: none"> ○ <i>Types of Arts Funding programs:</i> Marketing through Authentic Nunavut community infrastructure and readiness for tourism, arts creation, product development, small business support program, Nunavut Public Art Initiative: support for public arts projects, Arts and Crafts Development Program (ACDP) 	
NOVA SCOTIA: Department of Communities, Culture, Tourism, and Heritage	
<ul style="list-style-type: none"> • Mandate: Help protect and promote Nova Scotia’s culture and heritage and provide leadership to creative and cultural communities throughout the province. The department is also responsible for helping grow the province’s tourism industry 	

Government--Arts Funding Sources	Description of Mandates, and Funding
<ul style="list-style-type: none"> through marketing, experience and sector development and visitor information services • Arts Nova Scotia is the provincial funding agency that provides support to professional artists and arts organizations, arts education programs, and a number of arts awards and prizes. It is an arm's length agency of the Nova Scotia government, has its own operational budget, and is governed by an 11 member board of directors. 	
NEWFOUNDLAND AND LABRADOR: Tourism, Culture, Arts, and Recreation	
<ul style="list-style-type: none"> • Mandate: The department is responsible for supporting economic growth and employment in the tourism industry, cultivating contemporary arts, preserving the Province's cultural heritage, oversight of Provincial Parks, and for promoting and supporting physical activity • Arts supports artists, arts groups, arts organizations, and schools through a wide range of grants some of which include professional project grants programs, sustaining programs for professional arts and organizations, annual operating program, and community arts programs. ArtsNL receives an annual allocation of \$5M from the Government of Newfoundland and Labrador, has its own staff and is governed by a board. 	
ALBERTA-- Government of Alberta Arts and Culture	
<ul style="list-style-type: none"> • Mandate: Works to improve Albertans' quality of life through support of cultural development, historical preservation, and increased gender equality <ul style="list-style-type: none"> ○ <i>Types of Arts Funding programs:</i> Alberta Media Fund: funding for organizations which work in producing books, magazines, sound recordings, film productions; art production, training, career development; marketing and research. Alberta Culture Days, Festival and events, Film Services ○ Cultural Industry Grants: Funds for organizations involved in book publishing, magazine publishing, sound recording and film production. • Alberta Foundation for the Arts: Offers over 20 different grants and funding opportunities ranging from support for art production, research, marketing, and training and career development. 	
ONTARIO-- Ministry of Heritage, Sport, Tourism, and Culture Industries	
<ul style="list-style-type: none"> • Mandate: Working to improve quality of life and promoting economic growth by supporting and delivering tourism and cultural experiences, supporting the arts and cultural industries <ul style="list-style-type: none"> ○ <i>Types of Arts Funding programs:</i> Tourism, Culture and Sports. The website lists all Ontario government grant and awards opportunities. Individuals and organizations can apply for any funding from Government of Ontario through Transfer Payment Ontario • Ontario Arts Council awards funding that is organized by activity, discipline, and priority group. Applicants can choose from over 50 different types of grants. 	
BRITISH COLUMBIA-- Sports, Recreation, Arts, and Culture	
<ul style="list-style-type: none"> • Ministry's Mandate: to enhance opportunities for British Columbians to access, participate, and achieve success in the creative economy. The Ministry distributed funding through the following funding agencies: • BC Arts Council: Serves as the province's primary funding and development agency for arts and culture by distributing 100's of grants each year through an independent peer assessment process • Creative BC: Supporting the province's creative sector to reach its economic, social, environmental, and creative potential at home and globally. It provides funding for film production, music events, digital media, and publishing industries. • Community Gaming Grants: distributes \$140 million annually from commercial gambling revenues to not-for-profit organizations. Grants support the delivery of ongoing programs and the completion of capital projects. 	

Source: Provincial and Territorial Government websites

MAJOR ISSUES AND RECOMMENDATIONS



4. Major Issues and Recommendations

4.1 SYNTHESIS OF FINDINGS

The review has illustrated that the programs are widely accessed and appreciated by artists and art organizations delivering art-related activities. Art stakeholders who are accessing the programs and supports through GNWT highlighted the importance of the roles of the staff in facilitating access to the programs throughout the application/registration process. The major issues identified through the review are summarized below:

Alignment

The review team was unable to locate policies outlining ECE's and ITI's mandates with respect to developing and supporting the arts programs. The programs under the review could benefit from identifying specific and measurable goals to help programs better align to the departmental mandates and NWT Arts Strategy. That said, stakeholders felt that the ECE and ITI programs help artists develop their projects by supporting a wide range of activities, marketing materials, and promotional tools. ITI department representatives also noted that ITI programs were achieving economic development goals and objectives for artists and art organizations.

The review noted that there is significant overlap in terms of who and what is funded by different programs. Overall, the ECE organisations operational fund program and the ITI's NWT Arts are more specific in terms of what they fund (operations and marketing), while the other four programs could be accessed by organizations, professionals, and emerging artists, all of whom compete for the same pool of money. Finally, challenges in understanding funding decisions creates confusion and a perceived lack of neutrality in the assessment of applications.

Impact on Effectiveness

Stakeholders were of the view that it is difficult to strategically allocate funding due to the pressure of increased application numbers and the limited funding available, as well as the lack of programming priorities and measurable goals. It was felt that the current structure of the funding programs under review allow artists and organizations to leverage GNWT funding, but many are unable to access funding from other sources outside the territory. The majority of stakeholders discussed the need to update materials and improve sharing of information to help improve awareness of funding programs available in the NWT and federally. A focus on communication was seen as one of the areas that, if addressed, could help increase understanding of funding programs as well as application criteria.

Overall, stakeholders highlighted that while the programs contribute to some extent to the economic output of the creative sector, it is difficult to measure the sustainability or the growth of the sector (as well as overall impacts of the programs) due to limited data available. The review notes that the pandemic had a significant negative impact on the creative sector although, as noted above, it did not appear to impact the entire sector equally.

Impact on Efficiency

The structure of the application process and the limited coordination and communication across departments creates inefficiencies for both the funding recipients as well as the already limited administrative resources. According to stakeholders, the funding cycle for ECE programs requires advanced planning or can result in funding being released too late, causing difficulties for some organizations. Finally, the current reporting structure is insufficient for transparent and effective monitoring of arts programs. This is due to the need for clarity around program objectives and, as a result, a lack of indicators to track performance. A performance measurement

framework that aligns to the monitoring and accountability plan presented in the NWT Arts Strategy would help improve transparency as well as increase efficiencies related to outcome management and reporting practices.

4.2 RECOMMENDATIONS/POTENTIAL SOLUTIONS

The review has identified recommendations for consideration to help improve the alignment, efficiency, and effectiveness of the current structure of programs under review. Where relevant, recommendations were linked to the goals outlined in NWT Arts Strategy. The majority of improvements to effectiveness and efficiency of programs would be realized after the completion of the first recommendation (goal and mandate alignment).

- 1. In order to better align the programs to the departmental mandates and the NWT Strategy-- ECE and ITI (in collaboration) will need to set and agree on the priorities of each department (as it relates to the arts program) as well as articulate the specific and measurable goals of each program.**

Recommendation link to NWT Strategy	
4.1	Ensure arts stakeholders and community leaders are connected and working together

The departmental mandates with respect to supporting the arts through the programs under review, need to be clearly articulated to improve the effectiveness and efficiencies of the programs overall. An initial discussion with both departments facilitated through a working session helped articulate some of the key areas of focus in terms of what is to be achieved by the departments both independently as well as collectively:

- With a focus on the marketing and professionalization of artists and art organizations, ITI aims to: *Increase access* to existing and emerging markets for NWT arts, *increase exposure* of artists and art organizations through sales and marketing initiatives, *increase opportunities to showcase art* as a feature of tourism, and *increase education* on the value of art to support the sustainability of art.
- With a focus on the creation and enhancement of art, ECE aims to: *Foster the creation of art* and continuation of art and culture, *Increase the capacity and development of artists and art organizations*.

As part of this initial discussion, ECE and ITI arts programming representatives identified a few areas of overlap where both departments will need to contribute to a collective approach to ensure successful implementation of activities, namely, promotion and marketing, development of educational resources and tools related to arts, ensuring access to materials/tools in support of artists at various stages in their career (funding of materials and tools), and capacity building as it relates to artistic skill vs professionalization. Definitions around the lexicon commonly used across departments (promotion, capacity building, tools etc.) to define areas of duplication will be crucial to ensuring clarity around roles and responsibilities. Questions that need to be addressed in order to improve areas where duplication between teams currently exists include:

- Where are the main areas of overlap as they relate to the departmental priorities?
 - Example provided in the paragraph above as identified by ECE and ITI staff
- How does each department define the criteria surrounding areas of overlap?
 - For example: promotion as a mechanism to support artists skills – ECE vs. promotion as a strategy to communicate between the sellers and buyers – ITI; tools to support the creation of art vs. tools to support the expansion of artist platforms
- How do departments prevent overlapping responsibilities?

A roadmap defining the various dimensions of programs and departments (discussed below) can be used as a tool to communicate and differentiate the programs and departmental roles as they relate to arts programming.

- 2. Develop a Performance Measurement Framework, including a reporting system that aligns to the arts program goals, as determined above, and ensure alignment to the Arts Strategy Monitoring and Accountability Plan.**

Recommendation link to NWT Strategy
1.2 Create the foundation for increased accountability of public funding to the creative sector

As identified by the review, the program reporting mechanisms currently do not capture much outcome data and impacts are largely based on qualitative data. Outcome data could be captured from funding recipients through surveys, on applications forms for past recipients re-applying (e.g., new activities developed, number of artists engaged, funding leveraged etc.) and success stories as a result of funding support. A logic model defining the goals of the continuum of arts programming across ECE and ITI should clearly articulate how the activities and goals led to results for artists and art organisations in the NWT.

- 3. Update resources and tools aimed to support stakeholders in navigating the continuum of programs as well as distinguish the focus of each department and program as it relates to the mandates and goals identified above.**

Recommendation link to NWT Strategy
4.4 Increase access to arts funding.
3.2 Increase access to and availability of materials, technology, and equipment across the territory.
2.3 Increase public awareness of and engagement with the arts.

Updated guidelines and reviewer tools for the distribution of funding and services to applicants: The program guidelines and evaluation criteria should be updated to align with the stated program goals. Through updated guidelines and reviewer tools the department will be able to better streamline the number of applications (including improvement to funding decisions and distribution) identify the most relevant applications that fit under each criterion (rather than spreading resources across more funding recipients as a result if increased numbers of applications received). Clarity around guidelines and application evaluation will also ensure more transparency for applicants and reviewers. Program guidelines and tools should include a focus on balance of funding between communities and ratings for applicant alignment to overall program goals.

- **Navigation map for artists and art organizations:** Currently there is little linkage between artists and art organizations and other programs in the departments. A mapping exercise identifying how artists will navigate between both departments (what are the gaps and what do they need) will help chart out the growth pathways for organizations (new and established) and artists (both emerging and professional). A pathways chart should facilitate advancement of artists throughout the sector and blend well with external funding programs (for example, considerations of application criteria for federal programs, timing of applications).
- **A roadmap for the various dimensions of departmental and program focus (who and what):** A roadmap is required to further distinguish the focus of each department and program as it relates to the goal and objectives identified above. The delineation of mandates and goals will help provide clear distinctions between each program. An early model based on preliminary discussions with ITI and ECE arts representatives is presented below; however, will need to reflect the finalized objectives of the department and programs as determined above.

ECE			ITI		
NWT Arts Council	Performing Art	Ops	SEED	RAWG	NWT Arts

ECE	ITI
Emerging Artists and NFP	Professional Artists and For Profit
One time	Ongoing
To create	To expand
Capacity Building	Exposure
β	à
Education and Promotion	

4. Consider the following components as part of the overall strategy to the collaborative approach to refining the structure of arts programming going forward.

Recommendation link to NWT Strategy
4.3 Promote the creative sector in the territory and beyond to increase economic development opportunities for all NWT artists.
4.4 Increase access to arts funding.
4.5 Create marketing resources for artists, retailers, and organizers
4.1 Ensure arts stakeholders and community leaders are connected and working together.

- **Enhanced staffing/resourcing requirements to achieve stated goals:** A breakdown of staff salaries (as it relates to the arts programming) within each department was not available at the time of this review. Estimates on time spent on arts related activities only varied by position and time of year making it difficult to allocate staff expenditures for Arts related programming. Further, the departmental budgets are rolled up under the overall operations budget which includes several programs and initiatives out of scope of this review. That said, funding to manage the programs mainly comes from staff salaries. The review found a few areas of need in regard to prioritizing support related to the administration of arts programming across both departments. The areas where additional capacity would benefit the teams includes:
 - *NWT Arts Council Administration* – a full time staff dedicated to Arts Council (to free up time of the ECE manager to help address other areas of need to improve program structure - as identified by this review)
 - *Filling the vacant Community Liaison Coordinator position* on the ECE team (currently vacant) to help respond to questions, support applications, and help support individuals who come to the office in person (walk-ins/ in person support is expected to increase in the coming months with Covid-19 restriction being lifted)
 - *A liaison to help support centralization efforts* between teams (to support: applicant coordination and navigation of programs, management of monthly departmental meetings, improving accessibility initiatives, leading training sessions for staff, onboarding of guidelines and internal staff education around programs, onboarding NWT Arts Council board members)

- **A focus on improving access:** Some artists and art organizations are not accessing funding because they don't meet the eligibility criteria, are unaware of the programs, or have challenges navigating the application process for example. Addressing issues related to access should consider:
 - *Better use of technology* to improve the application process. This could include an updated system to upload and share documents and submit applications. A more user-friendly application system could include a setting to help applicants save relevant profile information (e.g., experience, background, financial data). This would be particularly

- beneficial for yearly repeat applicants or applicants needing to apply to multiple programs in a short amount of time.
- *A focus on multi-year funding agreements* to reduce the time required to complete applications – note: this is one of the actions in the NWT arts strategy that is already being investigated (Goal 1.2)
 - *A focus on outreach and additional support to artists* in more remote areas as well as those individuals who may be experiencing unique barriers (e.g., access to computer, low literacy levels)
 - *An update to the yearly cycle of funding distribution timelines* to ensure alignment across programs and client needs. This might include faster distribution of funding-closer to application approval or adjusting funding deadlines to align with artists and art organizational competing priorities (e.g., distance from March 31 deadlines - government year end reporting)
- **Improved communication tools, sharing of information to help enhance understanding of programs overall:** A streamlined and centralized approach to coordinating and communicating information related to the continuum of arts programs across departments will ensure a more effective and efficient structure to addressing the impacts noted above including:
- **An internal arts programming working group.** A collaborative approach should include a working group including representatives from ITI and ECE departments who are responsible for the arts programs. It is suggested that the working group develop Terms of References (TOR) to ensure a mutual understanding on the purpose of the group. The focus should include addressing actions in the NWT Arts Strategy, decision making, as well as development and sharing of information between departments and community members (e.g., presentation to RAWG members and departmental staff on arts program goals, onboarding materials for RAWG members and NWT Arts Council, a more formalized process to provide website and social media content updates – as well as a description of what format and type of information would be relevant to include).
 - **Branding of arts programs as a cohesive unit.** Communication channels (websites, social media pages and the arts newsletter) need to be streamlined to ensure information is both updated and aligned, and that both departments are contributing content/updates. Currently both ITI and ECE support many of the same artists and art organizations; however, messaging is not being coordinated. Branding efforts also need to address issues related to program naming conventions – (i.e., the confusion between NWT Arts Council and NWT Arts Program).

APPENDIX



1. Appendix A: Program Inventory

EDUCATION, CULTURE, AND EMPLOYMENT

The Department of Education, Culture, and Employment (ECE) encompasses many programs and services related to building and supporting culture, heritage and language, education of children and adults, skill development, and community participation.

According to ECE website, the departmental mandate is: *“to provide residents of the Northwest Territories with access to quality programs, services and supports to assist residents in making informed and productive choices for themselves and their families regarding education, training, careers, employment and labour, child development, languages, culture and heritage.”*

ECE’s mission is to *“invest in and provide for the development of the people of the Northwest Territories, enabling them to reach their full potential, to lead fulfilled lives and to contribute to a strong and prosperous society”*.

The Culture and Heritage Division at ECE is responsible for supporting arts and cultural programs and activities. The services range from museum-based operations to the provision of funding for arts and culture programs.

ECE’s Community Cultural Development (CCD) office is responsible for administrating the ECE arts programs. The CCD team reports to the Director of Culture and Heritage. Currently the team consists of the Manager and a Community Liaison Coordinator (currently vacant). The roles and responsibilities of this team are outlined in the following table.

ECE Arts Programming Administration Team

Role	Responsibility
Director, Culture and Heritage	<ul style="list-style-type: none"> • Reports to the Assistant Deputy Minister of Education and Culture. • Responsible for managing and delivering culture, heritage, and languages programs and services. • Develops and monitors the Division’s programs and services and prepares operational plans and budgets as necessary for reporting to the Assistant Deputy Minister. • Supports the NWT Arts Council and administers funding programs for cultural projects. • Serves as the Director of the Prince of Wales Northern Heritage Centre. • Support NWT organizations that similarly work to deliver culture, heritage, and language programs to the NWT. • Contribute to the administration of the department by participating in management meetings, training events, planning functions, etc.

Role	Responsibility
<p>Manager, Community Cultural Development</p>	<ul style="list-style-type: none"> • Responsible for managing and supporting culture and heritage programs in the NWT • Establishes the objectives of the ECE Business Plan, Strategic Plan, and other planning documents. • Coordinates the implementation of priorities outlined in the NWT Arts Strategy. • Oversees the NWT cultural funding budget by promoting the programs, conducting program reviews, and providing administrative support to the NWT Arts Council where necessary. • Coordinates collaborative and development efforts for arts, culture, and heritage organizations in the NWT. • Liaises with other departments and organizations where relevant to support arts, culture, and heritage.
<p>Community Liaison Coordinator (vacant)</p>	<ul style="list-style-type: none"> • Responsible for promoting arts and culture funding programs to communities in the NWT. • Provides administrative support for arts and culture funding programs by promoting them and providing advice and assistance to funding recipients. • Liaises with NWT Arts Council and provides support to the Manager, Community and Cultural Development in support of the Community Cultural Development program. • Assists and provides input on the collections and collection strategies of the museum, archives, and cultural projects of the Culture and Heritage Division.
<p>Intern – Grants Officer</p>	<ul style="list-style-type: none"> • Provides administrative and financial support to the Manager, Community Cultural Development by verifying and preparing commitments, payables, and other documents related to funding programs. • Prepares financial documents for grants, contribution voucher requests, and purchase orders. • Monitors reporting requirements and updates client database records. • Provides administrative support to the NWT Arts Council. • Provides technical and planning support for outreach in NWT communities.

The three major grants and contributions supported by the department include:

- NWT Arts Council Grants
- Northern Performers Grants
- Arts Organizations Operating Contributions

NWT ARTS COUNCIL GRANTS

The NWT Arts Council was created in 1985. The NWT Arts Council members are appointed for one- or two-year terms and their appointments may be renewed once. There are six seats on the Council representing the Beaufort Delta, Sahtú, Dehcho, Tłı̨chǫ, North Slave, and South Slave regions.

The objectives of the NWT Arts Council is to provide recommendations to the Minister of Education, Culture, and Employment (ECE) on financial grants for artistic purposes. Council meets twice a year to assess applications and make funding recommendations. Application intakes are twice a year in October and February.

Resources:

Community Cultural Development (CCD) office provides full administrative support for the NWT Arts Council including but not limited to Council Membership, Orientation of Council Members, Annual General Meeting, NWT Arts Council Website, NWT Arts Council Grants, Advising the Minister. Approximately 80% of the CCD Manager's time is dedicated to this task.

Eligibility

Applicants are eligible for funding from the NWT Arts Council if:

1. They have been a resident of the NWT for at least 2 years immediately prior to the deadline
2. They are an emerging artist or an established artist
3. They are *a registered NWT organization with a mandate to enhance the arts*, the organization must be in good standing with the Societies registry
4. Their application is for a specific creative project

Funding disciplines supported include Audio, Music/voice, Fashion, performing arts, writing, and publishing, Visual arts and crafts, Film and media arts, Mentorship. Multidisciplinary projects are also considered.

Not eligible are the purchase of large media, musical equipment, computer equipment, and major tools. Applicants may request artist's fees or living expenses during a project, but not both. Activities that meet criteria for other programs such as awards, operational funding, non-artistic activities at receptions, festivals, annual meetings.

Application Process

The jury makes decisions based on the completeness of the application and its artistic merits. In addition to the application form, artists must submit:

- Three samples of work,
- Artistic resume or organization background,
- Detailed work schedule with two signed letters of support, and
- Budget

Jury recommendations for financial assistance are sent to the Minister of Education, Culture, and Employment for approval. Applicants then receive written notification of funding decisions. Applicants are encouraged to pursue multiple funding sources and partnerships for their projects and use NWT resources in their projects wherever possible.

At the NWT Arts Council discretion, the priority is given to:

- projects that enhance an applicant's personal growth and development in an art form,
- projects that encourage others to pursue this art form or direction (i.e.: workshops),
- projects that encourage the development of creative arts, as opposed to the sole financial gain of an artist or organization,
- projects that enhance awareness of the NWT arts community,
- emerging artists over established artists, and
- projects that support a number of individuals (i.e., workshops).

Recipients and Budget

The total budget for this program is \$700,000 and recipients can receive up to \$15,000 for one project a year; however, the administrative costs must not exceed 10%.

As shown in table on the following page, the majority of recipients are located in the North Slave region, specifically in Yellowknife. The number of recipients has been steady across the years. There was a slight decrease in allocated funding and recipients in 2020-2021 this was due a higher number of incomplete/declined applications. The unused funds were moved to the 2021-2022 fiscal year.

The following tables summarize NWT Arts Council Awardees by Region, Community and Funding Category. This includes data from 2016-2021 (FY ends March 31).

NWT Arts Council Awardees (2016-21) by Region and Community

Year		2016-17		2017-18		2018-19		2019-20		2020-21	
Region	Community	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount
Beaufort Delta	Aklavik	1	\$3,500			1	\$8,500				
	Fort McPherson	1	\$12,000	2	\$11,200	2	\$16,200	2	\$26,000	3	\$24,800
	Inuvik	3	\$28,500	4	\$33,800	6	\$47,000	7	\$62,000	2	\$25,000
	Tsiigehtchic	1	\$11,000	1	\$5,000						
	Tuktoyaktuk	1	\$5,000			1	\$11,000	1	\$11,000		
	Ulukhaktok	1	\$8,000	1	\$15,000						
Total		8	\$68,000	8	\$65,000	10	\$82,700	10	\$99,000	5	\$49,800
Dehcho	Fort Liard			1	\$12,000						
	Kakisa					1	\$9,500				
	Wrigley					1	\$10,000				
	Fort Simpson	2	\$20,700	1	\$10,000	2	\$28,500	1	\$14,000	1	\$15,000
Total		2	\$20,700	2	\$22,000	4	\$48,000	1	\$14,000	1	\$15,000
North Slave	Behchoko	1	\$4,500					1	\$8,000	1	\$1,000
	Gamèti	1	\$10,000								
	Reliance	2	\$8,500								
	Yellowknife	56	\$288,500	62	\$313,600	62 ²³	\$433,600	74	\$477,500	66	\$497,000
Total		60	\$311,500	62	\$313,600	62	\$433,600	75	\$485,500	67	\$498,000
Sahtu	Deline	3	\$18,000							1	\$7,500
	Norman Wells					2	\$13,000				
	Fort Good Hope	1	\$8,000								
	Tulita							1	\$4,000	1	\$6,000
Total		4	\$26,000	N/A	N/A	2	\$13,000			2	\$13,500
South Slave	Fort Providence										
	Fort Resolution	2	\$14,900			3	\$21,500			1	\$7,000
	Fort Smith	7	\$32,500	8	\$41,700	8	\$32,200	6	\$45,500	7	\$32,400
	Hay River	5	\$26,400	9	\$52,900	8	\$46,000	6	\$34,200	4	\$23,500
	Enterprise			1	\$8,000	3	\$23,000	1	\$13,000	2	\$21,000
Total		14	\$73,800	18	\$102,600	22	\$122,700	13	\$92,700	15	\$86,400
Outside NWT	Calgary						0	1	\$1,300		

²³ One project is listed as 'Yellowknife/Hay River'

The following table highlights that over the 2016-2021 period, the majority of awards were in the Visual Arts and Performing Arts categories. Fashion-related, multidisciplinary, and film/media related projects had the least number of applicants. Additionally, the total number of awards issued has varied from 88-101 over the past five years, with a decrease to 90 over the 2020-2021 period.

NWT Arts Council Awardees (2016-21) by Category ²⁴

Year	2016-17		2017-18		2018-19		2019-20		2020-21	
Category	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount
Visual Arts	33	\$153,100	26	\$139,600	34	\$186,900	23	\$134,300	28	\$164,600
Performing Arts	17	\$122,900	16	\$109,700	26	\$207,600	22	\$169,800	16	\$165,800
Writing and Publishing	11	\$53,500	7	\$34,500	7	\$50,100	12	\$65,600	11	\$75,000
Audio Recording	12	\$79,500	11	\$59,000	12	\$92,000	11	\$78,700	10	\$78,000
Special Projects					1	\$10,500	10	\$86,000	10	\$90,800
Mentorship	3	\$15,000	16	\$74,400	15	\$98,600	12	\$93,900	8	\$35,300
Film/Media	9	\$58,000	13	\$81,500	5	\$54,300	9	\$59,700	6	\$47,200
Fashion							2	\$8,500	1	\$6,000
Multidisciplinary	3	\$18,000	1	\$4,500						
Total	88	\$500,000	90	\$503,200	100	\$700,000	101	\$696,500	90	\$662,700

²⁴ NWT Arts Council Funded Projects 2020-21, as listed on: <https://www.nwtartscouncil.ca/awardees.asp>

NORTHERN PERFORMERS GRANTS (NPG)

This program provides grants for the development and promotion of Northwest Territories performing arts and for assisting NWT performing artists to participate in regional, national, and international public festivals and events. The deadline to apply is March 31 each year.

Resources:

The Community Cultural Development (CCD) office is responsible for evaluating the applications for the Arts Organizations Operating Contributions

Eligibility

Applicants must be NWT performing artists or organizations planning a festival or an event which promotes the performing arts in the NWT and is accessible to all potential audiences.

Eligible costs include, but are not limited to performance fees, travel, food, accommodation and administrative or production costs not exceeding 10% of your total budget.

Application process

Applicants must submit proposals to the Culture and Heritage Division of ECE by March 31st of each year. Funding proposals narrative should be no longer than 3 pages and budget information should be two pages maximum (budget template is provided by ECE). The proposal must include the following information:

- A covering letter – A letter which introduces the proposed activity
- Applicant background (name, address, name of the festival, location)
- Objectives – Goals and objectives for presenting NWT performing artists at your public festival or event.
- Evaluation – Goals and objectives for presenting NWT performing artists at your public festival or event
- Performers – The number (and names if possible) of NWT performing artists to be featured at the festival or event
- Work Schedule - A work schedule for organizing the performing arts portion of the festival or event
- Performance Schedule - A proposed schedule of performances, workshops and other arts presentations during the festival or event
- A funding proposal with a detailed budget breakdown including the amount of contribution requested and list of all funding from other sources

Recipients and Budget

As shown in the following table, an average of 14 applications are submitted every year. The allocated budget for the program is \$101,000. Most recipients of Northern Performers Grants are from the North Slave region with approximately 50% of funding annually is allocated to the North Slave region²⁵.

²⁵ Community-level data was not available for this program.

Northern Performers Grants Awarded From 2017-2021 (FY end is March 31)²⁶

Year	2017-18 ²⁷		2018-19		2019-20		2020-21		2021-2022 ²⁸	
Region	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount	# of recipients	Amount
Dehcho	2	\$16,000	2	\$15,000	2	\$16,000	2	\$18,000	0	0
Inuvik	3	\$18,000	0	0	0	0	0	0	0	0
North Slave	8	\$52,000	12	\$58,550	17	\$64,000	10	\$69,000	11	\$83,000
South Slave	2	\$15,000	2	\$9,450	1	\$7,000	1	\$4,000	1	\$8,000
Sahtu	0	0	0	0	0	0	0	0	1	\$10,000
Beaufort Delta	0	0	3	\$18,000	2	\$14,000	0	0	0	0
Total	15	\$101,000	19	\$101,000	22	\$101,000	14	\$101,000	13	\$101,000

²⁶ SNP Grants Awarded 2017-2021

²⁷ 2017 was the earliest data available. Community level data not available.

²⁸ Data as of Feb 2022

ARTS ORGANIZATIONS OPERATING CONTRIBUTIONS

The contributions are provided for ongoing operational support to established arts organizations and large annual events and festivals in the Northwest Territories. The proposals are submitted every year by March 31st and are reviewed by the Community Cultural Development Office who provides recommendations to the appropriate authority in the Department of Education, Culture and Employment. Applicants will be notified about the status of their proposal within one month of the deadline date for applications.

Resources: **THE COMMUNITY CULTURAL DEVELOPMENT (CCD) OFFICE IS RESPONSIBLE FOR EVALUATING THE APPLICATIONS FOR THE ARTS ORGANIZATIONS OPERATING CONTRIBUTIONS**

Eligibility

Applicants must be non-profit organizations which are registered and in good standing under *The NWT Societies Act* and whose headquarters and primary location of operation is in the NWT. Preference is given, but not limited, to those organizations which have:

- a mandate to support and develop northern artists and to present arts activities for northern residents and to the general public:
- clearly defined operating objectives to enhance or support the visual, literary, media or performing arts:
- proven success over the past two years in completing and sharing the results of artistic initiatives or events: and
- demonstrated support from the individuals and group(s) which they represent and whose annual operating budgets are \$30,000 or greater.

The minimum request for this funding program is \$15,000. Recipients are required to sign a contribution agreement outlining the specific terms of their award. The following costs are eligible for funding:

- Service contracts, salaries and benefits, honorariums
- Operational (utilities, maintenance)
- Facility users and event liability insurance
- Equipment, facility, and venue rentals
- Accounting/bookkeeping
- Other (advertising & promotions, freight, association fees or memberships, office supplies, program costs, professional development and travel)

Application process

The organization must submit its latest annual report (or an equivalent document), financial statements, and letters of support for the organization's projects and programs. The proposal must include the following information:

- The legal name of the organization, including contact details, current mailing address, societies registration number, telephone number, and email address,
- A report on the previous year's activities,
- A summary of the proposal that includes the planned goals and objectives of the request year (April 1st to March 31st) and the intended outcomes and impacts of planned activities (i.e. benefits to participants or key stakeholders),
- The organization's budget and financial statements, including: the last completed year, the current projected year, and the request year. This should include the projected costs for your organization for the coming year, identify all other sources and amounts of funding received, and identify all volunteer and in-kind support received, and

- Three letters of reference to demonstrate community support for the organization, one of which would come from the local town, hamlet office, or band council.

Recipients and Budget

As highlighted in the following table about 15 organizations are funded annually. The total budget for the operating contributions is \$460,000 annually. Over the past five years, the majority of funding (80-91%) was awarded in the North Slave region, specifically in Yellowknife. The amount of funding allocated has remained consistent across most communities over 2017-2022, with slight decreases in Yellowknife and Hay River in 2021.

Arts Organizational Operational Funding by Location and Year (2017-2022)

The following table shows total budget for the Arts Organizational Operational Funding allocation by year from 2017-18 to 2022 (FY end March 31).

Region	Community	2017-18	2018-19	2019-20	2020-21	2021-22 ²⁹
Inuvik	Fort McPherson NT	\$20,000	\$15,000	\$15,000	0	0
	Inuvik NT	\$30,000	\$25,000	\$20,000	\$20,000	\$20,000
Dehcho	Fort Simpson NT	\$15,000	\$25,000	\$20,000	\$20,000	\$20,000
South Slave	Hay River NT	\$15,000	\$25,000	\$25,000	0	\$13,000
North Slave	Yellowknife NT	\$380,000	\$370,000	\$385,000	\$420,000	\$417,000
Grand Total		\$460,000	\$460,000	\$465,000	\$460,000	\$470,000

INDUSTRY, TOURISM, AND INVESTMENT

The creative sector plays a central role in preserving NWT’s cultures and languages, diversifying local economies, and raising the profile of the territory nationally and internationally while enriching the lives of all residents and enhancing community health and well-being.

The mandate of the Minister and the Department of Industry, Tourism and Investment (ITI) is *“to promote economic self-sufficiency through funding, support, and marketing initiatives designed to foster a positive economic environment in our territory”*.

Regional offices in Yellowknife (North Slave), Fort Smith (South Slave), Norman Wells (Sahtu), Fort Simpson (Dehcho), and Inuvik (Beaufort Delta) support the Department’s regional delivery model and ensure program support and assistance is available in every community in the NWT.

ITI’s mandate with respect to investing in the arts sector is to support economic opportunities and diversity in smaller communities and support the overall tourism sector. The investment in artist-to-market and product-to-market opportunities are realized through funding marketing and promotional activities.

The team responsible for administrating the ITI arts programs report to the Director of Economic Diversification. Currently the team consists of the Manager, Arts Programming and the NWT Arts Program Officer. The roles and responsibilities of this team are outlined in the table below

²⁹ Data as of Feb 2022

ITI Arts Programming Administration Team

Role	Responsibility
Director, Economic Diversification	<ul style="list-style-type: none"> • Reports to the Assistant Deputy Minister of Programs and Operations in the Department of Industry, Tourism, and Investment • Responsible for the implementation and evaluation of programs and policies aimed to support the growth, sustainability, and diversification of the NWT • Involved in engagements and negotiations with several national agencies such as Agriculture and Agri-foods Canada, the Canadian Food Inspection Agency, the Department of Fisheries and Oceans and the Fresh Water Fish Marketing Corporation • The Director also leads the development, implementation and management of programs, policies, and activities that support the NWT Film and Media Arts industry • Manages and oversees policies and programs to ensure the long-term sustainability of the NWT Arts and Crafts industry and arts and crafts marketing strategies more broadly
Manager, Arts Programming	<ul style="list-style-type: none"> • Responsible for the development and management of policies, programs, and activities to support the marketing and production of NWT arts • Develops and administers marketing strategies to support the traditional fur sector in the NWT (specifically the NWT Genuine Mackenzie Valley Fur program) • Leads the development and implementation of arts strategies, policies, and support programs • Develops and executes marketing strategies and promotional materials to support the arts and fine arts sector at the local, territorial, national, and international levels • Ensures artists have access to materials, supplies, markets, distribution channels, for the sale of their arts • Liaises with other organizations, governments, industry groups, and other stakeholders to increase arts awareness • Creates opportunities for artists to sell and showcase their artwork • Manages the maintenance and updating of the nwtarts.com website
NWT Arts Program Officer	<ul style="list-style-type: none"> • Reports to the Manager, Arts Programming and is responsible for supporting the implementation and management of programs to support the marketing and production of NWT arts • Helps with the development management, and implementation of NWT arts, fine crafts, and fur sector-related strategies, policies, and programs • Reviews financing proposals and helps clients with information on application procedures and eligibility requirements • Promotes NWT arts, fine crafts, and fur sectors by participating in events and sharing information with relevant channels (such as government, industry groups, and other stakeholders) • Maintains and enhances the nwtarts.com website

The three major grants and contributions supported by the department include:

- Support for Entrepreneurs and Economic Development (SEED)
 - Community Economic Development Program:
 - Micro Business Program
 - Business Intelligence and Networking:
 - Entrepreneur Support Program
- Regional Arts and Crafts Funding
- NWT Arts Program

SUPPORT FOR ENTREPRENEURS AND ECONOMIC DEVELOPMENT (SEED)

The Government of the Northwest Territories works to diversify and strengthen the NWT economy by promoting and developing NWT business and investment. The Support for Entrepreneurs and Economic Development Policy (2019) states that the ITI may support proposals that: Diversify the NWT and community economies; Establish or expand NWT business in support of employment and value-added activities; Improve business knowledge and capacity; and Investigate new Sector business opportunities. The goals of the policy are to increase business activity and employment through financial support to business proposals, improve management skills and business capacity; and diversify the NWT economy and promote equitable distribution of benefits among NWT communities.

There is no deadline to apply for SEED Policy funding. ITI provides SEED funding out of its Headquarters and the Regional offices. In communities, SEED funding can also be used to support projects or events that help to expand or grow the economy. While there are five programs under the SEED Policy, our review focuses on the following four programs:

Resources

SEED Economic Development Officers (EDO) are responsible for evaluating the applications for SEED.

1. Community Economic Development Program:

These funds can help arts organizations looking to advance regional and territorial-wide economic development initiatives by investing in planning, infrastructure, information campaigns, and events promoting economic opportunities. Awardees are required to contribute either 20% or 30% of equity to the funding depending on their community of residence³⁰.

Eligibility

A maximum of \$25,000 of annual funding is available for art organizations for:

- Feasibility studies, strategic plans, evaluations, and planning costs that investigate economic opportunities and build on existing community resources
- The purchase or further development of physical infrastructure (i.e., capital assets) where the lack of infrastructure constraints business development
- Improving access to business information
- Host and promote community-based festivals and events that highlight NWT products or talent and are key to economic development for the community

Budget and Recipients

- This program has an average of 30 recipients a year. Funding for arts organizations looking to advance regional economic development initiatives is administered through ITI Regional Offices with a yearly budget of \$550,000 (in 2019/20, varies year to year).
- This program has an average of 5 recipients a year. Funding for arts organizations looking to advance territorial wide economic development is administered through HQ with a yearly budget of \$125,000 (in 2019/20, varies year to year).

³⁰ GNWT Ars Funding Programs Totals, pg. 2.

2. Micro Business Program:

Administered through ITI regional offices, up to \$5,000 over three years is available to support applicants who need a little bit of funding to get their small projects to sustainability. Awardees are required to contribute either 20% or 30% of equity to the funding depending on their community of residence³¹.

Eligibility

Funding is for licensed artists, crafters, filmmakers, commercial renewable resource harvesters, musicians, and small businesses. The following activities are eligible under this program:

- Purchase of tools, equipment or raw materials,
- Filmmaking equipment or assistance with production expenses for specific film projects,
- Travel assistance to trade shows, festivals and events,
- Shipping assistance to consumer shows (e.g. arts exhibits), and
- Marketing and promotion efforts.

The average number of recipients for this program is 120.

3. Business Intelligence and Networking:

This program can connect artists with the conferences, tradeshow, and seminars they need to build their business. A maximum of \$8,000 per year per resident/artist/business is available. Trip costs must exceed \$1500 per individual; with a maximum assistance of \$4,000 per individual per trip for as many as two residents. Each applicant must contribute a minimum of \$1,000 towards the cost of each trip to be eligible for funding.

Eligibility

Funding can be used for:

- Event fees
- Standard Accommodations
- Lowest available airfare

The annual number of recipients for this program was not available.

4. Entrepreneur Support Program:

This program supports NWT Entrepreneurs. All NWT businesses are eligible for support under this program. Up to \$25,000 in funding is available per year to help entrepreneurs with:

- Startup Funding
- Capital Assistance
- Market and Product Development
- Operational Support
- Film Support

Overall, SEED Program (arts applicable funding): Budget

³¹ GNWT Ars Funding Programs Totals, pg. 2.

SEED Contributions in Support of *Arts programs* between 2019-2022 periods have been summarized in the table below by region. These funds have supported a variety of projects, including the purchase of art materials and supplies, festivals, fairs and pop-up shops, travel costs, etc. The majority of SEED funding for Arts is attributed to the

SEED Funding by Region (Arts sector) (2019-2022)

Region	SEED Total (2019-2020)	SEED Total (2020-21)	SEED Total (2021-22)
Beaufort Delta	\$394,741	\$215,459	\$104,223
Dehcho	\$8,787	\$12,404	\$7,625
North Slave	\$263,332	\$119,290	\$142,071
Sahtu	\$50,782	\$87,965	\$72,673
South Slave	\$238,647	\$78,383	\$229,713
Total	\$956,289	\$513,502	\$556,305

SEED Funding by Program and region related (Arts Sector)

Region	Micro Business Fund	Business Intelligence and Networking	Entrepreneur Support	Community Economic Development	Total
2019-20					
Beaufort Delta	\$116,852	\$6,750	-	\$271,139	\$394,741
Dehcho	\$8,787	-	-	-	\$8,787
North Slave	\$172,503	-	\$52,339	\$38,490	\$263,332
Sahtu	\$47,167	\$3,615	-	-	\$50,782
South Slave	\$114,919	-	-	\$123,728	\$238,647
Total	\$460,228	\$10,365	\$52,339	\$433,357	\$956,289
2020-21					
Beaufort Delta	\$118,254	-	\$11,659	\$85,546	\$215,459
Dehcho	\$12,404	-	-	-	\$12,404
North Slave	\$76,202	-	\$33,088	\$10,000	\$119,290
Sahtu	\$87,965	-	-	-	\$87,965
South Slave	\$58,882	-	\$18,501	\$1,000	\$78,383
Total	\$353,707	-	\$63,248	\$96,546	\$513,502
2021-22					
Beaufort Delta	\$75,023	-	-	\$29,200	\$104,223
Dehcho	\$7,625	-	-	-	\$7,625
North Slave	\$88,527	\$2,072	\$16,282	\$35,190	\$142,071
Sahtu	\$63,417	\$9,256	-	-	\$72,673
South Slave	\$57,957	\$4,496	\$24,255	\$143,005	\$229,713
Total	\$292,549	\$15,824	\$40,537	\$207,395	\$556,305

REGIONAL ARTS AND CRAFTS FUNDING

Regional Arts and Crafts Funding is administered by Regional Arts Working Group (RAWG) members. They work with their communities and arts organizations to fund arts related projects targeted to improving the skills or opportunities for local artists and crafters.

Resources

There is one dedicated EDO from each region who sits on the RAWG and manages the Regional Arts and Craft Funding.

Eligibility

This money can be used at the discretion of the region to support artist projects, arts festivals and events, develop or update arts displays, or develop region-specific arts marketing materials³².

Budget

ITI regions are provided \$50,000 per year for region-specific arts related initiatives and programming. The following table displays the arts and crafts funding allocation by region from 2019 to 2022:

Region	2019-2020	2020-2021	2021-2022 ³⁴
Beaufort Delta	\$28,550	\$41,314	\$50,000
Dehcho	\$63,997	\$40,189	\$50,000
North Slave	\$49,957	\$45,000	\$50,000
Sahtu	\$48,100	\$46,298	\$45,590
South Slave	\$29,842	\$23,590	\$39,619
TOTAL	\$220,446	\$196,391	\$235,209

*Amounts rounded to nearest dollar.

NWT ARTS PROGRAM

The NWT Arts Program is a marketing initiative that promotes all artists of the Northwest Territories (NWT), including traditional arts and fine crafts, contemporary arts and fine crafts, performing arts, literary arts, and film and media arts. The website (www.nwtarts.com) helps connect customers with registered artists and retailers that carry authentic northern artwork. The NWT Arts website and its marketing materials are made available for free to artists registered with the NWT Arts Program.

The website includes a 'Where to Buy NWT Art' section to connect visitors to NWT retail outlets selling authentic NWT artwork. These materials are translated in the 7 most popular tourism languages. The NWT Arts logo identifies authentic NWT arts and fine crafts created by a registered artist of the NWT Arts Program. The logo is available in different formats (JPEG File, PNG File), and in different languages (French, English), and is available to

³² Reference Sheet – Arts Support as of Dec. 31, 2021.

³³ Arts Support for Fiscal Year 2019- 2022

³⁴ Data as of Dec 2021

all registered artists³⁵. This mark of authenticity ensures the piece was handmade by a registered artist of the NWT Arts Program and helps support this sustainable, local industry.

The NWT Arts Program offers marketing and advertising opportunities for NWT artists, including opportunities to showcase NWT art in-person. There is at least one retailer and/or organization that sells artwork in each of the 33 communities in the NWT, to increase the accessibility of local arts to visitors³⁶. There is also an online directory of retailers and artists on the NWT Arts website that includes links to e-commerce websites or social media sites of NWT artists. All of the artists, retailers, organizations listed in this directory are registered with the NWT Arts Program, which means their purchase is guaranteed to be an authentic piece of NWT artwork. This allows visitors to shop online from NWT artists. Additionally, NWT Arts and the City of Yellowknife have collaborated to produce the Yellowknife Art Walk Map – a map of over 100 public art pieces that are on display in Yellowknife.

NWT Arts provides other marketing and advertisement support to NWT artists as well to support them showcasing and increasing the reach of their artwork. This includes coordinating art market opportunities, supporting arts displays in the NWT Legislative Assembly and Yellowknife Airport, and other ongoing support to NWT artists³⁷. The budget for this program is approximately \$80,000 annually, allocated towards operations and maintenance costs.

Resources

The Manager of Arts Programming and NWT Program Officer oversee the NWT Arts website and registration process.

Eligibility

The Program is available to all NWT artists who create all forms of art, such as traditional and contemporary visual arts and fine crafts, performing arts, literary arts and film/new media art. There is no cost to join the NWT Arts Program. Registered artists are eligible for many benefits, including:

- Establishing a free profile on the NWT Arts website
- Using NWT Arts marketing materials on their artwork in stores
- Access to NWT Arts promotional materials
- Having professional photos taken and a story written about them and their artwork. They will receive a copy of these images
- Have approved images used in NWT Arts marketing materials that promote NWT art and artists
- Have their artwork included in NWT Arts displays
- Promotional events and professional development opportunities

Budget

The annual budget for the program is approximately \$100,000 per year, which covers operations and maintenance fees. The budget has been significantly reduced over the least several years.

Year	Annual Contribution
2020-2021	\$88,000
2021-2022	\$71,000
2022-2023	\$52,000

³⁵ NWT Arts Logo Use Guidelines, https://www.nwtarts.com/sites/nwtarts/files/logo_use_guidelines.pdf

³⁶ <https://www.nwtarts.com/where-buy-nwt-art>

³⁷ Arts Support – Regional Supports 2019-2020, Pg. 5.

³⁸ budget line for the Arts Program Funding budget for 2019 was not available in the reference sheet

2. Appendix B: Survey Data

Which of the following statements describes you best?

Respondent Type	#	%
I am an NWT artist or performer (not part of an organization)	200	82%
I work for a non-profit art organization that supports arts activities within the NWT	31	13%
I work for an organization (not listed above) that supports arts activities within the NWT	8	3%
I work for a supplier of arts and crafts materials that supports arts activities within the NWT	3	1%
I work for a commercial gallery that supports arts activities within the NWT	1	0%
I work for a retailer that supports arts activities within the NWT	1	0%
Total	244	100%

Where are you/your organization located?

Responses	#	%
North Slave	108	54%
South Slave	40	20%
Beaufort Delta	34	17%
Sahtu	9	5%
Dehcho	6	3%
Other	3	2%
Total	200	100%

NWT ARTS SURVEY TABLES (ARTISTS):

What kind of art have you been creating or involved in?

Type of Art	Artists Surveyed	
	#	%
Visual Arts	103	52%
Performing Arts	41	21%
Writing and Publishing	42	21%
Audio Recording	30	15%
Special Projects	20	10%

Traditional Arts and Crafts	71	36%
Mentorship	17	9%
Film/Media	30	15%
Fashion	18	9%
Multidisciplinary	22	11%
Other (Fibre Arts & Woodwork)	10	5%
Total	200	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

For how long have you been involved in these disciplines?

Years Practicing Art	Artists Surveyed	
	#	%
0-5 Years	37	19%
6-10 Years	43	22%
11-15 Years	18	9%
16-20 Years	27	14%
Over 20 Years	67	35%
Total	192	100%

How much time do you spend on creating art/performing or mentoring others?

Time Spent on Art	Artists Surveyed	
	#	%
Full-Time (25-40 hours/week)	49	25%
Part-Time (Less than 25 hours/week)	144	72%
Other (Very few hrs a month)	7	4%
Total	200	100%

Have you applied for any funding from the GNWT for your art projects/performances in the last 3 to 5 years?

Applied for Funding	Artists Surveyed	
	#	%
Yes	123	62%
No	75	38%
Total	198	100%

Of those who applied for funding, how many received funding from the GNWT?

Received Funding?	Artists Surveyed	
	#	%
Yes	111	90%
No	9	7%
Other	3	2%
Total	123	100%

What did you receive funding for?

Funding Received	Artists Surveyed	
	#	%
Buy materials and tools needed	76	68%
Rent a space	18	16%
Hire other people	24	22%
Pay for my time	28	25%
Promote/market my art (e.g. create a website, create flyers, other marketing materials)	29	26%
Pay for training, workshops (travel to workshops), mentorship	14	13%
Pay for costs of recording music (demo, studio, etc.)	6	5%
Pay for costs of publishing (books, poetry, etc.)	5	5%
Total	111	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

Why did you not apply for GNWT funding?

Reasons for not applying for funding	Artists Surveyed	
	#	%
Not sure where to go or who to approach for funding	22	35%
Unaware of the funding programs available to artists or art organizations	21	34%
Too complicated to apply for funding	19	31%

Did not need funding	17	27%
Difficulties filling out the application form/providing supplementary information	13	21%
Don't have time or don't know how to prepare applications	11	18%
Unsure/unclear about eligibility	8	13%
Not eligible	3	5%
Negative experience with ITI/ECE staff or unable to get help from staff	3	5%
Total	62	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

Did you rely on other resources to fund your art projects?

Reasons for not applying for federal grants	Artists Surveyed	
	#	%
No, the GWNT was the only resource of funding	4	2%
My own money	170	87%
From income I make with my art	110	56%
Friends and family	24	12%
Teaching workshops	30	15%
Federal funding or grants (i.e., the Canada Council for the Arts)	17	9%
Donations and fundraising	16	8%
Community Funding	2	1%
Total	196	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

Why did you not apply for federal funding grants?

Reasons for not applying for federal grants	Artists Surveyed	
	#	%
I am unaware of the funding programs available to artists or art organizations	21	28%
I am not sure where to go or who to approach for funding	22	29%
I am not eligible	3	4%

I did not need funding	15	20%
It is too complicated to apply for funding	19	25%
I don't have time or don't know how to prepare applications	11	15%
I had difficulties filling out the application form/providing supplementary information	11	15%
Other	30	40%
Total	75	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

Why did you not apply for federal funding grants?

Reasons for not applying for federal grants	Artists Surveyed	
	#	%
Unaware of federal grants	72	44%
The application requires too much work and time	30	18%
Ineligible or did not qualify for federal grants – either expected they would be ineligible and did not apply, or were deemed ineligible	26	16%
Did not need to apply for additional funding (GNWT funding was sufficient or project was self-funded)	14	9%
I have applied for federal grants but have not received one	10	7%
The timing of the federal grants did not align with my project/needs	3	2%
Other (Purchase my own supplies, only applied to NWT, not yet established enough to apply, etc.)	17	13%
Total	165	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

Did you receive any other support from the GNWT or the local government office (e.g. help with promoting your art, going to exhibits, marketing, selling, finding customers)?

Other Funding Received	Artists Surveyed	
	#	%
No	74	38%
Yes, I promote my art on the NWT Arts Program website (NWTarts.com)	88	45%

Yes, I have been a part of an NWT Arts event to sell my work (inside or outside the NWT)	56	29%
Yes, I purchase furs from the Artisan Fur Shop (ITI) for wholesale prices	24	12%
Yes, I have received help to fill out applications for GNWT arts funding	18	9%
Other	27	14%
Total	195	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

On a scale of 1 to 5, where 1 is not at all, 3 is somewhat, and 5 is very important, how important was this government support for helping you make an income from your art?

Other Funding Received	Artists Surveyed	
	#	%
1 – Not at all	16	13%
2	11	9%
3 - Somewhat	28	23%
4	19	16%
5 – Very Important	47	39%
Total	121	100%
AVG Rating	3.6	

Do you expect you will continue to make art in the future?

Responses	Artists Surveyed	
	#	%
Yes	183	92%
Probably	9	5%
Not Sure	3	2%
Total	200	100%

What are the reasons you may not continue making art/being involved in the art sector in the future?

Responses	Artists Surveyed	
	#	%
Of the 12 who responded probably/no/not sure, what are the reasons you may not continue making art/being involved in the art sector in the future?		
I cannot make a living out of it	7	58%
I would like to do a different kind of art but there is no funding for it	0	0%
It is difficult to secure enough funding to create art/performances	4	33%
There is a lot of uncertainty about funding	1	8%
The public is not interested	2	17%
There are gaps in support for artists like me	1	8%
Total	12	100%

Of the 12 respondents who said they may not continue to make art/be involved in the art sector in the future, more than half (7) reported it's because they can't make a living out of it, 4 reported it was difficult to secured funding to create art/performances, and 2 indicated that the public is generally not interested in art.

For your last art project, how did you apply for funding or access other GNWT support?

Responses	Artists Surveyed	
	#	%
I completed an application for funding online for an arts related activity	96	78%
I met with a GNWT employee (in person, by phone or virtually) to help complete an application for funding	32	26%
I met with a GNWT employee for an arts related activity but did not need to complete an application	5	4%
I registered/filled out the form online for the NWT Arts Program (artist promotion/marketing)	20	16%
I needed help from a GNWT employee to register/fill out the form for the NWT Arts Program (artist promotion/marketing)	7	6%
Total	123	100%

Have you ever needed to complete more than one application for funding within the GNWT for the same arts related activity?

Responses	Artists Surveyed	
	#	%
No	103	88%
Yes	14	12%
Total	117	100%

Thinking back to the most recent arts related activity requiring multiple applications for funding, how many applications did you complete in over a 1-year time period across GNWT programs?

Responses	Artists Surveyed	
	#	%
2	11	79%
3	2	14%
4 or more	1	7%
Total	14	100%

What challenges do you experience when trying to access funding or other supports from the GNWT?

Responses	Artists Surveyed	
	#	%
I am not sure which application or department I should go to when I need support/funds	84	55%
It is difficult to understand the application process	45	29%
Funding criteria is difficult to understand	45	29%
The art projects I want to do are not supported by existing programs	34	22%
I have to apply to multiple programs/sources to get sufficient funding	33	22%
The timing of the funding cycle does not work for my projects	31	20%
- Timing - limited intake periods	9	6%
- Timing - decisions take too long	7	5%
Other		
Application process takes up too much time, is too confusing to apply	16	10%
Funding available is not enough/requires artist equity	9	6%
Government arts mandate is misaligned/needs development	3	2%

Lack of communication/awareness about funding opportunities	3	2%
Lack of support for professional artists (hobbyist vs professional artist distinction needed)	3	2%
Total	153	100%

ORGANIZATIONS

How long has your organization been in operation or active in the NWT art sector?

Responses	Artists Surveyed	
	#	%
2 to 5 years	3	7%
6 to 9 years	2	5%
10 to 19 years	13	30%
20 or more years	26	59%
Total	44	100%

How many people work for your organization today?

Responses	Artists Surveyed	
	#	%
Volunteer	6	14%
1 to 4	17	39%
5 to 9	8	18%
10 to 19	10	23%
20 or more	3	7%
Total	44	100%

Over the last 5 years, has there been any change in the number of people your organization employs?

Responses	Artists Surveyed	
	#	%
Employ the same number of people than now	16	38%
Employ more people than now	12	29%

Other (please explain)	8	19%
Employ fewer people than now	6	14%
Total	42	100

Over the last 5 years or so, did your organization have to reduce the number of artists you work with/ your organization supports, or the type of art projects you support or engage in (e.g. type of exhibitions, performances, etc.)?

Responses	Artists Surveyed	
	#	%
Yes, we have not been able to expand or complete the project(s) we wanted	16	40%
Yes, we had to drop some projects	12	30%
No there has been no change in our operations	6	15%
Other changes	6	15%
Total	40	100%

What are the reasons your organization reduced number of people employed or made other changes over the last 5 years?

Responses	Artists Surveyed	
	#	%
Consequences of COVID-19	31	86%
Decrease in funding from the GNWT	12	33%
Inability to find funds for the type of projects we want to do	9	25%
Decrease in funding from other public sources (local governments, federal government)	6	17%
Decrease in demand for art/art related activities	4	11%
Inability to reach markets outside the NWT	2	6%
Lack of capacity to promote art	6	17%
Reduction in number of tourists	6	17%
Staff changes	2	6%
Other	2	6%
Total	36	100%

Has your organization applied for any arts related funding or other supports from the GNWT in the last 3 to 5 years?

Responses	Artists Surveyed	
	#	%
Yes	36	86%
No	6	14%
Total	42	100%

(If Q 6 = yes) Has your organization received any arts related funding or other supports from the GNWT (ECE or ITI) in the last 3 to 5 years?

Responses	Artists Surveyed	
	#	%
Of the 36 who applied for arts related funding, has your org. received any funding/support?		
No funding or other supports was received from the GNWT in the last 3 to 5 years	2	6%
Yes, we received funding from the GNWT in the last 3 to 5 years	33	92%
Yes, we received other supports from the GNWT in the last 3 to 5 years	5	14%
Total	36	100%

*Responses are not mutually exclusive, so totals do not add up to 100%.

For what type of art-related activities has your organization received funding or other supports from the GNWT?

Responses	Artists Surveyed	
	#	%
Of those who received any art related funding/support, what other art-related activities has your org/ received funding/support for?		
Operational funding from ECE	20	59%
Funding for performing art projects	20	59%
Funding for other types of art projects	18	53%
Funding for marketing and promotion	7	21%
Export supports	0	0%
Support to reach markets outside the NWT	2	6%
COVID Funding	2	6%
Other	1	3%
Total	34	100%

Of the 9 artists who responded to this question, 2 indicate that they are unaware of GNWT arts funding programs or other supports, 2 are not eligible for GNWT funding, and 2 reveal that the funding process is too complicated.

The remaining either faced challenges with the application process or were unsure where to go for funding/support.

Outside of the GNWT, did your organization receive any other government or non-government funding or support for arts-related activities?

Responses	Artists Surveyed	
	#	%
No, we did not receive any funding or support outside of the GNWT	12	29%
Donations and fundraising	23	56%
Federal funding or grants (i.e., the Canada Council for the Arts)	13	32%
Other programs to support arts related activities have not been accessed in the past	2	5%
Community/local municipality support	4	10%
Other	2	5%
Total	41	100%

On a scale of 1 to 5, where 1 is not at all, 3 somewhat and 5 very appropriate, is the funding allocation and other supports for arts and art-related activities in the NWT appropriate for:

Responses	Artists Surveyed									
	Supporting sustainability and vitality of art and the art sector in the NWT		Facilitating equitable access to funding/supports		Increasing diversity of art and arts-related activities		Strengthening the economic benefit of arts-related activities		Supporting organizational growth/expansion activities	
	#	%	#	%	#	%	#	%	#	%
1 – Not at all	1	3%	-	0%	1	3%	-	0%	5	13%
2	6	15%	5	14%	1	3%	6	16%	11	29%
3 - Somewhat	17	44%	16	44%	16	43%	16	43%	10	26%
4	4	10%	4	11%	11	30%	7	19%	2	5%
5 – Very Important	11	28%	11	31%	8	22%	8	22%	10	26%
Total	39		36		37		37		38	
Average Rating	3.5		3.6		3.6		3.5		3.0	

On a scale of 1 to 5, where 1 is not at all, 3 somewhat and 5 very effective, how effective is the GNWT in providing clear information about its arts programs, supports and priorities (e.g., websites, brochures, newsletters etc.)?

Responses	Artists Surveyed	
	#	%
1 – Not at all	2	5%
2	6	15%
3 - Somewhat	14	34%
4	16	39%
5 – Very effective	3	7%
Total	41	100%
Average Rating	3.3	

For your last art related initiative, what was your organization's process for accessing funding or other supports from the GNWT?

Responses	Artists Surveyed	
	#	%
We completed an application for funding online for an arts related activity	33	94%
We met with a GNWT employee (in person, by phone or virtually) to help complete an application for funding	11	31%
We met with a GNWT employee for an arts related activity but did not need to complete an application	1	3%
We registered/filled out the form online for the NWT Arts Program (artist promotion/marketing)	9	26%
We received help from a GNWT employee to register/fill out the form for the NWT Arts Program (artist promotion/marketing)	3	9%
Other	2	6%
Total	35	100%

Has your organization ever needed to complete more than one application for funding within the GNWT for the same arts related activity?

Responses	Artists Surveyed	
	#	%
Yes	14	42%
No	19	58%
Total	33	100%

Thinking back to the most recent arts related activity you applied for requiring multiple applications for funding, how many applications did you complete across GNWT programs?

Responses	Artists Surveyed	
	#	%
2	5	38%
3	4	31%
4 or more	4	31%
Total	13	100%