

Flamenco on Vancouver Island

Community Report

Flamenco de la Isla Society AGM, 2026

Principal Investigator: Emily Christina
Murphy, PhD
Assistant Professor, UBC Okanagan; Director,
ReMedia Infrastructure for Research and
Creation (emily.murphy@ubc.ca)

Community Partner: Upma Rai

Design and Production: Kailee Fawcett

Sponsor: Flamenco de la Isla Society

Flamenco on Vancouver Island is practiced and shared on the unceded traditional territories of the ləkʷəŋən-speaking People—the Songhees and the Xʷsepsəm Nations – and the W̱SÁNEĆ Nations, who have stewarded these lands and waters since time immemorial.

This research is supported through UBC Okanagan, located on the unceded territory of the syilx Okanagan Nation.





WHY THIS STUDY

1

To listen first. Capture how the community participates today — across performance, teaching, and social practice.

2

To document a distinctive heritage. Build a record of the styles, lineages, and gathering places that make flamenco on the Island unique.

3

To inform what comes next. Share findings back with the community to shape future programming, supports, and Phase 2.

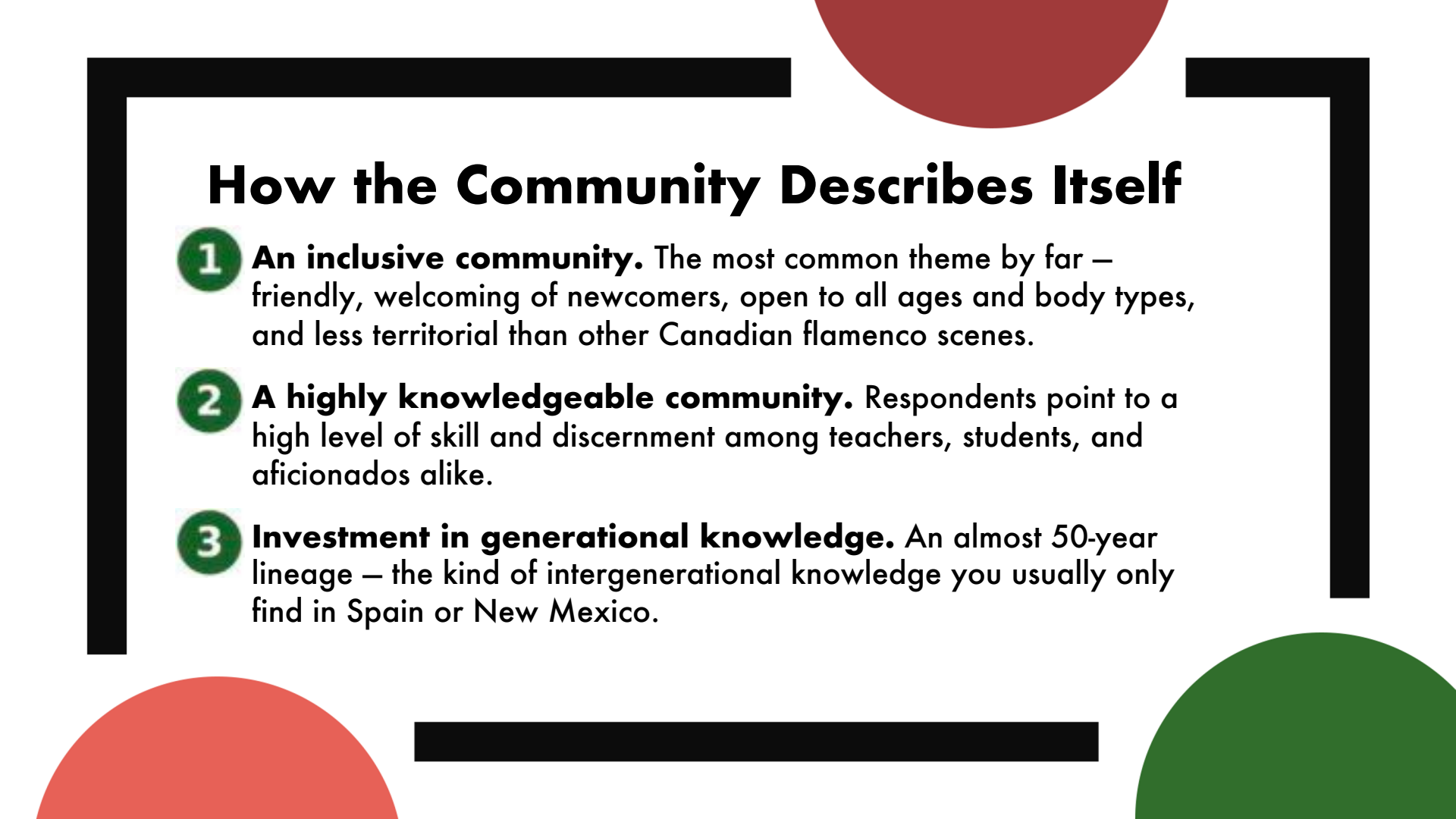


How We Ran It | Methods

- Designed survey in consultation with the Flamenco de la Isla Society
- Data anonymized before analysis – and kept anonymous in perpetuity. The Community Partner takes part in analysis but never accesses unanonymized data.
- Open-ended responses were aggregated to surface dominant vocabulary and coded into themes to capture community priorities.
- Quantitative data and open-ended responses were analyzed together to gain a nuanced understanding of people's experiences and perceptions.



art form Victoria inclusive participate practice life
community available
time rhythm Vancouver Island venue genre scholarship playing challenge personal cultural
new help history people musician dancer theatre grant
accessible connection Island class cante experience access ballet group love able
need financial teacher training Spain guitar culture member
art different keep better dance form tablao live wonderful studio space dedicated
tango music performing show performer level age classes expression support
body festival enjoy opportunities physical cost learn palma
learning studio friend year part professional together know local workshop work
become student event



How the Community Describes Itself

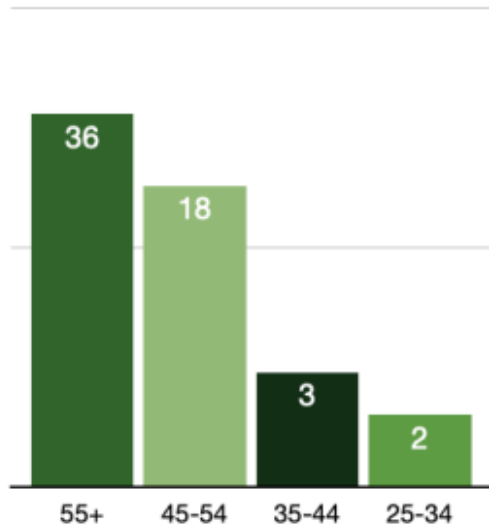
- 1 An inclusive community.** The most common theme by far — friendly, welcoming of newcomers, open to all ages and body types, and less territorial than other Canadian flamenco scenes.
- 2 A highly knowledgeable community.** Respondents point to a high level of skill and discernment among teachers, students, and aficionados alike.
- 3 Investment in generational knowledge.** An almost 50-year lineage — the kind of intergenerational knowledge you usually only find in Spain or New Mexico.



DEMOGRAPHICS & BACKGROUND



Who Participates – Age

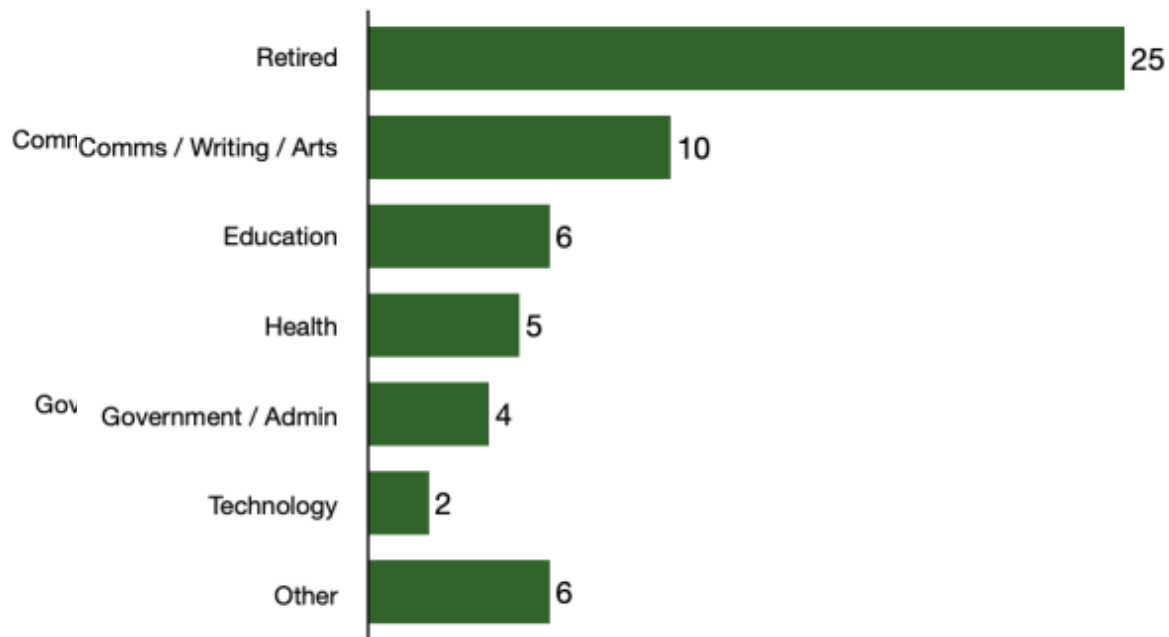


“Aging is not a deterrent to becoming a better dancer. I feel like I have a longer shelf life! There is no end to the learning.”

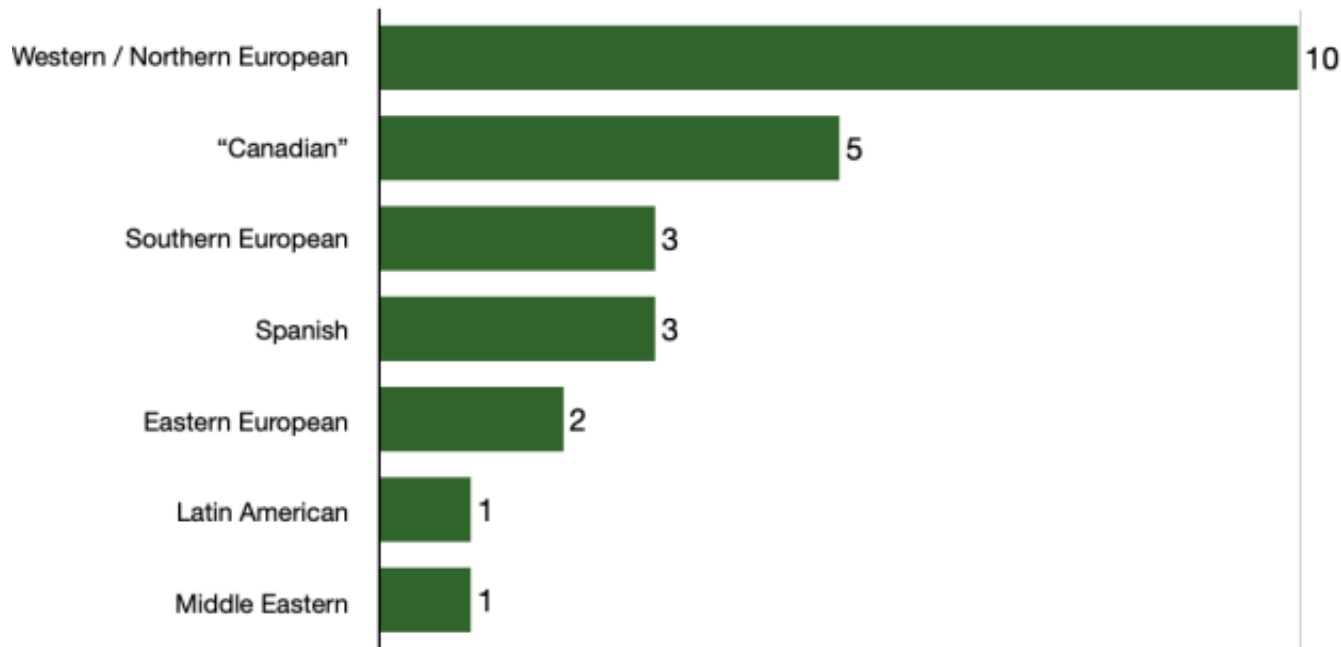
— SURVEY RESPONDENT



Who Participates – Profession



Who Participates – Self-Identified Heritage



Overall Participation

MEDIAN YEARS PRACTICING

16

MEDIAN HOURS / WEEK

3

MEDIAN EVENTS / YEAR

10

Employment

EMPLOYED IN FLAMENCO

12

PROFESSIONAL ARTISTS

6

SEMI-PROFESSIONAL

3

EMPLOYED, NEITHER

1

- 
- 1 The community is highly inclusive in relation to age. This makeup is both a strength and an opportunity: older members with a long history of participation carry deep knowledge of the community. But, the lower participation in younger age groups represents a risk for the continuation of the community, and responses showed that some are worried about sustainable continuation of the community.
 - 2 Participants have a range of professional aptitudes and interests, and a high proportion of retired members means that there is high potential for older members to support the growth and health of the community.

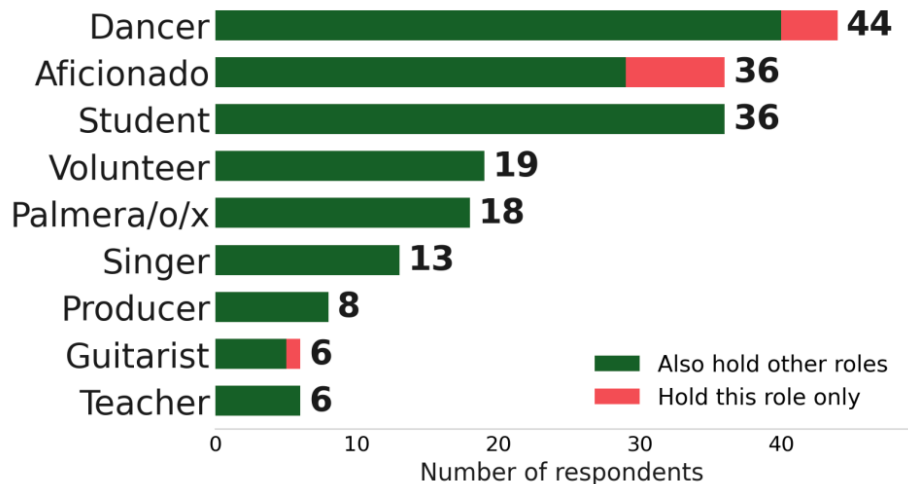


ROLES & THE REALITY OF CREATIVE PRACTICE



Flamenco Art Forms

Participation Across Art Forms



- 79% of respondents participate in two or more of the flamenco arts.
- People who identify themselves as a Singer, Palmero/a/x, Producer, Student, Volunteer, or Teacher always participate in more than one art form.
- Some forms of participation make it more or less likely that individuals will participate in multiple ways. Producers, for instance, almost always play palmas, while dancers are most likely to specialize.

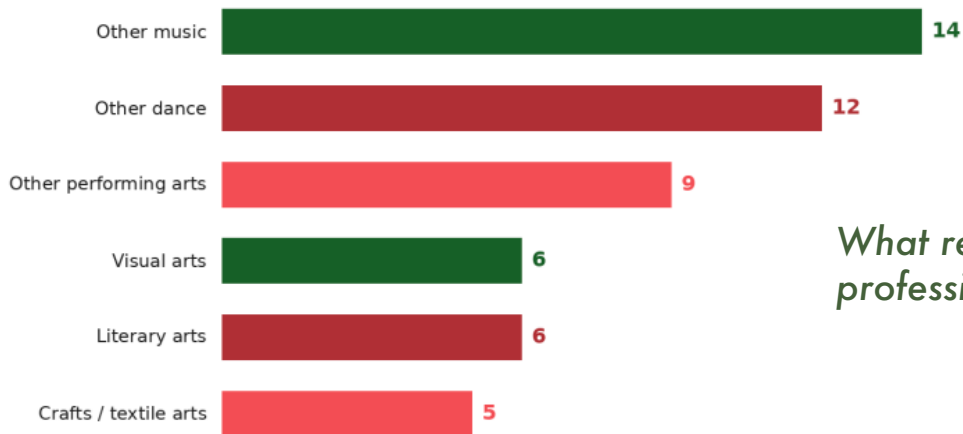


What other goals or aspirations do you have for your participation in flamenco?

- Goals relating to dance, cante, and music are fairly balanced across responses to this question, indicating that there is interest in and room to grow across all components of the art form.
- Goals around community building are as prominent as individual artistic goals, including investment in communities outside of Victoria proper.



Other Art Forms



Coded from open-ended responses. Many respondents named more than one.

What resources or support do you wish existed for professional and semi-professional flamenco artists?

“[I would like a] larger ecosystem in which professions could grow and riff off one another.”

— SURVEY RESPONDENT

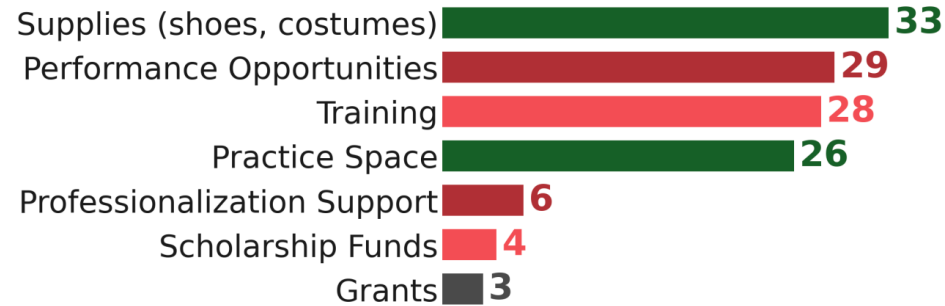




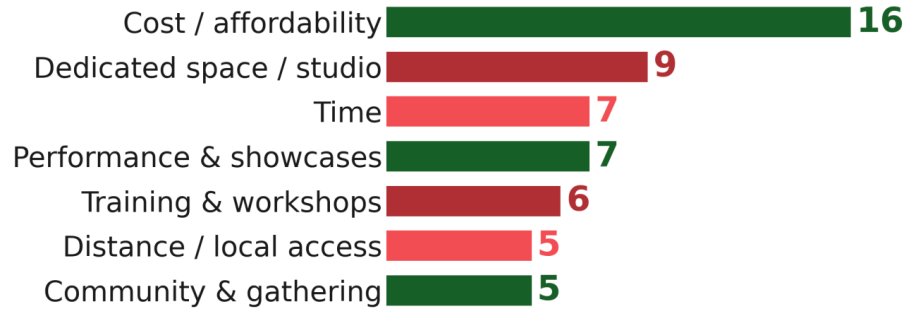
RESOURCES



Resources people use



Needs and Barriers



1007



INCLUSIVITY, ACCESSIBILITY & DIVERSITY



Although open-ended responses describe the inclusivity of the flamenco community, questions that asked directly about accessibility and diversity indicate significant room to grow.

7 / 10

INCLUSIVITY

5 / 10

ACCESSIBILITY

5 / 10

DIVERSITY

1

In responses in this section, we found three distinct categories of answer with very little overlap:

- Improvements for equity deserving groups
- Aesthetic variety of the art form
- Reduced barriers to participation

2

These responses suggest that the aesthetic variety of flamenco art forms may themselves be a path to greater inclusion and diversity in the community, including through collaboration with other art forms.



RESOURCES



01

The biggest resource gaps are cost and dedicated space.

When members describe what they need and what holds them back, affordability comes up most often, closely followed by access to dedicated studio and performance space.

02

The festival is missed.

The loss of the Victoria Flamenco Festival surfaces repeatedly along with the intensive, showcases, and shared gathering moments it created for performers and audiences alike.

03

People want to perform — at every level.

From low-stakes juergas to showcases, and across flamenco and other art forms, members want more chances to take part at every level of expertise.

Recommendations to the Community

1

Expand access to space through partnership. Expand partnerships with other art forms and identify public resources and civic programs that can support shared, affordable access to space.

2

Scope the return of the festival. The festival is missed. Scope the feasibility of revamping it — including initiatives like the music intensive and performance opportunities for all levels — and map the financial and human resources a sustainable return would require.

3

Create opportunities at every level. Build low-stakes and showcase opportunities side by side, so participants at every level of expertise have a place to perform, practice, and grow within the art form.

4

Identify key supports to offset the cost of participation. Consider approaches that ease the financial burden of participation and support broader access.



“Communities need education, creation support for locals, and influence from non-locals, it doesn't necessarily need to all be done by one not-for-profit because if the focus is solely on one role the community doesn't grow as much.”

— SURVEY RESPONDENT (SHARED WITH PERMISSION)



Provisional Recommendations to the Society

- **Communications:** Launch a communications campaign about existing changes at the Society, survey findings, and plans as a result.
- **Partnerships:** Formalize relationships with other not for profit organizations through co-organization of events, sharing of resources, etc. Expand the reach of flamenco while also enriching the aesthetic variety of the community.
- **Strategize campaigns to City, CRD, and other funders:** Many of the needs of the community are beyond the scope of the Society to address (space, affordability). Partnerships with other organizations and advocacy to public funders are one way to address these issues.
- **Provide targeted scholarship and professionalization support:** In addition to the needs-based scholarship program, how can scholarship, grant writing, and other support target the community needs for a variety of opportunities to participate, expanded aesthetic dimensions of the art form, and material needs of professional artists?

THANK YOU

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