



Treasury Board Submission – Request for Decision

S12

Pages 2 through 8 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Vaux, Shelagh CSCD:EX
Sent: Thursday, July 28, 2011 11:44 AM
To: Carroll, Lora CSCD:EX
Subject: FW: Material for 3pm meeting today -----SAL Regional Initiatives Discussion Paper and Appendix
Attachments: Regional Initiatives Discussion Paper_draft_July 21.docx; SAL_Criteria and Program Info_draft.xlsx

I have this...

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

-----Original Message-----

From: Henning, Andrea CSCD:EX
Sent: Friday, July 22, 2011 10:02 AM
To: Fast, Don CSCD:EX
Cc: Valentine, Lee CSCD:EX; Vaux, Shelagh CSCD:EX; Leong, Katherine CSCD:EX
Subject: Material for 3pm meeting today -----SAL Regional Initiatives Discussion Paper and Appendix

Don

This is information for our 3pm teleconference today.

Not Responsive

A

Pages 10 through 15 redacted for the following reasons:

S12

S12

Smerechinskiy, Kathryn L JTI:EX

From: Vaux, Shelagh CSCD:EX
Sent: Friday, July 29, 2011 4:18 PM
To: Van Ek, Christie CSCD:EX
Subject: 146481 - BN Decision Note re: Sport and Arts Legacy 2010 (SAL) Funding
Attachments: 146481 - BN Sport and Arts Legacy (SAL).docx; 146481 - SAL Attachment.xlsx

Hi Christie,

Attached please find a copy of the above noted decision note w/attachment. I have referred to you in Cliff and will walk the hard copy up to you. S22

Hope you had a lovely weekend.

Thanks!

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

Approvals: Dir: _____ ED: _____ ADM: _____ DM: _____

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 146481

FOR DECISION

Date: July 29, 2011

Title: Sport and Arts Legacy 2010 (SAL)

Issue: MCSCD has received Treasury Board (TB) approval for \$3.25m of SAL funding to be distributed based on criteria approved by TB.

S12

Pages 18 through 24 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Van Ek, Christie CSCD:EX
Sent: Tuesday, August 2, 2011 11:27 AM
To: Valentine, Lee CSCD:EX
Cc: Vaux, Shelagh CSCD:EX
Subject: FW: 146481 - BN Decision Note re: Sport and Arts Legacy 2010 (SAL) Funding
Attachments: 146481 - BN Sport and Arts Legacy (SAL).docx; 146481 - SAL Attachment.xlsx

Hi Lee,

Please find attached the ADM approved Decision Note for Minister's August 15th briefing for DM's approval. Shelagh, please save this version to the drive as I have moved the options as discussed.

Thank you,

Christie Van Ek | Executive Administrative Assistant | Assistant Deputy Minister's Office | Ministry of Community, Sport and Cultural Development | P: 250.356.6977 | F: 250.387.7973 |

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 146481

FOR DECISION

Date: July 29, 2011

Title: Sport and Arts Legacy 2010 (SAL)

Issue: MCSCD has received Treasury Board (TB) approval for \$3.25m of SAL funding to be distributed based on criteria approved by TB.

S12

Pages 27 through 33 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Henning, Andrea CSCD:EX
Sent: Tuesday, August 9, 2011 12:34 PM
To: Vaux, Shelagh CSCD:EX
Subject: RE: DN sent to Minister's office?

I don't see any changes....I forgot about the option preferred needs to be S13 ...

Before I send to David, is this one then is being sent to Mio S13

Andrea Henning | Executive Director, Arts and Culture Branch
Ministry of Tourism, Culture and the Arts
1st Floor 800 Johnson Street
PO Box 9819 Stn Prov Govt, Victoria BC V8W 9W3
Tel: 250-356-6614 | Fax: 250-387-4099
Cell: 250 216-5835

 Please consider the environment before printing this e-mail

From: Vaux, Shelagh CSCD:EX
Sent: Tuesday, August 9, 2011 11:21 AM
To: Henning, Andrea CSCD:EX
Subject: RE: DN sent to Minister's office?

<< File: 146481 - BN Sport and Arts Legacy (SAL).docx >> << File: 146481 - SAL Attachment.xlsx >>

Here it is with attachment. I am guessing there may have been one minor change in the options section. S13

S13

Thanks!

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

From: Henning, Andrea CSCD:EX
Sent: Tuesday, August 9, 2011 11:17 AM
To: Vaux, Shelagh CSCD:EX
Subject: RE: DN sent to Minister's office?

Thx—please send that version to me ...an attachment is fine. I need to send to David.

Andrea Henning | Executive Director, Arts and Culture Branch
Ministry of Tourism, Culture and the Arts
1st Floor 800 Johnson Street

 Please consider the environment before printing this e-mail

From: Vaux, Shelagh CSCD:EX
Sent: Tuesday, August 9, 2011 11:14 AM
To: Henning, Andrea CSCD:EX
Subject: RE: DN sent to Minister's office?

Yes – that is my understanding.

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

From: Henning, Andrea CSCD:EX
Sent: Tuesday, August 9, 2011 11:14 AM
To: Vaux, Shelagh CSCD:EX
Subject: RE: DN sent to Minister's office?

So Don has approved the version we sent? Correct?

Andrea Henning | Executive Director, Arts and Culture Branch
Ministry of Tourism, Culture and the Arts
1st Floor 800 Johnson Street
PO Box 9819 Stn Prov Govt, Victoria BC V8W 9W3
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From: Vaux, Shelagh CSCD:EX
Sent: Tuesday, August 9, 2011 11:13 AM
To: Henning, Andrea CSCD:EX
Subject: RE: DN sent to Minister's office?

It is sitting with Lee to go over in a package for a briefing with the Minister on Aug. 15.

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

From: Henning, Andrea CSCD:EX
Sent: Tuesday, August 9, 2011 10:49 AM
To: Vaux, Shelagh CSCD:EX
Subject: DN sent to Minister's office?

Has Don approved the note on the 3.2M and has it been forwarded to the Minister's office?
Thx

Andrea Henning | Executive Director, Arts and Culture Branch
Ministry of Tourism, Culture and the Arts
1st Floor 800 Johnson Street
PO Box 9819 Stn Prov Govt, Victoria BC V8W 9W3
Tel: 250-356-6614 | Fax: 250-387-4099
Cell: 250 216-5835

 Please consider the environment before printing this e-mail

Hall, Jane M CSCD:EX

From: Henning, Andrea CSCD:EX
Sent: Tuesday, August 9, 2011 12:38 PM
To: Vaux, Shelagh CSCD:EX
Subject: RE: DN sent to Minister's office?

Thanks.

Andrea Henning | Executive Director, Arts and Culture Branch
Ministry of Tourism, Culture and the Arts
1st Floor 800 Johnson Street
PO Box 9819 Stn Prov Govt, Victoria BC V8W 9W3
Tel: 250-356-6614 | Fax: 250-387-4099
Cell: 250 216-5835

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From: Vaux, Shelagh CSCD:EX
Sent: Tuesday, August 9, 2011 12:34 PM
To: Henning, Andrea CSCD:EX
Subject: RE: DN sent to Minister's office?

Well, I don't have a copy of the one that has thi S13 I'll ask for it.

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

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Sent: Tuesday, August 9, 2011 11:21 AM
To: Henning, Andrea CSCD:EX
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P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

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P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

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Sent: Tuesday, August 9, 2011 11:14 AM

To: Vaux, Shelagh CSCD:EX
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Tel: 250-356-6614 | Fax: 250-387-4099
Cell: 250 216-5835

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Sent: Tuesday, August 9, 2011 11:13 AM
To: Henning, Andrea CSCD:EX
Subject: RE: DN sent to Minister's office?

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Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

From: Henning, Andrea CSCD:EX
Sent: Tuesday, August 9, 2011 10:49 AM
To: Vaux, Shelagh CSCD:EX
Subject: DN sent to Minister's office?

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Thx

Andrea Henning | Executive Director, Arts and Culture Branch
Ministry of Tourism, Culture and the Arts
1st Floor 800 Johnson Street
PO Box 9819 Stn Prov Govt, Victoria BC V8W 9W3
Tel: 250-356-6614 | Fax: 250-387-4099
Cell: 250 216-5835

 Please consider the environment before printing this e-mail

Hall, Jane M CSCD:EX

From: Valentine, Lee CSCD:EX
Sent: Thursday, August 11, 2011 1:06 PM
To: Vaux, Shelagh CSCD:EX
Subject: FW: 146481 - SAL Briefing Note
Attachments: 146481 BN Sport and Arts Legacy (SAL).pdf

Importance: High

Attached is the version I intend to send to the MO for the Aug 22 meeting....

From: Vaux, Shelagh CSCD:EX
Sent: Thursday, August 11, 2011 12:31 PM
To: Valentine, Lee CSCD:EX
Subject: 146481 - SAL Briefing Note
Importance: High

Hi Lee,

Can you advise whether Don signed off on this? I believe the meeting for this has now been moved to August 22 (from August 15 originally). Andrea is trying to obtain a copy where you may have made changes to the choices (now "option S13 and would like to take it with her to a meeting with David on Tuesday. ALSO, she has a meeting on August 18 which may indicate that she needs to make some changes to the briefing note. Hoping it hasn't gone over to Minister's office and we can pull back.

Thanks.

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

Approvals: Dir: _____ ED: AH ADM: MR DM: DF

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 146481

FOR DECISION

Date: July 29, 2011

Title: Sport and Arts Legacy 2010 (SAL)

Issue: MCSCD has received Treasury Board (TB) approval for \$3.25m of SAL funding to be distributed based on criteria approved by TB.

S12

Pages 42 through 45 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Vaux, Shelagh CSCD:EX
Sent: Thursday, August 11, 2011 2:32 PM
To: Henning, Andrea CSCD:EX
Subject: 146481 - SAL Briefing Note
Attachments: 146481 BN Sport and Arts Legacy (SAL).pdf

Attached is the most recent version of the SAL briefing note in PDF from Lee. I seem to recall you are near a computer today and will be able to open the attachment? Please indicate otherwise if not.

Also, Lee will send over the note to the Minister's office by 10:00 a.m. on Friday, August 19. We would need to get a revised version over to her by Thursday (I assume).....

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

Approvals: Dir: _____ ED: AH ADM: MR DM: DF

Ministry of Community, Sport and Cultural Development

BRIEFING NOTE FOR MINISTER

Ref #: 146481

FOR DECISION

Date: July 29, 2011

Title: Sport and Arts Legacy 2010 (SAL)

Issue: MCSCD has received Treasury Board (TB) approval for \$3.25m of SAL funding to be distributed based on criteria approved by TB.

S12

Pages 48 through 51 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Henning, Andrea CSCD:EX
Sent: Friday, August 12, 2011 4:58 PM
To: Vaux, Shelagh CSCD:EX
Cc: Leong, Katherine CSCD:EX; Valentine, Lee CSCD:EX
Subject: RE: 146481 - SAL Briefing Note

There is also an attachment which I will revise.
Please obtain from Lee so that it does not get sent forward....or is forgotten.

From: Vaux, Shelagh CSCD:EX
Sent: Thursday, August 11, 2011 2:32 PM
To: Henning, Andrea CSCD:EX
Subject: 146481 - SAL Briefing Note

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Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

Hall, Jane M CSCD:EX

From: Vaux, Shelagh CSCD:EX
Sent: Friday, August 12, 2011 5:00 PM
To: Henning, Andrea CSCD:EX
Cc: Leong, Katherine CSCD:EX
Subject: RE: 146481 - SAL Briefing Note

Lee is out of the office until Wednesday, August 17. I will have Katherine follow-up.

I did email with Lee last week and she is aware you wish for it not to go forward. You will need to get the revisions done asap after your meeting. Don will need to review and then it will be sent in a package to the MO on Friday morning by 10:00 a.m..

Thanks.

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

From: Henning, Andrea CSCD:EX
Sent: Friday, August 12, 2011 4:58 PM
To: Vaux, Shelagh CSCD:EX
Cc: Leong, Katherine CSCD:EX; Valentine, Lee CSCD:EX
Subject: RE: 146481 - SAL Briefing Note

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Please obtain from Lee so that it does not get sent forward....or is forgotten.

From: Vaux, Shelagh CSCD:EX
Sent: Thursday, August 11, 2011 2:32 PM
To: Henning, Andrea CSCD:EX
Subject: 146481 - SAL Briefing Note

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Also, Lee will send over the note to the Minister's office by 10:00 a.m. on Friday, August 19. We would need to get a revised version over to her by Thursday (I assume).....

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

Smerechinskiy, Kathryn L JTI:EX

From: Valentine, Lee CSCD:EX
Sent: Sunday, August 14, 2011 9:44 PM
To: Vaux, Shelagh CSCD:EX
Cc: Leong, Katherine CSCD:EX
Subject: RE: 146481 - SAL Briefing Note

Confirming I'll wait on the revised note. Thanks, Lee

From: Vaux, Shelagh CSCD:EX
Sent: Fri, August 12, 2011 5:02 PM
To: Valentine, Lee CSCD:EX
Cc: Leong, Katherine CSCD:EX
Subject: 146481 - SAL Briefing Note

Just confirming you will not send the version of the BN you have over to Minister's office until you have received the updated BN and updated attachment Andrea will work on Thursday.

Thanks!

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

From: Van Ek, Christie CSCD:EX
Sent: Wednesday, August 17, 2011 9:03 AM
To: Valentine, Lee CSCD:EX
Cc: Vaux, Shelagh CSCD:EX; Leong, Katherine CSCD:EX
Subject: RE: 146481 - SAL Briefing Note
Attachments: 146481 - BN Sport and Arts Legacy (SAL).docx; 146481 - SAL Attachment.xlsx

Hi Lee,

Here is the BN to go forward for Monday's Minister's meeting.

Katherine, please save this version to the drive as I have changed the order of the options.

Thank you,

Christie Van Ek | Executive Administrative Assistant | Assistant Deputy Minister's Office | Ministry of Community, Sport and Cultural Development | P: 250.356.6977 | F: 250.387.7973 |

From: Leong, Katherine CSCD:EX
Sent: Wednesday, August 17, 2011 8:45 AM
To: Valentine, Lee CSCD:EX; Van Ek, Christie CSCD:EX
Cc: Vaux, Shelagh CSCD:EX
Subject: 146481 - SAL Briefing Note

Hi Lee and Christie,

No changes have been made to the BN on the \$3.2M SAL. The BN is for discussion with MIC on Monday Aug 22.

I believe Don had already approved this version. Please continue to process through the system.

Katherine

Approvals: Dir: _____ ED: AH ADM: MR DM: _____

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 146481

FOR DECISION

Date: July 29, 2011

Title: Sport and Arts Legacy 2010 (SAL)

Issue: MCSCD has received Treasury Board (TB) approval for \$3.25m of SAL funding to be distributed based on criteria approved by TB.

S12

Pages 57 through 63 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Henning, Andrea CSCD:EX
Sent: Monday, August 22, 2011 12:55 PM
To: Leong, Katherine CSCD:EX
Subject: Fw: Anniversaries
Attachments: Local Government Anniversaries.docx

To discuss

From: Stickney, Matthew CSCD:EX
Sent: Monday, August 22, 2011 12:42 PM
To: Galbraith, David J CSCD:EX; Henning, Andrea CSCD:EX
Cc: Lewis, Christine CSCD:EX
Subject: Anniversaries

Hi Dave and Andrea,

S13

Let me know if you'd like to discuss further.

Matt

Matt Stickney

Ministerial Assistant to the Honourable Ida Chong
Minister of Community, Sport & Cultural Development
Phone: (250) 387-2283

S13

2010 Sport and Arts Legacy Fund --- 2011/12
\$3.25 M Regional Initiatives

One-Time Projects

Global Centre for Creative Industries
Music BC - Adopt an Instrument
Firefighters Statue
ArtsVest

SUB TOTAL:

City Anniversaries

S13

Small Capital

Holdback

TOTAL: \$

Hall, Jane M CSCD:EX

From: Wood, Gillian CSCD:EX
Sent: Tuesday, August 23, 2011 9:36 AM
To: Galbraith, David J CSCD:EX; Vaux, Shelagh CSCD:EX
Subject: FW: artsVest B.C.
Attachments: artsVest B.C. Overview.pdf; Stephen Preece Evaluation - artsVest 2006 - Year 1.pdf; Stephen Preece Evaluation - artsVest 2007 - Year 2.pdf; Stephen Preece Evaluation - artsVest 2008 - Year 3.pdf

Hi David,

Just wondering if there was any chance that the 2010 sport and arts legacy would consider this matching program. It is a regional initiative focused on leveraging private and federal dollars.

Thanks,

Gillian Wood
Executive Director
BC Arts Council
800 Johnson Street - 1st Floor
Victoria, BC V8W 1N3
Direct 250-356-1725
Mobile 250-216-3418

From: Kate Zagorskis [mailto:k_zagorskis@businessforthearts.org]
Sent: Wednesday, January 5, 2011 11:01 AM
To: Wood, Gillian CSCD:EX
Subject: artsVest B.C.

Hello Gillian,

Happy New Year and I hope you had a wonderful holiday!

We recently received a letter from Deputy Minister, Grant Main, regarding the artsVest opportunity currently being explored in many provinces across Canada. I thought I would just send along a note to make sure that you have our contact information and all of the information about the program.

Business for the Arts has been operating artsVest for over five years now. artsVest is a sponsorship training and matching incentive program designed to:

- 1) to stimulate business investment in the arts through matching incentives;
- 2) to build capacity within the arts and culture sector to generate new revenue streams, providing training on how to approach the business sector with a sponsorship/partnership proposal;
- 3) to facilitate relationships between the public, private and culture sector to help develop cultural assets at a local level.

I have attached an overview of what the opportunity entails for B.C. – simply put, if the province puts forward \$250,000 (which would be used entirely as matching funds for B.C. arts organizations), it would be matched by Canadian Heritage to provide sponsorship training and program management, as well as additional matching funds.

I have also attached the third-party analysis of artsVest through 2006 – 2008. They are hefty documents, but they include a range of documentation of the wonderful impact artsVest can have on a diversity of communities.

We are incredibly excited about the possibility of collaborating with you on artsVest, and would love to speak with you or answer any questions you might have about the program!

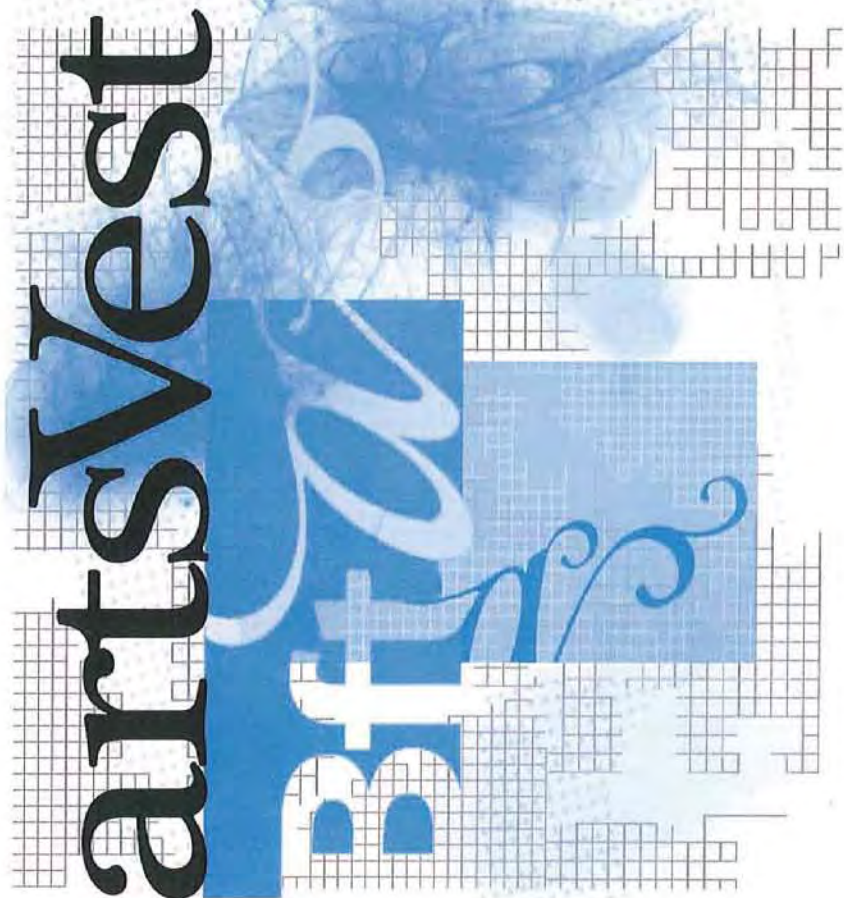
Warm Regards,

Kate

Kate Zagorskis
National Program Manager
Business for the Arts
www.businessforthearts.org
tel: 416.869.3016 x222
fax: 416.869.0435

Sign-on to boardLink. Volunteer in the Arts! <http://businessforthearts.org/boardlink/boardlink>

Document Outline



Business for the Arts in
British Columbia

artsVest: The Opportunity for
British Columbia

artsVest Pilot Results

Next Steps for artsVest
British Columbia

Business for the Arts in British Columbia

As Canada's national association of business leaders who support the arts, Business for the Arts is working to strengthen arts and culture in British Columbia by building partnerships between business and arts communities.

artsScene Vancouver engages young business professionals with the arts community in Vancouver through artful networking and behind the scenes events – just launched in January 2010.

boardLink connects arts organizations to business professionals interested in volunteering on arts boards and committees throughout Vancouver with our online boardLink portal and boardLink events.

artsRoundtables stimulate dialogue between private & public sector funders in the arts across Canada, with a roundtable to occur in Vancouver in 2011.

BftA Awards recognize and celebrate the foremost business supporters of the arts across Canada.

Focus on artsVest

artsVest is a core program of Business for the Arts that connects arts organizations to funding partners in the business community through matching incentive funds and in-depth sponsorship training.

After an incredibly successful pilot in Ontario, we are under consideration by Canadian Heritage to fund %50 of **artsVest**'s expansion into three additional provinces for the next three years.

The program is driven by three key objectives:

1. Stimulate business investment and sponsorship in the arts on a local level through matching incentive funds and mutually beneficial partnerships
2. Build capacity within the arts and culture sector through sponsorship training
3. Facilitate collaborative relationships between the public, private and culture sector at a local level

artsVest British Columbia The ROI (per year)

Canadian Heritage will fund \$250,000 per year for three years to bring artsVest to provinces who are also able to invest \$250,000 per year.

The impact in British Columbia PER YEAR (based on Ontario artsVest 2010 and pilot results):

\$250,000 matching funds invested by British Columbia each year will flow directly to an estimated 63 arts and heritage organizations in the Province each year as incentive grants from \$1,000 - \$10,000 and will stimulate:

- \$250,000 from Canadian Heritage per year for the program in British Columbia to be allocated as:
 - \$150,000 in sponsorship workshops, training materials, BftA support and program admin
 - \$100,000 in matching funds flowing directly to arts & heritage organizations in British Columbia(This means a total of \$350,000 in matching funds per year to arts and heritage organizations)
- an estimated 176 business partners for an estimated 63 arts organizations each year
- an estimated \$560,000 in business sponsorships each year (every \$1 of matching funds will generate \$1.6 in business sponsorship).
- sponsorship training for an estimated 105 arts organizations each year (estimated 15 arts organizations per community attend the workshops).
- artsVest programming for 5 municipalities/cities in the Province each year.
- 2 community-build events and 2 sponsorship workshops per community, each year, with an artsVest-trained sponsorship coach.
- a program manager hired within British Columbia, as well as year-round support and program development from BftA.

Over Three Years: 189 arts organizations form partnerships with 528 business sponsors, stimulating \$1,680,000 in business investment in the arts.



Business for the Arts • Le monde des affaires pour les arts

artsVest British Columbia

Three-Year Matching Incentive Program Opportunity

Initiating April 2011

Stimulating Private Sector Investment in the Arts

Canada's National Association of Business Leaders Who Support the Arts

Allocation of Funds Per Year British Columbia

250K

FROM British Columbia

Funds from British Columbia

The total amount will be distributed directly to arts and culture organizations in British Columbia as matching incentive funds to stimulate business sponsorship.

\$250,000

Funds from Canadian Heritage

These funds will be allocated as follows:

\$250,000

+250K

FROM CANADIAN
HERITAGE

To be used within British Columbia

Allocated to be distributed directly to arts and culture organizations as matching funds to stimulate business sponsorship.

\$100,000

Allocated to provide a Program Manager and Sponsorship Coach within British Columbia, community build events, sponsorship workshops, training and support, materials, equipment, travel and general artsVest operations.

\$100,000

To be allocated to national office

Allocated to provide a National Program Manager, training materials, marketing, equipment, travel and general artsVest operations.

\$50,000

=500K

TOTAL PER YEAR

Total funds for artsVest programming in British Columbia

\$500,000

artsVest British Columbia How will it work?

Under the management of the BftA head office, a **local team within British Columbia** will administer the program and provide year-round support to arts organizations and municipalities.

Year One

Phase One: (2 month period)

- Municipalities throughout British Columbia apply to participate in the artsVest program, submitting letters of interest and support from community leaders.
- A committee of jurors reviews the applications and chooses five municipalities where artsVest will be launched with matching fund pots from \$25K to \$100K depending upon population size.

Phase Two: (2 month period)

- artsVest Program Managers work with local leaders to plan the launch of artsVest in each community as the municipality's Mayor, media, Chamber of Commerce, BIA, high profile business representatives and arts leaders are invited to attend and speak at the launch event.

Phase Three: (1 month period)

- artsVest is launched in participating municipalities.
- In-depth sponsorship training and program information workshops tailored specifically to each community are provided free of charge to arts and heritage organizations.

Phase Four: (1 month period)

- Arts and heritage organizations in every community submit applications to be preapproved for a maximum \$10K from the artsVest matching fund. The cultural organizations outline their proposal, budget and identified prospective business partners in their community who they will be approaching for sponsorship.
- artsVest Program Managers review the pre-approval forms and respond with a confirmation reserving matching funds.

Phase Five: (6 month period)

- Arts & heritage organizations present sponsorship opportunities to businesses according to their artsVest proposals and offer artsVest matching dollars as added incentive to double the impact of every dollar sponsored.
- The final submission is submitted to BftA and the matching funds cheques are issued directly to the arts organization upon approval.

Phase Six: (2 month period)

- Community leaders, participating arts organizations and businesses are brought together at the close of the artsVest year to celebrate the new partnerships.
- Phase One of Year Two begins with municipalities applying to take part in the next session of artsVest. The program will be implemented for a total of three years.

artsVest Ontario Pilot results (2005-08)

- 132 arts and heritage organizations partnered with 374 businesses in eleven Ontario communities
- matching funds of \$535,000 more than doubled by business to flow \$1,450,000 into the arts

artsVest Ontario current (2009-2012)

- With a matching funds investment from the Ontario Ministry of Culture, 15 municipalities over four years will receive artsVest in Ontario
- 1000+ arts and heritage organizations will receive sponsorship training workshops

artsVest Results Ontario 2010

artsVest Ontario (2010) funding:

- The Ontario Ministry of Tourism and Culture provided \$250,000 as matching incentive funds flowing directly to arts & heritage organizations.
- The Ontario Trillium Foundation funded the community build events, sponsorship training and program management.

artsVest Ontario (2010) Results

- 5 municipalities of varying population and geographic region received artsVest programming.
- 5 community build events were held in communities throughout the province, uniting the Mayor and municipal leaders, Chamber of Commerce, BIA and the arts and business leaders of the community.
- A total of 80 arts & heritage organizations received sponsorship training.
- 44 arts and heritage organizations created partnerships with 130 businesses, generating over **\$400,000 in business sponsorship.**

artsVest Feedback

RESPONSE TO ARTSVEST



Gordon Sinclair, Artistic Director, Kingston Choir writes *"..this is the best program to date to encourage business people to see that there may well be tangible results in their partnering with an arts group. As such, it is a model for future funding of the arts and for the role of government in that funding."*

"The eyes of influential business leaders in the community have certainly been opened with regards to the power of partnering with the arts"
Doug Cleverly, City of Owen Sound

"Our partnership was with Discount Car & Truck Rentals. People don't generally think of this type of business as being supportive of the arts, but Discount helped transport our actors around Ontario to bring live theatre to remote schools who would not otherwise benefit from the energizing experience of creative theatre." -
Arbor Theatre, Peterborough, Ontario

artsVest Feedback

RESPONSE TO ARTSVEST



"The outstanding success of the artsVest program reinforced our vision of a culturally progressive City and has created some extraordinary partnerships within the business and arts community that complements our many other attributes" - Ron Stevens, Mayor - Orillia

artsVest provided a wonderful opportunity to develop partnerships between these business and arts organizations. These relationships continue today, and I am certain will generate further involvement from others in our community"

Jay Cox, President - Owen Sound & District Chamber of Commerce

"As part of the Kingston Symphony's Gala and Wine Auction, Raymond James [Investment Dealers] sponsored bottles of wine which were given out to each guest...A local winery bottled the wine especially for the event and Raymond James was identified on the label as the sponsor. They had the opportunity to give many of their private clients bottles of wine, as well." - Kingston Symphony Association

artsVest British Columbia The Next Steps

If the province of British Columbia invests \$250,000 per year in artsVest programming:

These funds would flow:

100% back into British Columbia's arts and culture community, and would be more than equaled through private sector support and sponsorship.

These funds would also be matched:

- *Canadian Heritage would match the province's funds with \$250,000 each year help roll out the artsVest program and provide sponsorship workshops.
- *BftA would then work with the province to develop and adapt the program to be specifically tailored to British Columbia's cultural plan and to the arts and business communities across the province.
- *A program manager would be hired within British Columbia to deliver the program locally and offer year-round support.
- *The program would launch in the Spring of 2011!

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ARTSVEST MATCHING BUSINESS INVESTMENT IN THE ARTS

PILOT PROGRAM

PHASE TWO: YEAR ONE

September 2006

Provided for:

THE COUNCIL FOR BUSINESS AND THE ARTS IN CANADA (CBAC)

Provided by:

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Canada

This report was made possible with the assistance of the Department of Canadian Heritage.

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EXECUTIVE SUMMARY

1. Background

Phase Two of the ArtsVest Matching Business Investment in the Arts Pilot Program is planned to take place over three years and involve ten communities in Ontario. This report evaluates the first year of the program (2005/2006) which included the following communities: Peterborough, Prince Edward County, Sudbury, and the Region of Waterloo.

2. Results

Overall, CBAC administered ArtsVest matching grants of \$198,438 which were aligned with \$270,029 in private sector sponsorships—both cash and in kind support. This resulted in a total ArtsVest impact of \$468,467 for the four communities. On the whole, 44 arts organizations teamed up with 128 private sector partners. Of the business participants, 86 were first-time sponsors.

For over half the arts groups, the ArtsVest infusion represented a 100% (or greater) increase in funds attributed to the private sector (compared to the prior year). Further, half of the participating arts groups experienced an overall budget increase of 5% (or greater) due to the ArtsVest sponsorship and matching funds (one fifth of the arts organizations experienced a budget boost of over 25%). These results, along with extensive qualitative feedback, suggest that ArtsVest has had a substantially positive impact on the individual organizations and participating arts communities.

3. Recommendations

A) Recommendations for Immediate Implementation include:

1. Continued Pilot Program Rollout

The program which is proposed to take place over three years in ten communities should proceed as planned without major alteration.

2. Streamline and Reduce Reporting Requirements

Considering the requirements for the effective evaluation of ArtsVest, as well as feedback from arts groups and private sector participants, it is recommended that information requirements be reduced and streamlined for both convenience and confidentiality purposes.

3. Increase Implementation Time for Arts & Culture Organizations

The time line for arts groups to meet necessary deadlines for ArtsVest requirements is very tight. It is strongly suggested, that as much as possible, participants be given the necessary time frame in order to develop the partnership dynamics within the ArtVest objectives.

B.) Recommendations for Consideration as ArtsVest Evolves include:

1. Increase the Minimum Match Level

A higher sponsorship match level could encourage greater partnership dynamics as opposed to more donation-type contributions. It could also reduce administrative processing resources for CBAC. CBAC may want to experiment with a \$1000 minimum.

2. Add Further CBAC Support for Arts Organizations

CBAC should consider providing further support for ArtsVest participants by way of follow-up seminars, training, or mentoring programs.

3. Scrutinize Some In Kind Sponsorships

With the potential for arts groups and businesses to over-inflate the valuation of in kind sponsorships, CBAC should consider some kind of simple valuation check for larger in kind sponsorships.

4. Sustained Commitment

CBAC should consider the possibility of multi-year commitment for ArtsVest. This commitment could be both at the community and at the organizational levels.

5. Target Arts Organizations with Limited Private Sector Experience.

The first year of this pilot program suggests that those organizations with more limited private sector support were likely the greatest beneficiaries of the program. CBAC could consider targeting these types of organizations for ArtsVest support. One possibility would be to give preferential treatment (e.g., higher match percentage) to organizations with less than \$10,000 overall corporate support.

I. INTRODUCTION

During period of 2002-2003, The Council of Business and the Arts in Canada (CBAC) implemented a Pilot Program, ArtsVest Matching Business Investments in the Arts, in Oakville, Ontario (report filed November 2003). During that period, business contributions (\$89,150) combined with program matching funds (\$50,575) for an overall boost of \$139,725 to the local arts community. The success of this program led CBAC and its funders to initiate Phase Two of the ArtsVest Pilot Program, which will take place over a three year time period, involving ten communities in Ontario.

The purpose of this report is to evaluate the effectiveness and overall merit of the ArtsVest pilot program, based on Year One (four communities) of Phase Two (2005-2006). The report will also provide recommendations for future ArtsVest implementation.

II. BACKGROUND

Four Ontario communities were chosen as appropriate candidates for Phase Two of the ArtsVest Pilot Program. The communities were similar in that they each had taken a proactive approach to incorporating arts and culture into their municipal planning. They were also contrasting, however, in a number of ways.

As can be seen in TABLE 1, the communities vary on some important dimensions. The populations range from Waterloo Region's substantial medium-sized municipal population of over 400,000 to Prince Edward County's less than 25,000. The other two communities fit between these, though Peterborough is still half the size of Sudbury. Further, population growth trends vary from over +8% in Waterloo to Sudbury's -6.1%.

Age for the four communities ranges from Waterloo's youngish median of 35.3 to PEC's more ageing 44.3. Both Sudbury and Peterborough hover closer to the provincial average. With respect to university education, PEC is well below the other communities (between the ages of 20 and 44). Waterloo is closest to the provincial average, while both Sudbury and Peterborough are both substantially below. For income, Waterloo region tops the provincial average, while the other three lag.

Specific factors around each community will now be discussed.

a) Peterborough

The City of Peterborough has an arts, culture and heritage presence which could be considered disproportionately large for its small-medium sized city population. Examples of this presence include strong contributors in the areas of art galleries, museums, and dance. The city's administrative and elected officials are supportive of cultural pursuits and commit time and resources to their development. While unsuccessful in its 2005 bid, the city's application for Canada's Cultural Capital was an impressive accomplishment and speaks to the overall coordination and planning commitment of the community. Peterborough benefits from its proximity to the Kawarthas recreational amenities.

b) Prince Edward County

Prince Edward County is a newly amalgamated municipal cluster of communities (1997). PEC is shifting economically from traditional industry and agriculture to specialized agriculture, food and accommodation, residential development (retirement and recreation homes), and culture. With its plethora of wineries, recreational amenities, and natural beauty, PEC is an emergent leisure cluster which arts and culture can naturally compliment. A Culture Steering Group has been active in coordinating efforts to have arts and culture play a major role in the evolving environment including the development of a Cultural Planning Framework. The Prince Edward County Arts Council serves as an umbrella organization for a number of arts efforts including such events as a jazz festival and a studio & gallery tour.

c) The City of Greater Sudbury

Sudbury is a medium-sized industrial centre in the northeastern region of Ontario. Nearly one third of its 155,000 residents are French-only speakers making it the second largest concentration of francophone Canadians outside of Quebec. The City of Greater Sudbury was created as a municipal amalgamation of a number of smaller communities. Sudbury plays an important arts and culture role in the region and will add impetus to the evolution from a "mining town" to a more diverse regional capital with full-fledged amenities.

d) Region of Waterloo

The Region of Waterloo includes the adjacent cities of Waterloo, Kitchener, and Cambridge. This high-growth area includes two universities, a number of insurance companies, as well as a thriving high tech sector. The combined cities form a largish mid-sized population that supports a number of professional cultural institutions

including: symphony, theatre, opera, choral, and visual arts organizations. The Centre in the Square provides an excellent large stage venue and other small to medium-sized venues have appeared on the scene. Administrators have recently concluded a major Culture Plan with ambitious goals around fortifying arts and culture in the community.

Summing up, each location for the ArtsVest 2005-2006 Pilot Test was considered to be amenable to such a program given their willingness and interest in making arts and culture part of their city's futures. The cities vary substantially, however, in size, key demographic variables, existing cultural amenities, growth trajectories and economic status.

III. PROGRAM IMPLEMENTATION

During the Fall of 2005, CBAC met with key municipal, business, and arts & culture groups in each community to promote and implement the program. CBAC staff, with occasional assistance by arts consultant Heather Field, presented half-day workshops to arts groups during late October and early November 2005 in each of the four communities. The workshops reviewed the mechanics of ArtsVest as well as providing guidance around ways to approach the program.

Local business leaders and politicians promoted ArtsVest in each location and local media were often involved in raising public awareness (e.g., the *Kitchener-Waterloo Record*, October 18, 2005 "Arts to get a big boost from business"). National media also picked up on the overall results of the program (e.g., *The Globe and Mail*, May 9, 2006 "Ontario ArtsVest program raises \$470,000"). Other national information distribution networks also provided profile for ArtsVest (e.g., *Creative City News*, June 8, 2005 "\$25,000 support towards implementation of Prince Edward County Cultural Plan from Council for Business and the Arts in Canada").

In each community, key personnel provided impetus for the coordination and implementation of the ArtsVest program. Local contact people included administrators from community services, business development, culture & recreation departments, and arts councils. While the overall administration of ArtsVest remained with CBAC, individual communities were called on to assist in the adaptation and adjudication of the program.

It is worth noting that early on in the implementation, CBAC CEO and president, Sarah Iley was replaced by Billie Bridgman. As well, Program Co-ordinator, Meghan Wiggin was later replaced by Nichole Anderson. While both these positions required

necessary time to get up to speed, it appears there was no material disruption in the implementation of the program.

Three levels of sponsorship support were made available through the program. A 100% match was possible for first time arts sponsors. A 75% match was available to an arts sponsor which was new to that arts organization (but had sponsored the arts previously). A 50% match was available to businesses increasing their support (for the amount of the increase). CBAC emphasized the importance of pursuing opportunities that would result in meaningful partnership dynamics, as opposed to thinly conceived, one-time donations.

Individual communities established their own guidelines for minimum sponsorship amounts (Peterborough \$500, PEC \$200, Sudbury and Waterloo \$1000) and maximum amounts (Peterborough and Waterloo \$10,000, Sudbury \$5,000, and no limit for PEC). A short pre-approval form was required which would earmark funds for the arts organization. Two deadlines were indicated in each community during the Fall-Winter period with all sponsored events needing to occur prior to May 31, 2006. Local committees were formed in each community to advise CBAC as needed.

During April 2006 a formal wrap-up celebration of ArtsVest took place in each of the four communities. Included in each event was a gathering of arts groups to receive feedback on the program. Local government, ArtsVest sponsors, as well as arts and business participants were then invited to a wine & cheese reception. Speeches relevant to ArtsVest experience were interspersed with anecdotes and testimonials.

IV. QUANTITATIVE IMPACT

a.) Overall Uptake

The overall impact by of ArtsVest by community is summed up in Table 2. ArtsVest grants of \$198,438 attracted \$270,029 in business funds for a total of \$468,467 in total ArtsVest impact for the four communities. A total of 44 arts organizations teamed up with almost three times as many private sector partners (128). Over two thirds of all business participants were first-time sponsors (86). This represents a substantial increase in new private sector funds devoted to supporting the arts.

b.) Variation by Community

The uptake of ArtsVest (Table 2) demonstrates the capacity for both very small and medium-larger communities to take advantage of this matching program in their own

way. PEC and Sudbury relied mostly on brand new sponsors to implement the program, while Peterborough was more inclined to utilize ArtsVest as a means to up current sponsorships. Developing the community contrast further, it is interesting to note in Table 3 that the smaller-population communities tended towards a larger number of smaller sponsorships. For example, the average sponsorship size in Waterloo is quadruple the size in PEC. The level of per capita funds may have had some influence on this pattern. More likely, however, this difference could be attributed to other variables (e.g., nature of the business community, size of arts organizations, etc.). What is positive to note for the overall program is the degree of variety in the way in which ArtsVest is adapted into the different communities. The ArtsVest model appears to be adaptable from an overall uptake perspective.

c.) Types of Arts Organizations

The types of arts organizations participating in ArtsVest is presented in Table 4. Music groups occupy the largest number of participants, followed by Visual Arts and Theatre. Music also occupies the greatest percent (37.9%) of total impact. It's interesting to note the average impact for the different groups. Visual Arts grants were well below the average, while Museum and Literary were well above, albeit with a small number of grants.

Without knowing the overall population of each type of arts organization in the various communities, it is difficult to estimate the degree to which there is over- or under-representation by group (e.g., the Region of Waterloo does not have a dance company, but has numerous music organizations). Dance and Literary groups are likely to cluster in the larger cities and therefore would be less likely to have a presence in this ArtsVest pilot. Heritage and Museum groups, however, are potentially under-represented in this group.

d.) Business Profiles

The profile of participating businesses can be found in Table 5. Not surprisingly, Media, Goods (wholesale & retail) and Finance-related industries were well represented. The next two categories, Professions and Real Estate (both non-traditional groups) together played an important role in this ArtsVest pilot contributing 15% of total sponsorship dollars raised. In particular, dentists were active in making donations in a number of communities.

Other than Media Services (20% of businesses), the other related and complementary industries (Restaurant & Food Service, Hotels & Accommodation, and Transportation) accounted for only 5% of businesses participating. One possibility for this is that

these types of firms are likely to have been already part of the sponsorship mix and therefore not the most likely for ArtsVest purposes.

e.) Organizational Impact of ArtsVest Infusion

Tables 6 and 7 consider the overall impact of the ArtsVest infusion. Table 6 (A) considers the ArtsVest amount as a percentage of Total Business reported by each arts group. As summarized in Table 6 (B), roughly one quarter of all organizations participating in ArtsVest increased their private sector budgets by 0-25%. The interesting thing is that the next quarter of infusions are between a 25% and 100% increase, with approximately half of the participants increasing their business support by over 100%.

Tables 6 (A & B) suggest a bimodal distribution in the data. On the one end are organizations that have some frequency of business sponsorship experience and appear to incorporate it into their existing business support program. The largest portion (e.g., > 100%), however, are those with very little or no business sponsorship experience. It appears that roughly half of all ArtsVest participants are in this category. With this, it can be said that not only is ArtsVest providing an impetus to pursue first-time business sponsors, there is also a substantial number of arts groups that are utilizing the ArtsVest experience to dramatically increase (or initiate from scratch) their business support.

Table 7 indicates the impact of ArtsVest as a percent of total budget. These data indicate that half the arts group participants experienced an overall budget improvement greater than 5% and 40% had overall budget improvement of greater than 10%. These data suggest dramatic resource improvements for a large number of the ArtsVest participants.

f.) Arts Organization Size and the ArtsVest Infusion

One question with the administration of ArtsVest would be whether large organizations, potentially having access to greater resources, would dominate access to the funds available through ArtsVest. Table 8 (A) provides the ArtsVest results in descending order by arts organization budget. Table 8 (B) consolidates this information into seven different ranges of arts budgets of ArtsVest participants. While the six arts organizations on the highest end of the budget scale (>\$1,000,000) do have the highest average of ArtsVest infusion, as the table indicates, the actual proportion of ArtsVest funds is fairly evenly spread amongst the varying sizes of arts groups. Further, the averages indicate that small arts groups tended to receive ArtsVest infusions in similarly sized proportions as large arts groups. A simple

correlation between budget size and ArtsVest contribution yielded a relatively weak relationship of 13.3%, further reinforcing the notion that both small and large arts groups have good access to ArtsVest funding at relatively similar levels of matching amounts.

V. QUALITATIVE IMPACT

The qualitative impact will be evaluated in two ways. The first section, entitled "Patterns of Partnership" will be a description of different patterns in which the partnerships took shape in the various communities. These will be illustrated by partnership project descriptions in each case. The second qualitative impact section is entitled "Implementation Feedback" and is based primarily on the feedback sessions in each of the communities, as well as follow up feedback received from the arts groups.

A.) PATTERNS IN PARTNERSHIP

With the pilot expansion of ArtsVest into four communities, a variety of different patterns of partnership emerged. Six different categories are identified to help understand the ways in which arts & culture organizations utilized the ArtsVest matching program during the 2005/2006 period. Each category is first described conceptually and then illustrated with two examples.

1) Conceptual Links

The ArtsVest incentive provided an opportunity for a number of cultural organizations to explore natural links with private sector organizations that shared common conceptual ground. Rather than randomly looking for businesses kind enough to make a monetary donation, arts groups were encouraged to find natural alignments providing a logical fit—conceptual links—between the broader aims of the organizations. One example of such an alignment includes similar stakeholder groups (e.g., the audience for the arts group overlaps with the customer segment targeted by the business). Such conceptual links had the potential to lay groundwork for a longer term relationship between those organizations. Businesses found a new way to access markets, and arts groups found a new approach to securing funding for special projects, concerts, exhibits and offerings.

Two examples of conceptual links illustrate this dynamic.

a) **Waterloo Regional Children's Museum (WRCM) and COM DEV Ltd.**

The WRCM is located in the heart of Canada's technology triangle, home to such technology success stories as RIM and Open Text. Just a few years old, the museum has a strong high tech focus, both in content and in the delivery. WRCM had plans to host an exhibit called Eyes on Earth, which is a highly interactive science exhibition produced by the Oregon Museum of Science and Industry. This exhibit features, not only incredible satellite images of the earth taken from outer space, but also leads the participants through a number of engaging and interactive exhibits which explore what satellites are, how they work, and what they can do.

COM DEV Ltd is an international leader in satellite technology development, with markets throughout the world. The direct link between the Eyes on Earth exhibit and COM DEV's commercial interest provided a natural fit between the organizations, primarily focusing on the educational benefit to children encouraging science studies, as well as increased awareness and support for Canada's space industry and the value of space science and exploration. The result was a \$10,000 sponsorship and \$10,000 ArtsVest match, providing a major boost to bring this incredible exhibit to Waterloo Region.

b) **NUMUS and Mark Schnurr, Violin Maker**

NUMUS is a highly respected new music organization considered one of the best such organizations in Canada. Over the years they have partnered with the KW Symphony and the highly esteemed Open Ears Festival, also in the Region. With an ambitious mission to produce the best in new classical music, which is often risky, challenging and not always accessible, the organization's attractiveness to the private sector is limited, and has historically been mostly non-existent.

Nevertheless, as the ArtsVest challenge was provided in Waterloo Region, NUMUS evaluated its options. With some consideration, the NUMUS staff realized that they had a strong alignment with private sector music organizations and decided to approach a local violin maker. Offering advertising in brochures, house programs, and posters which would have a direct impact on string players and other musicians (a large part of the NUMUS audience), Mark Schnurr came on board resulting in a sponsorship and match that had a 2% boost in the overall NUMUS budget, and an important new awareness of private sector funding.

2) DIVERSE COMMUNITY REACH

As with the examples described in the prior section, some of the ArtsVest participants chose to focus on a single partner for their match opportunity. Others reached out to a broad set of private sector partners, emphasizing their connection to a variety of community players that could come together for a particular project. This approach was a good fit for arts groups or particular projects which had a wide public audience base which could be attractive to private sector organizations needing this kind of marketing promotion.

Two examples of diverse community reach are as follows.

a) Peterborough Symphony and Nine Private Sector Organizations

The Peterborough Symphony is a community-based orchestra with a strong volunteer ethic built around a core of paid artists and conductor. The PSO has provided an important presence for classical music in Peterborough, with its own concert series, as well as partnerships with the Peterborough Singers. In the past, the PSO has targeted solely classical music audiences with standard repertoire. Recently, a volunteer committee proposed the option of expanding the musical offerings to include rock and pop symphonic arrangements in a "Jeans and Classics" format. This effort would expand audience reach, build profile and a new audience segment, provide support for the core symphony offerings, and increase playing opportunities for orchestra members.

This new segment attracted a whole layer of new sponsors. They had little interest in sponsoring the traditional classics, but were excited to support classy rock music with a broader appeal. This project featured the music of the Beatles and attracted partnership funds from the following sectors: auto dealership, furniture retail, bowling, manufacturing, communications, car wash, law, accounting and insurance. Each of these private sector participants had a wide constituency which could be accessed through the symphony. The final result was a substantial boost to the symphony budget including sponsor funds of \$11,875 and a \$10,000 match.

b) Peterborough Centennial Museum & Archives and 4th Line Theatre (cultural partners) and Seven Private Sector Sponsors

PCMA preserves and celebrates the collective memory of their community through museum displays. 4th Line Theatre presents new theatre (local playwrights) which brings to life historical themes from the local community. While the two have

cooperated in the past, ArtsVest provided an opportunity to deepen and solidify their relationship and broaden their combined community support.

An important step in the process for 4th Line Theatre is the work-shopping of plays in progress. While final plays are presented outside, the work-shopping phase takes place at the museum as an event which interests both audience bases (museum and theatre). The other major initiative is to have complementary exhibits at the museum available at the same time the performances run. This deepens and complements the offerings enriching the overall experience and broadening the community profile.

These combined efforts were able to draw support from a broad cross section of private sector participants: banking, office supply, billiards, design, print media, TV media, and food retail. The strong community connection and logic to the partnership made it a magnet for private sector participants with a broad base of constituents.

3) SUPPORT PROJECT FOCUS

A number of arts groups chose to initiate a focused support project to put their matching funds to work. These projects were very important to the organizations involved, providing an infrastructure boost to their organizational missions. These are considered innovative initiatives that enable the organization to operate at a more effective level.

a) Peterborough New Dance and Four Private Sector Organizations Erecting a Billboard

Peterborough New Dance (PND) is a nationally recognized contemporary dance presenter with a 12 year history. Their position in the link of dance presenters across Canada provides important touring opportunities for both Canadian and international dance performances and adds to the critical mass of performance spaces for small and medium-sized performance companies in this country. PND took on a special initiative to present two shows with a larger profile than their main series offerings. Among other support, they secured Canada Council funding for the shows but also realized they would need to look for additional ways to promote the bigger performance.

ArtsVest provided a project focus to provide a major promotional vehicle—a large billboard sign. PND pieced together four sponsors to make this project happen. One design studio donated the installation and removal of the billboard. An art gallery donated cash and outdoor wall space for the billboard installation. Another design

studio in combination with a local radio station donated the design and production of the billboard. This collective effort around a targeted project (erecting a billboard) enabled the essential promotional element of a much bigger project to take place. The project sponsorship total included \$4,250 and a match of \$2,000.

b) **Elmira Theatre Co and Husky Farm Equipment Limited Erecting a New Theatre Space**

After 25 years of production history, Elmira Theatre was building its own home theater for performance and storage. ArtsVest provided an opportunity to partner with a major supplier of useful equipment for the erection of this important building. The services provided by Husky included: trailer storage for warehouse items while the theatre was being built (4 trailers in total); Bobcat for excavation and various construction uses; 4-month use of a man lift for ceiling construction drywall replacement and painting; and a lift crane to remove the North wall. This extensive collection of applied support provided a huge boost to the construction effort and produced important ties between the organizations. The project drew \$10,000 of in kind support, with a \$10,000 match.

4) **COMPLEMENTARY SERVICES**

A number of ArtsVest participants chose to draw from the products or services provided by organizations which could be considered compliments to their activities. The idea is to replace expenses that the arts group would otherwise incur, with the products and services of the partner organization. For the most part, these ended up being in kind contributions.

The following examples include the complementary services type of ArtsVest partnership.

a) **Canadian Authors Association Peterborough and Six Private Sector Organizations**

An essential component of an author's association is being able to meet and discuss the latest topics and issues relevant to the literary world. This conference also promotes literature and has a skills-building educational component. Hosting such a conference is expensive, however, requiring substantial hospitality products and services for participants. The Peterborough branch of the Canadian Authors Association utilized the products and services of several local private sector providers to eliminate expenses that they would otherwise incur as part of the conference costs.

The following private sector participants contributed to the conference:

- Restaurant—200 meals
- Bookstore—Advertising, Conference bookstore, Office for writer-in-residence
- Corrugated Container Manufacturer—Promotional posters
- Art Studio—Framed painting
- Recreation Services—Biking and boating opportunities

These services totaled \$6,000 in sponsorship value and \$5,500 in matching grants resulting in a major boost to the hosting of an author's festival.

b) **Kitchener Waterloo Symphony and Straight Street Event Services**

The KW Symphony has substantially increased its community reach through the presentation of pop and rock shows with symphonic arrangements. The presentation of such programming requires substantially different sound, visual and effects requirements as compared to traditional symphonic presentation. If the symphony were to create such enhancements on its own, it would represent a substantial cost to the organization, both in materials, as well as in obtaining the appropriate skills for implementation. Instead, the KW Symphony turned to Straight Street Event Services, a company with precisely the materials, skills and capability to appropriately present this series for the symphony. The pop-rock series has proven so popular, the symphony has decided to add an additional night performance for such events. The partnership gives Straight Street promotional and network access to a strong demographic for its services. The in kind contribution was estimated to be \$18,000 and generated a \$10,000 match from ArtsVest.

5) **QUALITATIVE TRANSFORMATION**

This category of ArtsVest participation includes a variety of types of exchange. However, the most important element to be explored is the degree to which the exchange creates a substantive overall impact on the arts organization. This kind of dynamic is most likely to occur with organizations that are best in a position to evolve and change. In the context of ArtsVest this is likely to come with arts organizations that have not utilized private sector support to a substantial degree in the past and essentially wake up to the potential opportunity it presents. In short, the ArtsVest catalyst ends up having a transforming impact as the arts groups explore fundamentally new ways of organizing themselves through private sector partnership.

Two examples illustrate the qualitative transformation exchange.

a) The New Quarterly Literary Society (TNQ) and emerge2 digital

With the advent of their 100th issue (25 years), TNQ was interested in a special event to mark the occasion. Their primary efforts have included producing an award winning literary magazine with a national reach. TNQ utilized the ArtsVest opportunity to approach a private sector Communications & Technology company to help with its 25th year activities. Specifically, TNQ wanted help with the design, production, and launch of its 100th issue. In addition, it required substantial behind-the-scenes work in setting up a Reader's Choice Awards contest.

In pursuing the multifaceted projects in their ArtsVest project, the interaction with emerge2 digital caused TNQ to consider basic issues about who they are as an organization, what they want to do, and how they will impact the literary field. As such, their combined efforts included fundamental issues around strategic planning and changes in perspective for the journal. While the specific tasks for the project were substantial, it was potentially the change in overall strategic framing that brought about the greatest effect in this relationship.

b) The County Theatre Group and Seven Private Sector Organizations

The County Theatre Group has operated as community-theatre organization with a very modest budget and little or no private sector support. Through the process of ArtsVest training in the workshops provided by CBAC, the director experienced a fundamental change in perspective. His attitude towards the private sector had been that they might be approached for a 'donation' or handout. Through the training process, he realized that his productions produced audience exposure that could be highly valuable to a private sector participant. He ended up with sponsorships from the following sectors: wine, books, service club, food retail, drugstore, real estate, and dentistry. With this new attitude he was able to essentially triple his prior year's budget through sponsorships of \$10,000 and a match of \$9,625. With this newfound vision, the director plans to move towards the possibility of forming a professional theatre company in the future.

6) EXPANDING EXISTING RELATIONSHIPS

A number of ArtsVest participants utilized this opportunity to substantially ramp up their existing private sector relationships. These were pre-existing relationships that had the potential to be expanded and the ArtsVest match provided a good incentive to do so.

Examples of the groups expanding their existing relationships included the following.

a) **Kitchener-Waterloo Chamber Orchestra and TD Canada Trust**

This semi-professional orchestra operated with modest support from TD Canada Trust amounting to \$1500 for a concert sponsorship. The ArtsVest opportunity enabled the artistic director to approach TD to substantially notch up their involvement and partnership opportunities. The ArtsVest match included \$2,250. The major benefit, however, resulted from the agreement from the bank to sponsor \$6,000 per year for the next three years (even without matching ArtsVest funds in subsequent years). This resulted in a dramatic increase in the budget for the organization and a substantial move towards a partnership relationship with the firm.

b) **KW Weaver's and Spinners' Guild and Montreal Woollens Canada Ltd.**

As an innovative textiles producer, Montreal Woollens was a minor sponsor of the KW Weaver's and Spinners' Guild. Their prior year's contribution totaled \$750 and created a, well-appreciated, but minor contribution to the guild's operations. The ArtsVest matching opportunity created an opportunity for the guild to approach the company for a substantial increase in their contribution for the coming year, with plans for capital improvement and website design. The company came through with an annual contribution almost seven times the prior year's amount \$5,278 with a match of \$2,639.

Summing up, there is substantial variety in the ways in which arts organizations utilized the ArtsVest matching opportunity. Since the needs of arts groups vary substantially, using ArtsVest for different purposes is a positive reflection on the flexibility and adaptability of the program.

B. IMPLEMENTATION FEEDBACK

Feedback was solicited from the arts organizations participating in ArtsVest. Time was allotted for focus group feedback in each of the communities at the wrap-up gathering. Arts groups were also given the opportunity to fill out an anonymous questionnaire answering questions and providing comments. The following is a summary of the feedback received from the different communities.

The feedback will be divided into two sections. *Process & Mechanics* provides feedback about the logistics and implementation of the program as experienced by the arts groups. The *Strategy & Impact* section focuses on the broader implications of the ArtsVest program and its importance to the arts community. For each comment grouping, an editorial theme title is highlighted in italics.

1) Peterborough

a) Process & Mechanics

Confidentiality. Several arts groups voiced complaints about the amount and type of information needed from the businesses/sponsors. In particular they had concerns about confidentiality having to do with financial statements, as well as statements regarding their involvement in other sponsorships.

Timing and Uptake. It took a while for the idea of the match to take off for some. They were so focused on the specifics of the program, they were seeing the trees but not the forest. Once this caught on, however, they really understood that businesses could get essentially double their value for the money and that really took off once it sunk in.

Skills Gap. Another type of delay came from what some called a skills gap. Those arts groups which were not up and running with a development strategy felt like they really didn't have the necessary time to take full advantage of ArtsVest. Related also to timing, there were rumblings around the scheduling around the Christmas holidays and business availability.

Tight Timing. Most were in agreement that the program deadlines seemed to come along too fast. The first deadline was within weeks of the opening workshops and it felt too tight to start developing a relationship that would work. It was a real stretch to get everything finished in time. One group mentioned that they simply applied ArtsVest funds to a project which was already on its way—the match simply allowed for more money to be applied to the program.

Training. The education and training segment of the ArtsVest was perceived as being worthwhile and much appreciated. Those who attended felt it was necessary to understand the program and useful for fast implementation.

CBAC Office Support. For the most part his group was very happy with the ArtsVest office support. They mentioned some minor technical problems with forms and information flow, but that the office was very responsive and good about getting back to them. Some suggested the ArtsVest process was very good compared to other similar types of grants.

b) Strategy & Impact

Experimentation. One arts group initiated a mail-out campaign trying to solicit potential partners, something they had never done before. At the same, they turned to personal connections and links and that worked far better than the more impersonal letter sending.

Creativity Within the Constraints. One arts group was outside the city limits and did not qualify for the match. They approached another arts group that was in the city and represented a very good partnership opportunity on a number of dimensions and helped them qualify for the match. This was a group that they had already started a relationship with and ArtsVest pushed them together even further.

Non-traditional Sponsors. Peterborough is perceived to be a small community with a finite "pot" for sponsorship opportunities with the usual suspects (businesses that get hit up for support time after time). This was less the case with smaller and medium sized businesses. There were numerous opportunities available for small groups and with the smaller organizations there was the potential for a substantial impact. It was also true with some non-traditional organizations: dentists, a pet hospital, chartered accountants, doctors and real estate agents.

From Donations to Partnership. In this community, the ArtsVest program appeared to have a positive impact on how arts groups conceived of business relationships. A number of arts groups felt ArtsVest encouraged their thinking away from the idea of soliciting donations, to that of initiating sponsorship partnerships. All of a sudden they were no longer 'begging.' In the words of one group, we focused more on "friendraising" instead of "fundraising." With this shift towards sponsorship (from donations), came an attitude shift which lead to a greater emphasis on matching benefits to value for the businesses, again instead of just looking for a handout.

Legitimacy for the Arts. One group felt ArtsVest helped to legitimize the arts as a positive vehicle for sponsorship. Too often the arts are considered "fringe", the "other", "the dark side"—with its organization, image and backing, ArtsVest helped give the arts a legitimacy boost, helping them to become more acceptable to business sponsorship.

Sponsorship Stigma. Related to the overall perception of sponsorship, one arts group mentioned the attitude sea change which has occurred in the past few decades. In the past, many arts groups perceived business sponsorship to be "selling out" to commercial interests, and there are lingering attitudes around that perception. ArtsVest provided an impetus to dispel this stigma.

Community Partners. One group took the ArtsVest relationship opportunity further by partnering with a social service organization. Their claim was that arts groups are more sympathetic if they can align themselves with a social cause, further entrenching themselves and their reputations in the community.

Strategic Alignment. One arts group saw the opportunity to help a new catering organization get started as a new business to the community. The business was able to leverage the goodwill associated with the group to help them gain acceptance into the community.

Continued Support. Most of the arts groups saw the match making process to be very helpful and effective for what it is. Many had a strong sense that their sponsors would be back; others said they were not quite sure.

Summing up, the Peterborough community felt a substantial boost to their arts & culture programs through the ArtsVest program. Despite the common administrative complaints of too little time, and excessive reporting requirements, Peterborough was very grateful to ArtsVest and its funders, and expressed hope that such a program could continue in the future.

2) Waterloo Region

a) Process & Mechanics

Communication. A number of arts groups commented on some hitches in communication between the ArtsVest office and their organizations. Specific items seem to hang people up such as: claiming they had been told they could only apply for one project at a time, the wrong application deadline date on the website, a difficulty in getting questions answered. One arts group could not attend the initial workshop and felt as though this held them back substantially as they were “out of the loop”. They did ultimately get a matched grant but felt as though the process was very difficult after this start.

Prior Arts Sponsorship Restriction. One arts group complained about the constraint “never having been an arts sponsor” was too restrictive. Others disagreed, arguing that there are many businesses that have never given to the arts.

Small versus Large. Some of the larger groups felt the grants available through ArtsVest were relatively small, and that the process should also be ‘small’—but it wasn’t in their view (this seemed to be a general malaise about arts groups being

"formed to death" rather than a direct comment about the ArtsVest process). A number of smaller organizations were in disagreement.

Confidentiality. A number of arts groups indicated their discomfort with the level of information required of themselves and the business sponsors centered around confidentiality.

b) Strategy & Impact

Versatility with a Plan. One arts group prepared a substantial plan for in kind support (website development). Since they didn't have an existing relationship with a company having the skills they needed to complete their project, they planned to approach a particular business through a cold call. Much to their disappointment, the cold call was turned down. Nevertheless, with their plan all ready to go, one of the directors of the arts group found himself at a holiday party talking to someone who worked at a similar type of company and he ended up "pitching" him for the services and ended up successful in that attempt.

Value of In Kind Sponsorships. In addition to this success story, a number of other groups agreed that in kind sponsorship were a good tool for approaching the ArtsVest program. The emphasis was on situations where businesses were happy to provide services which greatly assisted arts groups in either reducing their costs or improving their effectiveness, in conjunction with the associated match which opened up further resource opportunities.

Board Involvement. Board involvement came to bear in a number of cases for Waterloo. One organization had long been under consideration for some kind of support, particularly as it was a company which employed one of the arts group's board members. ArtsVest was enough to push them over the edge and finally get the sponsorship they had been thinking of for some time. Another arts group had a board member that became personally involved in sponsorship pursuits as a direct result of being enthused about the ArtsVest program and the possibility for "double money".

Value of Training. One of the arts groups, which had a dedicated development officer and a larger budget, felt the ArtsVest experience was somewhat condescending. They objected to the approach used in the workshop indicating that they were seasoned professionals and didn't like being told how to do their jobs. They felt that CBAC might better target the business community for their efforts, encouraging them to donate, rather than trying to tell arts groups what to do.

Timing and Partnership. One arts group, also with a dedicated development officer and a larger budget, felt there was a misfit between the implementation of ArtsVest and its broader objectives. She felt the whole idea for this program was to encourage long term partnership relationships, whereas, the timelines for the program were so short, it encouraged quick activity, more fitting with a short-term mentality.

ArtsVest Continuity. There was a feeling that continuity was important for the ArtsVest program. This was articulated in two ways. One, that the program be reoccurring within the same community; and two, that the matching grants be made available over more than one year.

Leveraging the Relationship. One arts group reported utilizing ArtsVest to leverage an existing sponsorship relationship, into a much deeper partnership dynamic. The business had been a single performance sponsor, but with the matching incentive, agreed to quadruple their single-year pledge each year for a three-year commitment.

Summing up, ArtsVest had a mixed reception in Waterloo Region. Some of the larger arts organizations were irked by the process and requirements of what seemed like a smallish benefit to their large budgets. They were grudgingly appreciative, but certainly not delighted. Other groups, typically in the small- to medium-sized range, had nothing but praise for ArtsVest and were exceptionally pleased with their organizational outcomes

3) Prince Edward County

a) Process & Mechanics

Small Community Dynamics. An important theme was the unique configuration of the arts in PEC. This is a small community with a central role for the arts council which actually played a lead applicant role for several arts organizations due to their small size and lack of incorporated status which prohibited their applying independently. Despite the dominant role of the council, a number of applications for specific projects emerged with their own independent personality.

ArtsVest as a Challenge. As an incentive, the ArtsVest matching element provided an impetus to "see how to eat up the money." Similarly, another arts group mentioned the matching element "emboldened us."

Geographic Limitations. There was a sense that the "Island" restriction for eligibility was too limiting given the ways that businesses were geographically configured. The result felt as though the arts groups ended up going to the same businesses all the time, given the smallness of the island business population. Relaxing this limitation would open up much greater opportunity for off-island business sponsorship relationships.

Alternative Businesses. ArtsVest led to a greater emphasis on approaching alternative types of organizations and businesses. This included a range of small business owners and included a health services firm.

Training. The opening ArtsVest workshop was critical in setting the tone for the ArtsVest process and getting the process started, particularly with the tight timelines.

Time Crunch. The time crunch as well as the unique configuration of PEC had a small number of key volunteers doing a large part of the work for the overall country.

Application Requirements. There were minor complaints about a need to 'fix the forms', that too much information was required, and that the paperwork was a burden to the businesses they were trying to start a relationship with.

Business Eligibility Constraints. A number of arts groups felt that ArtsVest should relax the constraint that first-time businesses have never been arts supporters—too restrictive.

b) Strategy & Impact

Fundamental Shift in Thinking. A number of arts groups commented on the fact that their participation in ArtsVest resulted in a fundamental shift in their thinking about their business relationships. In the past they had always focused on the idea of approaching businesses for donations, somewhat 'hat in hand.' This program helped them realize that they could represent a huge value to businesses through their exposure and advertising reach in a sponsorship relationship. This empowering shift in thinking helped them realize they were very valuable to the businesses they approached and that they could provide services which would be "astonishingly effective."

Continuation of Support. All the arts groups felt very confident they would get their business sponsors back next year, even without the match. This was due to

an overriding feeling that the businesses were getting more than full value and that their initial foray into arts sponsorship was a very positive experience.

In Kind Support. There were many comments about the potential and value around the in kind matching opportunities, an important characteristic of the ArtsVest program.

Arts from Periphery to the Core. The ArtsVest program had the effect of moving the arts from the periphery, more towards the centre. Having his kind of collective effort had a galvanizing bulk to it which contributed to their confidence, profile, and overall weight in the community.

Money Secondary. A number of arts groups commented that the greatest value of ArtsVest was the way it helped them change their thinking regarding business relationships; the matching money was essential as the core of the program, but in the end was secondary to their change in perspective.

Training. There was a hopefulness around what CBAC might be able to offer them, in addition to the ArtsVest program. This initial experience (for many) of developing sponsorships gave them a thirst for more information, training, and skill in dealing with business relationships. There was certainly a desire for more business relationships.

ArtsVest Continuity. The time-frame for ArtsVest came up a number of times. Would it be possible for a match extending for greater than one year? They felt their skills and information were such that a one-year program was too short. Also, business budgeting often has a multi-year time frame and this would fit better with their realities. Even with a three year window the "training wheels would just be coming off."

Longer Term. One of the biggest regrets for some of the arts groups was that they did not approach the relationship from a multi-year perspective, as opposed to a one-year commitment. The struggle between using up the match and establishing a relationship is evident here.

Impact on Government. ArtsVest had an effect on the local county government council. They have a tendency to focus on very pedestrian types of issues. The arts don't often get on to their radar. ArtsVest has helped in putting the arts on the local government agenda. The quality of the public discussion also changed within the community. There was a shift from a more narrow view about

'economic development' to a much broader and healthier discussion around 'entrepreneurship, innovation and creativity.'

Summing up, the arts community in Prince Edward County was unreserved in its praise for ArtsVest and the impact it had on their community. Municipal leaders were some important stakeholders to benefit from ArtsVest activity. A few constructive comments about program requirements were dramatically overshadowed by positive testimonials and feedback. The PEC community would like to see ArtsVest expanded, both in funding and types of support and training.

4) Sudbury

Individual comments from arts & culture focus groups were unavailable for the Sudbury pilot location. More general feedback from local representatives suggests a number of themes similar to those brought up in the prior locations.

On the whole arts groups indicated:

- A desire for further ArtsVest funding in subsequent years to help develop their relationships along
- Matching money really helps their partnership efforts
- The tools they received from the ArtsVest program were helpful
- ArtsVest was helpful in gaining overall publicity for the arts

Perhaps the most important comment from the Sudbury experience was the unique considerations regarding French and English populations. Traditionally, these communities remained in separate silos with little interaction. ArtsVest provided an opportunity for the arts groups to view their city as one arts community, initiating dialogue and potential for more cooperation. The reduction of this divide also gave some of the French arts groups an impetus to approach the businesses perceived as being 'English' and therefore off limits from a traditional perspective. Overall, ArtsVest had the unanticipated effect of providing a unifying effect on the community.

Summing up for the four communities as a whole, there is substantial variety in the ways in which ArtsVest was received and implemented in the varying communities. Despite some mostly minor and constructive complaints, the arts & culture organizations had a very positive view towards both the implementation and the broader strategic intent of the ArtsVest program.

VI. ANALYSIS

On the whole, the Phase Two: Year One Pilot Program of ArtsVest 2005/2006 has met its objectives. Each of the four communities was successful in attracting private sector support which, in turn, received matching support for the maximum amounts available through the program. Key stakeholders (arts community, government, private sector), for the most part, report a positive response to ArtsVest and would be eager to have such a program continue.

A.) Continued Outcomes

The significant outcomes reported in the initial Oakville pilot study (November 2003) continue to be the key outcomes for the first year pilot program. While there are some important unique findings with this round, the fundamental result of ArtsVest remains the same. They are reiterated here as follows:

- 1) **Leverage.** ArtsVest enables both arts groups and businesses to perceive an enlarged benefit at a reduced cost. This serves as a major motivator to overcome the hurdles associated with initiating the business-arts relationship.
- 2) **Catalyst for Action.** ArtsVest provides the impetus to take action. For example, projects move from the idea phase to action, strategic plans take shape, cold calls are made, etc. ArtsVest creates a finite opportunity that mobilizes resources. On a community level, ArtsVest provides an excellent opportunity to implement and activate municipal cultural plans.
- 3) **Profile.** ArtsVest generates important profile for individual arts groups as well as the arts community in general. The theme of achieving legitimacy and moving out of the periphery all speak to this theme.
- 4) **Potential for Ongoing Commitment.** The intent of ArtsVest is to provide a basis for future support. Arts organization participants are optimistic for an ongoing relationship to emerge, and many will. However, while individual relationships may come and go, the change in mindset of the arts groups is perhaps even more important than any one source of support.
- 5) **Discipline and Reaching Out.** The activity of reaching out to the community through private sector partnerships causes arts organizations to consider other sectors of support and pushes the discipline of that kind of thinking.

B) Areas Needing Consideration

A number of important areas of attention emerged in the 2005/2006 round of ArtsVest funding.

1) Durability of Individual Partnerships.

One area of attention would be the degree to which specific partnership relationships are likely to endure into the future. Over 34% of the individual sponsorship contributions are \$500 or less, and 56% are \$1000 or less (see Table 10). As has been noted, the overall budgetary impact of ArtsVest on the participating arts groups can be substantial. However, in many cases the total ArtsVest impact is the result of the arts group piecing together a number of small donations to support a single project. Arguably business contributions \$500 or below (or even up to \$1000) are likely to be more akin to a donation and less towards a partnership which includes a commitment to coordinated activity and commensurate benefits for both parties. There are likely exceptions to this dynamic; however, it is likely to be the case most of the time.

The other side of this argument is that a large number of the ArtsVest donations are first time contributions; one might anticipate private sector sponsors to start small in this instance. Another consideration is that there is really little or no downside if these contributions are in fact simply donations, without a lasting partnership dynamic. As long as the program fosters a number of partnerships in its implementation, these may be part of the overall package.

Furthermore, while the number of ArtsVest sponsorships is larger for the smaller companies, the overall impact (absolute value of sponsorships and matches) is smaller. As can be seen in Table 10, the total sponsorship dollars attributed to sponsorships over \$2,500 represents over 65% of the total, while the actual number of sponsorships represents only 23% of the total. Each sponsorship match request requires some resources to consider and evaluate. One question would be whether it is really worth processing so many small grants, or whether the minimum should be raised. This could encourage arts groups to focus on developing a broader relationship with a business rather than looking for an easy one-off donation. This depends on the overall goals of CBAC and should be evaluated.

Beyond size, other factors play into the longevity of a particular relationship started under the ArtsVest matching program. Until a relationship becomes entrenched, sponsorships are naturally unstable. There are many reasons for this: the personnel involved in the relationship change positions (both business and arts groups); the nature of the project has a one-time element (e.g., building a theatre, developing a

website); priorities for either side change, etc. As discretionary commitments, businesses will naturally be likely to tinker with such spending on a regular basis. Assuming the sponsorships associated with ArtsVest will be any different would be expecting too much.

The question becomes, what endures? Certainly, a number of the relationships which ArtsVest helps initiate, will continue. The profile of the arts as an appropriate sponsorship vehicle will also persist as well as a change in mindset for certain businesses. Arguably, the most important element is the more intangible impact on the arts groups themselves. Many arts organizations are opened up to a new possibility for support for their artistic objectives. Their attitudes change. With this, they are also motivated to develop the skills necessary to finesse these relationships. In sum, a number of the individual relationships may not necessarily persist, but the alteration in overall mindset arguably has a substantial long-term effect.

2) Size and Experience

Which arts and culture organizations benefit the most from ArtsVest? With a wide population of relevant arts groups, the impact of the program is naturally going to vary. In many cases it was the groups having little or no experience with private sector support that received the greatest benefit. Arguably, they had the most to learn and experience. Further to this, some of the larger, more established and experienced arts groups even expressed some resentment for being treated as novices in raising money from the private sector. With dedicated and often professional development officers, ArtsVest is simply another program to which they can ratchet up their existing support. Many of these groups also experienced relatively small boosts to overall budget.

This raises the question of whether CBAC might want to limit ArtsVest funds to arts groups with a certain proportion of existing private sector support. It should also be mentioned, that a number of established arts groups did enter some very interesting and potentially enduring partnerships with the support of ArtsVest. It may simply be that the expectations for the impact on different groups will vary within the program.

3) In Kind Donations

In kind donations are an essential vehicle for private sector partnerships in the arts. Particularly in situations where existing budgetary expenses are eliminated by donated business goods and services, the logic for this kind of support is very strong. There were also examples of very valuable new initiatives that involved an expansion of the organization's mission through substantial in kind support.

With a program like ArtsVest, however, there could be a temptation for either arts groups or businesses to overstate the value of the good or service in order to attract the associated matching cash contribution. Examples of services difficult to value in this round of ArtsVest sponsorships included: a painting valued at \$10,000, event services valued at \$18,000, and car rental services which doubled in value from the year prior. Without casting doubt on the appropriate value on individual goods and services, there is the possibility that this type of contribution could be over-inflated.

While it would be unwise to discourage in kind contributions for the ArtsVest program through unwarranted bureaucracy, CBAC might consider initiating some kind of simple valuation check for in kind items, particularly at higher donation amounts. With 52.3% (see Table 9) of all matches being associated with in kind contributions, it is important to have some confidence in the system. Once again, it is unfortunate to add to red tape in this type of program, however, a simple demonstration of appropriate value, perhaps from a third party, could be useful to include for larger in kind donations.

VII. RECOMMENDATIONS

Based on the quantitative and qualitative analysis presented in sections I-VI, the following recommendations are put forward for consideration. These recommendations are divided into: Recommendations for Immediate Implementation, and Recommendations for Consideration as ArtsVest Evolves.

A.) Recommendations for Immediate Implementation

1. Continued Pilot Program Rollout

Having completed the first year of a proposed three year pilot, it is recommended that the pilot continue as planned. The overwhelmingly positive results show successful uptake in four very different communities, without major concerns.

The positive impact on individual arts groups ranged from very good for many, to extraordinary for some. There was substantial variety in the ways ArtsVest match funding was put to use, suggesting adaptability and flexibility with the program. The communities each responded with a substantial amount of cooperation between government, arts & culture and business interests.

2. Streamline and Reduce Reporting Requirements

As a relatively contained experiment, the Oakville pilot study provided an opportunity to evaluate the ArtsVest program with a detailed analysis of the impact on the community, the arts groups, the businesses and the overall context. With the multi-city rollout, an adjustment should be made to focus on the specific information relevant to proper evaluation of the program.

For purposes of expediency, and in response to complaints by businesses and arts groups, it is proposed that the required information reporting be streamlined and reduced in places. In particular, elements of confidentiality need to be upheld for both businesses and arts organizations alike.

3. Increase Implementation Time for Arts & Culture Organizations

As much as possible, CBAC is encouraged to allow as much lead time as possible (e.g., announcements and deadlines) for partnerships to develop and for arts groups to be able to take full advantage of ArtsVest. ArtsVest is meant to encourage longer term partnership dynamics. For this to happen, adequate time must be allowed for arts groups to be able to approach new private sector partners. If this is not the case, it is very difficult to evaluate whether a program is working when the conditions are inappropriate. Numerous arts organizations commented on what they considered to be very tight time lines. While numerous constraints limit the degrees of freedom for CBAC, it is recommended the program be given enough breathing room to be effective.

B.) Recommendations for Consideration as ArtsVest Evolves

The intent with a three-year pilot project was to get enough experience over a sustained period in order to consider further expansion. On the whole, the ArtsVest pilot program does not need immediate substantial changes for the continuation of the program. Further, there is a good argument to not tweak the program too much in order to maintain some degree of stability. Nevertheless, the following areas of consideration are put forward to stimulate ongoing evaluation of the ArtsVest program and its primary intent.

1. Increase the Minimum Match Level

The overall intent of ArtsVest is to encourage partnership dynamics, moving away from the idea of donations or even simple arms-length sponsorship. By increasing the minimum match size, the number of sponsorship deals could be reduced and arts

groups could be challenged to enter more involved partnership kinds of relationships as opposed to donation-type contributions. Further consideration should be given to the potential impact on smaller organizations and on the impact this might have on partnership dynamics that necessarily start small.

2. Add Further CBAC Support for Arts Organizations

CBAC could consider further involvement in the support of the arts groups, many of which are dealing with business support for the first time. Most of the participating arts groups spoke very highly of the initial seminar given by CBAC. Many also indicated a desire for more of this, potentially in conjunction with the program itself. This could come in the way of training seminars or workshops which would appear later in the program where arts groups are coached in the process of maintaining the relationship. It could also include such programs as mentoring (e.g., large groups paired with small). While this would involve greater resources, the payoff could also be considerable.

3. Scrutinize Some In Kind Sponsorships

With the degree of in kind sponsorships in the program, it could be prudent to find a way to scrutinize the valuation of such goods and services, particularly the larger amounts. With the matching dollar component, there is a particular incentive to overstate in kind contributions to maximize the match from ArtsVest. Care should be made to not overburden CBAC, the contributing businesses, or the arts organizations with unnecessary paper work. Nevertheless, a simple check with certain levels of in kind support could be valuable. Finally, it should be noted that in no way should in kind contributions be discouraged (quite the opposite); however, certain levels should receive careful valuation.

4. Sustained Commitment

While the ArtsVest pilot program is necessarily in a one-shot format, consideration needs to be given to the value of multi-year commitment. For any program to really flourish, sustained commitment is necessary. This is relevant to ArtsVest in two ways. The first is the degree to which the program will be around for a number of years. Arts groups have a learning curve, and having been through the program once would arguably enable the participants to perform at a potentially much higher level subsequent times. Such program can also take root and flourish in a community over a period of years or cycles, rather than as a one-off.

The second consideration is for multi-year ArtsVest commitments. The intent of ArtsVest is in a matchmaker role. Much can happen by simply bringing individual partners together and seeing what happens with a one-time shot (such as with the current ArtsVest program). There is some argument that multi-year commitments could be a greater impetus for bringing on more enduring and greater involvements at a partnership level. This recommendation is to consider multi-year commitments, particularly with larger-level sponsorships, thereby improving the chances that the relationship will stay together.

5. Target Arts Organizations with Limited Private Sector Experience

The data from the pilot program's first year suggests that the participants divide into two groups, those for which ArtsVest has an incremental improvement and those for which ArtsVest makes a dramatic impact. Arguably, those arts groups for which there is an incremental improvement, are those that are already active in gaining private sector support. This is not to say that the incremental projects were any less important or any less needed by the arts groups. However, if ArtsVest wants to focus on the organizations where there is potential for the most dramatic improvement, it may want to target those organizations with the least experience in this area. There is also the possibility of giving more-favourable matching conditions to less-experienced arts groups, as a means of evening the playing field.

Admittedly, this recommendation needs much more consideration. For example, there is an issue of fairness and access that may be challenged. There is also the potential for a change in community dynamics, if this were to be implemented. For example, arts groups have the potential to learn from each other; if there are only early-stage learners, this may not be as robust. Nevertheless, it is an idea worthy of some consideration.

ARTSVEST MATCHING BUSINESS INVESTMENT IN THE ARTS

PILOT PROGRAM: YEAR TWO

October 2007

Provided for:

BUSINESS FOR THE ARTS

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EXECUTIVE SUMMARY

1. Background

The ArtsVest, Matching Business Investment in the Arts, Pilot Program is taking place over three years and is involving ten communities in Ontario. This report evaluates Year Two of the program (2006/2007) which included the following communities (populations): Owen Sound (32,259), Sarnia (88,793), and Thunder Bay (122,907).

2. Results

ArtsVest matching grants of \$146,660 attracted \$287,625 in business funds for a total of \$434,285 in total impact for the three communities. 35 arts organizations collaborated with over three times as many private sector partners (119), almost two thirds of which were first-time sponsors (69). ArtsVest grants were spread roughly equally between Heritage, Theatre, Visual Arts, and Music, with Dance and Literary arts receiving a much smaller proportion.

Factoring in the ArtsVest matching amount, over half of the arts groups more than doubled their business support from the prior year. In addition, roughly 60% of the participating arts groups increased their overall operating budgets by greater than 5% (from the prior year). The proportion of matches utilized by arts groups is well distributed between large and small arts groups, and there is a wide diversity of types of businesses participating in the program. The number of business contributing over \$5000 represented 11% all the participating sponsors, but totaled close to 45% of the overall amount of sponsorship money collected.

Qualitative data were gathered from ArtsVest files, individual interviews and focus groups. These data indicate, along with the overall financial results, that Year Two of the Pilot Program was successful in meeting ArtsVest objectives, having a positive impact on the businesses, arts groups and overall communities where it was applied.

3. Recommendations

Given the relatively smooth implementation in Year Two, it is suggested that Year Three proceed on essentially the same footing. A research plan should be drawn up for the overall evaluation of the ArtsVest Pilot Program which should include phone interviews and email correspondence with direct participants, face-to-face interviews with case study subjects, and individual and/or focus group interviews with knowledgeable community experts.

I. INTRODUCTION

During period of 2002-2003, The Council of Business and the Arts in Canada (CBAC) implemented a Pilot Program, ArtsVest Matching Business Investments in the Arts, in Oakville, Ontario (report filed November 2003). During that period, business contributions (\$89,150) combined with program matching funds (\$50,575) for an overall investment of \$139,725 to the local arts community. The success of this program led CBAC and its funders to initiate Phase Two of the ArtsVest Pilot Program, which will take place over a three year time period, involving ten communities in Ontario.

During Year One of the Pilot Program 2005-2006, CBAC administered ArtsVest matching grants of \$200,900 which were aligned with \$267,567 in private sector sponsorships—both cash and in kind support. This resulted in a total ArtsVest impact of \$468,467 for the four communities of Peterborough, Prince Edward County, Sudbury, and the Region of Waterloo.

The purpose of this report is to evaluate the effectiveness and overall merit of the ArtsVest pilot program, based on Year Two. The three communities involved in the program during 2006-2007 were: Owen Sound, Sarnia, and Thunder Bay. The report will provide recommendations for future ArtsVest implementation as well as ideas for overall program assessment in Year Three.

II. BACKGROUND

Three Ontario communities were chosen as appropriate candidates for Phase Two of the ArtsVest Pilot Program. The communities were in different stages of incorporating arts & culture plans into their overall municipal planning. Thunder Bay had completed a major arts & culture study in 2004, Owen Sound had recently completed its arts & culture plan, and Sarnia did not have a formal arts & culture plan per se.

As can be seen in TABLE 1, the populations for the three communities could be considered one small (Owen Sound with 32,259) and two small-to-medium-sized (Sarnia with 88,793 and Thunder Bay with 122,907). The growth in population is within a similar band ranging between 0.8% and 2.1% for the three communities, and substantially lagging the province at 6.1%. Similarly, the median age of each city population is between 39.1-41.3, somewhat above the province overall (37.2).

Considering education, Owen Sound and Sarnia substantially lag the overall provincial proportion of citizens having a university degree for each age category reported. Thunder Bay is also below in each category, but by a narrower margin. As might be expected, a roughly similar pattern exists with income, both persons and families.

Specific factors around each community will now be discussed (refer to map below).

a) **Owen Sound**

Owen Sound has a healthy arts & culture milieu for its small-sized city population. Its favourable geography—on Georgian Bay, and in proximity to Tobermory, and some of the province’s finest beaches and outdoor amenities—contributes to its positive identity and sense of place. This locational advantage is reinforced by the historical ties to Tom Thomson and the memorial art gallery in his name. The city also maintains viable cultural amenities, combining both professional and amateur formats, in music, theatre, and dance. An involved and culturally-interested mayor and city staff collaborate with an active group of business leaders and volunteers to create a strong feeling of community partnership.

b) **Sarnia**

With its direct proximity to Port Huron and the U.S. border, Sarnia has a distinct geography which includes the benefit of a waterfront within its city space. Sarnia has been looking to diversify from its economic base in the petrochemicals industry, to include a variety of manufacturing, service and food processing industries. Sarnia also looks to tourism as a growth area for the future. The city was identified in a recent magazine poll (fDi Magazine) as one of the leading “Micro Cities” in North America (ranking third place in the under 100,000 population size category), showing significant potential for the future. The Sarnia Lambton Arts Council takes a leading role in nurturing existing and nascent arts & culture efforts. There is a strong entrepreneurial feel that accomplishes much with a modest amount of resources in areas such as theatre, music, museums, and heritage. The community has a collective desire to look to the arts a means of rejuvenating the city in areas such as beautification, attracting medical doctors, and fostering tourism.



c) Thunder Bay

As a major centre in northern Ontario, Thunder Bay maintains important artistic amenities, critical for centres of activity in a relatively remote location. These include a symphony orchestra, theatre, galleries and museums with substantial budgets and important professional artistic contributions. The city is home to Lakehead University (with a research medical school) and has an economy strong in natural resources and manufacturing. In 2004 Thunder Bay commissioned a major Cultural

Policy Study highlighting the importance of arts and cultural amenities to the city and its ongoing viability.

Summing up, each location for the ArtsVest 2006-2007 Pilot Test was considered to be amenable to such a program given their willingness and interest in making arts and culture part of their city's futures. While some demographic variables were similar (i.e., age, education) the unique history and geographies of these cities, along with their specific relationship to arts & culture were substantially different.

III. PROGRAM IMPLEMENTATION

During the Fall of 2006, Business for the Arts (formerly CBAC) met with key municipal, business, and arts & culture groups in each community to promote and implement the program. Billie Bridgeman and Nichole Anderson presented workshops to arts and business groups during the fall in each of the three communities. The workshops reviewed the mechanics of ArtsVest as well as provided guidance around ways to approach the program.

Local business leaders and politicians promoted ArtsVest in each location and local media and municipalities were often involved in raising public awareness (see for example, *The ArtsVest Challenge Has Come to Sarnia/Lambton!* www.lambtononline.com/news). In each community, key personnel provided impetus for the coordination and implementation of the ArtsVest program. Local contact people included administrators from community services, business development, culture & recreation departments, and arts councils. While the overall administration of ArtsVest remained with Business for the Arts, individual communities were called on to assist in the adaptation and adjudication of the program.

Three levels of sponsorship support were made available through the program. A 100% match was possible for first time arts sponsors. A 75% match was available to an arts sponsor which was new to that arts organization (but had sponsored the arts previously). A 50% match was available to businesses increasing their support (for the amount of the increase). Business for the Arts emphasized the importance of pursuing opportunities that would result in meaningful partnership dynamics, as opposed to thinly conceived, one-time donations.

A short pre-approval form was required which would earmark funds for the arts organization. Two deadlines were indicated in each community during the Fall-Winter period with all sponsored events needing to occur prior to May 31, 2007.

Local committees were formed in each community to assist in the evaluation of applications in consultation with CBAC, though qualifying matches were approved on a first-come-first-serve basis.

During April 2007 a formal wrap-up celebration of ArtsVest took place in each of the three communities. Included in each event was a gathering of arts groups to receive feedback on the program. Local government, ArtsVest sponsors, as well as arts and business participants were then invited to a celebratory wine & cheese reception. Speeches relevant to ArtsVest experience were interspersed with anecdotes and testimonials.

IV. QUANTITATIVE IMPACT

a.) Overall Uptake

The overall impact of ArtsVest by community is summed up in Table 2. ArtsVest grants of \$146,660 attracted \$287,625 in business funds for a total of \$434,285 in total ArtsVest impact for the three communities. A total of 35 arts organizations collaborated with over three times as many private sector partners (119). Almost two thirds of all business participants were first-time sponsors (69), representing a substantial increase in new private sector funds devoted to supporting the arts.

b.) Community Comparison

With similar matching funds available, the number of arts groups participating in each community was roughly equivalent. However, the total number of sponsors varied substantially between communities. Thunder Bay utilized nearly double the number of sponsors (51) as compared to Sarnia (28). Owen Sound appears between the two with 40 sponsors. The larger number of sponsors also corresponded to a higher proportion of first-time sponsors, as well as a lower level of ArtsVest match, on average (see Table 3). The result that first time sponsors are more likely to be smaller sponsorships was to be expected. The pattern of using a larger number of smaller sponsorships (as opposed to a smaller number of larger) is something that deserves attention (see OBSERVATIONS section).

c.) Types of Arts Organizations

The types of arts organizations participating in Year Two is presented in Table 4. Visual Arts groups occupy the largest number of participants (8), closely followed by Music and Heritage (7) and Theatre (6). Theatre occupies the greatest percent

(32.5%) of total impact. However, when factoring out one Theatre in-kind donation (\$74,400), Music would have the greatest total impact (closer to 25%), followed by Heritage, Theatre, and Visual Arts (roughly 20% each). This finding suggests that no one art form dominated the ArtsVest program in Year Two. The relatively small participation by Dance organizations reflects the tendency for these types of arts organizations to cluster mostly in the larger demographic centres.

The average ArtsVest impact (sponsorship plus match) was the greatest for Theatre (\$23,488). However, when removing the Theatre outlier, Heritage (\$10,838), Theatre (\$11,088—adjusted), Visual Arts (\$9,488) and Music (\$12,853) are roughly equivalent.

d.) Business Profiles

The profile of participating businesses can be found in Table 5. The top three groups by number of participants were: Other (representing a variety of new economy and service firms) (21), Retail and Wholesale Enterprise (20) and Finance-related industries (20). The next three highest categories were Media Services (15), as well as the Professions (e.g., legal, medical), and Manufacturing (each at 11). The large proportion of firms seeking to influence customer reputation through ArtsVest sponsorship (as opposed to industrial, or business-to-business) is a pattern that would be expected.

While Media Services dominates the overall sponsorship amounts (39.7%), after removing the one outlier, this drops to 18.7%, which is still the highest contributor. The next four are relatively equivalent in their overall ArtsVest impact (Manufacturing, Retail & Wholesale, Finance related, Other).

As with the type of arts groups participating in ArtsVest, these results suggest there is a substantial diversity in the types of private sector organizations choosing to participate as sponsors.

e.) Organizational Impact of ArtsVest Infusion

Tables 6 and 7 consider the overall impact of the ArtsVest infusion. Table 6 (A) considers the ArtsVest amount as a percentage of Total Business reported by each arts group. As summarized in Table 6 (B), just shy of one quarter of all organizations participating in ArtsVest increased their private sector budgets by 0-50%. The next fifth of infusions are between a 50% and 100% increase, with over half of the participants increasing their business support by over 100%.

Three rough groupings appear in this data. A relatively small number were those arts groups that had a well-established business base and utilized ArtsVest to give that a boost. This is descriptive of the 8 or so arts groups with less than 50% (ArtsVest as a Pct of Total Bus—Table 6A).

At the other end of the spectrum are those arts groups that had either no business support, or very little. The ArtsVest impact ended up dwarfing their prior private sector experience. This is descriptive of the 7 or so arts groups with greater than 875% (ArtsVest as a Pct of Total Bus—Table 6A).

The remaining group (20 of the 35) was those arts groups that had a good base private sector support, and utilized the ArtsVest opportunity to roughly replicate, or exceed to a similar proportion, that same kind of support.

Looking at the ArtsVest impact on overall resources (Budget), 40% increased by 0-5%. Most of these started with relatively large budgets (five in excess of \$1 million). The next 40% (roughly) increased their budgets by between 5% and 25%. It should be noted that four of the arts organizations had prior year budgets of zero. In these cases, ArtsVest played a major role in supporting the earliest stages of life for these groups.

f.) Arts Organization Size and the ArtsVest Infusion

Table 8 (A) provides the ArtsVest results in descending order by arts organization budget. Table 8 (B) consolidates this information into seven different ranges of arts budgets. These tables show that the proportion of ArtsVest funds was fairly evenly spread amongst the varying sizes of arts groups. Further, the averages indicate that small arts groups tended to receive ArtsVest infusions in similarly sized proportions as large arts groups. A simple correlation between budget size and ArtsVest contribution yielded a relatively weak relationship of 6.7%, further reinforcing the notion that both small and large arts groups have good access to ArtsVest funding at relatively similar levels of matching amounts.

V. QUALITATIVE IMPACT

While the financial numbers provide a quantitative view of the ArtsVest program, there is also value in probing individual partnerships while also looking for conceptual groupings based on observed patterns and themes. This qualitative section will start with an exploration of partnership patterns and then move to reporting some feedback provided by the participant arts organizations.

A.) PATTERNS IN PARTNERSHIP

1.) Qualitative Leap

Some partnerships experienced major growth through the ArtsVest experience that advanced them not just incrementally, but with a substantial enough increase to be considered a “qualitative leap.”

- a) Sheatre Education Alternative Theatre and Rogers Television, Simcoe-Grey

Sheatre is a professional theatre and community arts organization, whose mandate is to “inspire creative expression and transformative learning” through theatre arts and workshops. This particular project focused on a production targeted for teens highlighting the topic of date rape. With its traditionally-lean operation, Sheatre would have made an important contribution within the community through individual live theatre performances. However, its overall impact on the entire youth population would have been limited to the relative few attending the live performances. The ArtsVest challenge spurred on the formation of a partnership with Rogers Television which resulted in filming of the production, with subsequent local broadcast, enabling a much wider impact on the community and a permanent record which can be available for future viewing. Rogers fulfilled its community mandate in a creative way, and Sheatre drew on in-kind resources which exceeded 50% their last year’s overall budget. This single project propelled Sheatre into a whole new level of public awareness and community impact, particularly within the youth market critical for the topic of their play.

- b) Thunder Bay Museum with Five Sponsors
Northwest Ontario Sports Hall of Fame with Eleven Sponsors
Thunder Bay Art Gallery with Six Sponsors
Lakehead Festival of Music and the Arts with Six Sponsors
Thunder Bay Public Library with Seven Sponsors

Representing a substantial variety of business sponsors and art organizations in the Thunder Bay area, these partnerships represented a groundswell of community support. For the arts groups that started with a relatively small percent of private sector support, the resource infusion had a huge relative impact. For example, Thunder Bay Museum's private sector support (1.0% business donations and sponsorships) tripled from the prior year (not including the matching amount). Others, starting from a larger base increased substantially with increases ranging from 30-90% from the prior year. This opening up of broad private sector investment and outreach represented a qualitative leap in available resources, profile, community connection, and organizational status.

2.) Link to Place

Some partnerships involve a special link to the contexts and places in which the partners operate.

- a) Public Library with Frank Dabbs Canadian Energy Communication and John A. Tamming Law Office

The concept of a Poet Laureate is not something typically found in a city of 32,000. Nevertheless, the local library developed the idea as a means to promote poetry, literacy and celebration of the written word. Additionally, the project intended to build community by highlighting local talent as well as utilizing writing to illuminate important public events. Solicitation by the library was simply a matter of "putting the word out there", with an almost immediate uptake by community partners. In the words of the head librarian—"it was magic". The two sponsoring partners had natural links to the craft of writing—a communications firm, and a legal concern. The convergence of resident stakeholders (poets, librarians & professionals) produced a community phenomenon substantially greater than the sum of its individual parts, and resulted in a bold and unique cultural contribution.

- b) Public Sculpture Committee with Bluewater Power Distribution Corporation, MIG Engineering & Sequoia Landscape and Maintenance.

The long-term, capital-intensive process of developing a public, outdoor sculpture garden was initiated within the ArtsVest program. Sarnia is blessed with a waterfront space that is arguably underutilized as a public resource. One prominent community leader had seen these types of gardens in other cities (e.g., Guelph, Ontario) and recognized the potential for such a cultural amenity in Sarnia—seeing a particular fit with the waterfront. While this idea had percolated for several years, it was the advent of ArtsVest that brought it from the idea stage to concrete action. Key people

were solicited to participate on a committee which participated in fund raising and accessing essential in-kind contributions including engineering consulting services and building materials. Plans are in place to move forward with a permanent home, and then to develop a strategy for issuing artist competitions, house visiting sculpture works, and collaborate with existing artistic and physical resources in the city.

c) Forest-Lambton Museum Society Inc with Tourism Sarnia-Lambton

This collaboration recognized the significance of cultural tourism and drew a substantial sponsorship from the not-for-profit tourism bureau in town. The project resulted in a visual map of museum offerings in the region with an appealing one-page presentation. The goal was to jointly distribute 200,000 of these within the project time frame. In addition to helping visitors gain access to important cultural amenities by consolidating key information into an easy-to-use map (e.g., museums in the area), the tourism group benefited from associated brand and signage recognition as well as leadership participation in a number of prominent events and media attention.

d) The Art Assembly with Haines Printing and The Investors Group

This project focused on the recruitment of doctors to Sarnia. Utilizing the power of art (promotional post cards, art & music show, etc.) the Assembly was able to make an important contribution to this effort in partnership with the two sponsors. The person in charge of soliciting these funds indicated the ease by which such a request was accepted, given the multidimensional community contribution and profile this provided (including also specific employee benefits).

e) Forest Community Theatre with Wallis Pontiac Buick GMC and Klondyke Trailer Park Inc.

This innovative project enabled the theatre company to hire four emerging professional performers for summer work to perform throughout the urban and rural areas. The car dealer provided the use of a van which prominently displayed the dealer's name wherever the performances were held. The trailer park acted as one of the venues, hosting periodic performances through the summer. The investment helped enable tourism development and downtown revitalization for Sarnia by providing lively summer outdoor stage entertainment and encouraging foot traffic in the downtown core.

f) Artwalk with Arcturus Realty Corporation and First Monday

This partnership boosted an existing arts organization, Artwalk, and gave it greater prominence and profile. Artwalk is an annual event taking place over a weekend in June and includes a portion of Christina Street (main downtown artery) art exhibition booths over four blocks of the downtown. Over 60 exhibits are put on display, including a number of uninhabited real estate locations in the area. Part of the upgrade to this year's project included the community promotion to encourage medical doctors to relocate to the Sarnia area. Also prominent, is the motivation towards revitalization of the city core. This is accomplished by animating the downtown, making it lively and interesting, while also inhabiting otherwise empty spaces for a time. One of the new sponsors this year was a business media company (weekly paper), adding a cross-over dimension to the community theme.

3.) Social Service Component

These partnerships each incorporated a social service aspect to their relationship. As illustrated in these descriptions, the social service sector can provide opportunities for arts organizations to engage in community outreach beyond their traditional stakeholders.

a) Potter's Guild with Steeves & Rozema Enterprises Ltd.

This project involved purchasing potter's equipment (a wheel and a slab roller) to be used by the 28 local guild members for their collective benefit. The partner was a senior's home and part of the exchange included having experienced potters actually bring their craft into the senior's home for demonstrations. This served as a creative means for community outreach for this group and a project around which the guild could converge, both in the acquisition of the equipment and the presentations to the donor groups.

b) Gallery Lambton with Arcturus Realty Corporation, Hon. Norman Rogers Chapter IODE, Steeves & Rozema Group, and The Rotary Club of Sarnia

This project had multiple service dimensions. Two of the partner groups are actually not-for-profit charitable groups themselves. In addition, the project itself blends social service mission with an arts focus. The program addressed in the sponsorship and match was entitled "Art for All" and made opportunities available to disadvantaged kids who were unable to afford ticket prices to attend arts events. In addition, to reaching out to a number of social service organizations, the gallery bridged also to private sector participants, as well as those in need.

4.) Creative In-Kind

With a cash matching incentive, ArtsVest provided a strong motivation to look for creative ways to incorporate in-kind elements into the partnership dynamics.

a) Owen Sound Celtic Society with Home Depot

As a first time arts donor, Home Depot donated nearly \$5000 (retail value) of building materials which were utilized in an innovative partnership with the Owen Sound Collegiate Vocational Institute (OSCVI) wood shop to build a stage for the Celtic Society. In keeping with Home Depot's corporate vision, the in-kind donation provided meaningful promotional value while also contributing to the educational development of students, and benefiting the cultural resources of the community. The synergistic effect of meaningful in-kind projects far outweighed the sum of the parts contributed by any one participant.

b) Definitely Superior Artist-Run-Centre & Gallery with: Lot 66-Tapas Bar and Restaurant LU Radio Sheldon Reproduction Centre – Print Graphics Signal Resources Ltd.

Definitely Superior Artist-Run-Centre & Gallery operates as a professional alternative to the regular public art gallery/museums and the commercially-oriented art gallery/retailers. They aim to serve the artist community as an outlet for professional contemporary artists with exhibitions, as well as a host of support activities (workshops, lectures, films, etc.). In response to the ArtsVest challenge, Definitely Superior put together an interesting array of creative in-kind contributions to support its mandate including: new technology equipment to enhance its presentations-installations and exhibits; printed posters, brochures, invitations, packaging and catalogues in support of its artistic endeavors; media promotion through radio broadcasting; and finally, the annexing of lounge space (200 sq. ft) for the exclusive purposes of showing Superior Art Gallery member's art work. In combination, these in-kind contributions served as a substantial boost, more than doubling the private sector support received in the prior year.

B.) IMPLEMENTATION FEEDBACK

As part of the wrap-up in each of the three locations, feedback was sought from the arts organization participants. The following section will summarize the Sarnia, Owen Sound, and Thunder Bay wrap-up feedback sessions.

1.) Process & Mechanics

Positive Application Process

Many participants had positive praise for the application process for ArtsVest. Frequent comments emphasized the fact that the process was simple, straightforward, and well laid-out. A number of arts representatives mentioned how it stood out in contrast to some of the other grant-giving application processes. One group described the process as “simple” and that that was an essential component of the program that should continue on with any ArtsVest efforts.

Strong Administrative Support

In addition to the process itself, arts participants were quick to praise the administrative support received from ArtsVest. Inquiries were addressed in a timely manner and questions were answered in a positive and constructive way.

Corporate Headquarters

One group found the paperwork requirements in order to accommodate the subsidiary office of a large corporate body to be unwieldy and onerous. They felt the process could be better tailored for subsidiary branches or offices to be able to fill out their own forms, rather than have to resort to the corporate HQs.

Cumulative Learning

There was a suggestion that communities that had been involved with ArtsVest in the past might be linked with communities that were in the process of utilizing it for the first time. This would allow for some idea sharing and a sense of cumulative learning from one community to the next.

Time Crunch

Each time feedback has been sought for ArtsVest, the short time frame has been raised as an issue. Nevertheless, this time around, there were noticeably fewer complaints about the time frame; the extra weeks of implementation time appear to have made a substantial effect on the overall perception of time urgency.

2.) Strategy & Impact

Towards Self-Sufficiency

One matching grant was described as evolving into a self-sustaining project within the first year. Initially, the sponsorship funds were secured, along with the matching grant. Through the process of making the pitch for the initial grant, the arts group had prepared itself for other potential requests (i.e., articulated community benefit, positive social impact). Such an opportunity became available when another business heard of their project, and queried whether it might also be part of the project. Despite the fact that it was too late for ArtsVest matching money, the business still wanted to sponsor the project. This additional contribution drove the project funding well beyond what was originally envisioned.

When queried whether one group would return to their previous way of doing business (which did not include private sector involvement), they enthusiastically suggested their perspective on the business contributions as a long term approach had taken firm hold. "This is no one-time deal; our partners are thrilled!"

In a similar vein, one group indicated that their traditional fund raising (which typically included the solicitation of several small donations) had already taken place for the upcoming year when the ArtsVest opportunity came along. ArtsVest gave them an opportunity to clarify their goals and think more long term ("strategically") with respect to partners. They started moving towards cultivating relationships beyond simply providing tickets to donors (e.g., special corporate concerts, unique outreach events) and looking for more substantial interaction and financial support.

Emergent Artists

One grant was specifically formed to enable services and support for emergent artists. Recognizing their limited funds, the combined sponsorship and matching grant targeted newly-emerging artists to present in their venue in an effort to encourage fresh, up-and-coming artists in the community and not only the more entrenched performers.

Another grant provided work for college students who are at the earliest stages of their careers, enabling some first professional opportunities to some highly talented, youthful artists.

Emergent Organizations

Four groups were in the earliest stages of formation (indicating zero or almost zero budget for the prior year). Their activities to date had revolved around discussions about possibilities, though no concrete action had taken place. They knew they wanted to get something going, yet had no charitable or even non-profit status. The local arts council saw this as an opportunity to get things moving and sponsored the groups under its institutional umbrella. In each case, the group was able to raise the money under the auspices of the umbrella organization and made great strides towards becoming a self-standing arts group on its own. In this regard, the ArtsVest matching funds took on a role analogous to venture capital in the arts sector. By helping to initiate the earliest activities for the organization, they helped specify a starting point for action.

Community Convergence

Numerous participants commented on the degree to which ArtsVest provided a framework, and even a common language around which the arts community came together in meaningful ways. As one group commented, “the program was a joyful success and brought about a sense of pride in the arts community.” This community convergence came through having an excuse to engage in conversations, having a common goal to reach, and in breaking down the normal organizational silos. In some situations there were even individuals in groups that had never met and ArtsVest was an excuse to make formal introductions. One group spoke of ArtsVest as an opportunity for the arts community to ‘stand together’ and that it provided an impetus for ‘community building’ and a sense of confidence that can be lacking when individual arts groups are so isolated.

One community noted that the Chamber of Commerce had “come around 180 degrees” in their support of the arts, much of the change being spurred on by the activity and community involvement associated with ArtsVest. The business community welcomed an opportunity to make a formal involvement in the cultural fabric, and ArtsVest provided a forum in which to take part.

Access

One arts group had been after a corporate donor for years and had thus far found them “impenetrable”. It was the matching challenge that tipped them over and softened the business to make a first sponsorship. Having experienced it now, the group is confident the donor will come forward with a repeat sponsorship.

Anonymous Motivations

A general assumption of ArtsVest is the hope that businesses will view the arts as a positive means by which art and business can pursue their mutual goals through collaborative relationships. In one case, the business was operating with a much more philanthropic perspective and wished to remain anonymous in their donation and match. They also wanted to avoid being solicited by other groups interested in sponsorship or donations. Other businesses articulated a desire to contribute to the community without getting anything in particular in return. Year Two also had a number of not-for-profit organizations operating as sponsors, broadening the overall focus of possibilities for community contribution.

Creativity, Flexibility and Interaction

One arts group mentioned the positive effect their discussions had on the direction of their project. They spoke of a certain kind of limited thinking that occurs when ideas are generated by the arts group in isolation. Interesting creative energy came from their business partner, allowing the project parameters to grow, partially based on unique resources brought to the table by the business partner.

In a similar theme, the interaction spurred on by ArtsVest led one arts group to extend their discussions with the sponsoring organization to broaden their organizational involvement (“not just thanks for the money and goodbye”). This took the form of drawing volunteers from the business organization as well as soliciting a member to act on the board of directors. The arts group described this as “taking the opportunity to acquaint yourselves with them”.

VI. ANALYSIS

A.) Critical Mass of ArtsVest Experience

Eight Ontario communities have now received ArtsVest sponsorship matches including Oakville, the four communities from year one, and the three communities from year two. The results from this involvement are yielding a critical mass of experience and data for evaluation. While each community takes on its own unique approach and adaptation to ArtsVest, there are some predictable patterns which continue to emerge, as follows (reported in greater detail in the Year One report).

1. *Leverage.* Arts and business are creating a substantial benefit out of what is perceived to be a relatively small cost by all parties (arts groups, businesses, funders).
2. *Catalyst for Action.* The match challenge helps to spur arts groups and businesses to concrete action that would otherwise not occur, or would happen much more slowly.
3. *Profile.* Diverse community stakeholders are raising the profile of the arts through unified efforts as they collaborate around the ArtsVest program.
4. *Potential for Ongoing Commitment.* The ArtsVest experience helps sow the seeds for future increases in business support for the arts, both directly and indirectly.
5. *Discipline and Reaching Out.* The process of participating in the ArtsVest program helps arts groups to clarify and communicate their artistic purpose and value to relevant stakeholders.

In each case where ArtsVest has been offered, the pilot program communities have stepped up to maximize the benefits of the program. The three key stakeholders have been arts groups, businesses and political leaders, and each has played a substantial role for every community. In most cases, specific individuals representing one or more of these three groups (e.g., chamber of commerce, arts council) have emerged to champion ArtsVest efforts, including organizational logistics, communication, and overall facilitation.

Year Two was no exception. There was a strong feeling of accomplishment, pride and goodwill generated amongst each arts community, which was, in turn, enthusiastically supported by the broader municipal stakeholders as active participants. For a program which had the challenge of administering a limited amount of money to a resource-intensive group within a relatively short period of time, there was an overall sense of satisfaction with the process and outcome during the 2006/2007 administration.

B.) Maturity of ArtsVest Administration

The implementation of Year Two proceeded smoothly and the process achieved a level of maturity in its application. Three themes came through in the debriefing sessions:

1. *Constructive level of support.* The ArtsVest office has a strong reputation for timely, reliable, and constructive support for arts groups working their way through the application process.

2. *Positive application process.* Arts groups went out of their way to comment on the relative clarity and ease by which the ArtsVest grants are administered. The forms are considered reasonable and straightforward.
3. *Promotion and training.* There is strong support for the training and promotion administered by the ArtsVest office. As a baseline introduction to the program and its potential, the arts groups had many favourable comments.

There were some minor mentions about not having enough time to implement the ArtsVest mandate (however, these complaints were dramatically down from Year One). There was also a significant reduction of complaints around the invasiveness of the application information required (particularly for the businesses), thus showing the desired response from the reporting changes implemented this year. If anything, there was a request that ArtsVest increase its involvement in the matching sponsorship process, perhaps facilitating further training or expertise (i.e., connecting prior ArtsVest communities with current).

In sum, it can be concluded that the ArtsVest program has moved through an important learning curve which has achieved a high level of implementation effectiveness and efficiency in a relatively short period of time.

C.) ArtsVest Outcomes

Summing the pieces together, ArtsVest has been a success in Year Two. The perspectives of specific stakeholders will now be evaluated.

1. Arts Groups

ArtsVest provided a significant forum for growth in the cultural sector. 35 arts groups—representing a diversity of artistic offerings—in three communities reached out to the private sector for support, almost doubling the match provided by the program. Of the arts groups, 60% increased their annual operating budgets by greater than 5%. In addition to the immediate budgetary boost, ArtsVest created an opportunity for the arts groups to think differently about their opportunities for funding and reaching out into the community.

2. Private Sector

On the whole, the arts represent an underutilized opportunity for private sector businesses to contribute to their communities while also meeting their own business objectives. ArtsVest provided a forum for a diversity of businesses to meet the matching challenge and have a new experience with the arts. In addition to the

immediate sponsorship opportunity, these private sector participants were provided with a unique situation to think differently about their businesses, their relationship to their communities, and the potential for bolstering the arts in their communities.

3. Communities

In each of the three communities, ArtsVest generated a distinct excitement or buzz that helped the arts sector feel a sense of cohesive forward thrust and activity. Municipal leaders seized the opportunity to bolster the sense of place which accompanies local artistic activity. In both Owen Sound and Thunder Bay, the communities had completed their cultural planning process prior to ArtsVest and it was a natural fit with their community thinking. The Sarnia experience helped kick start efforts to develop a more comprehensive arts strategy for the community.

The Ontario guidelines for cultural planning include the following areas of emphasis:

1. Economic development
 - a) Tourism
 - b) Downtown revitalization
 - c) Creative jobs
2. Cultural Vibrancy
3. Community Safety
4. Enriching and Engaging Children and Youth
5. Citizen Engagement
6. Population growth/retention
7. Community Sustainability
8. Walkable communities

Source: <http://www.culture.gov.on.ca/english/about/mcp.htm>

With respect to these community guidelines, the results from ArtsVest Year Two could be divided into three categories, general, specific, and not relevant.

A. General Results

The General Results refer to the cumulative impact of ArtsVest on the overall community.

Economic Development
Cultural Vibrancy
Community Safety
Citizen Engagement
Population Growth/Retention
Community Sustainability

Within the cumulative ArtsVest process, these general results components were interrelated and mutually reinforcing. As already addressed (see Qualitative Impact section), economic development occurred as businesses developed new and innovative means of pursuing their organizational goals through arts support (marketing, promotion, human resources, etc.). As citizens became engaged in numerous ways, there was a clear focus and emphasis on arts & culture, granting it an elevated status for a time (“vibrancy”). Community excitement and enthusiasm generated a sense of civic pride helping to create a virtuous upwards cycle towards sustainability. This in turn helped foster the intangible feeling of desirability that leads to attracting and retaining residents.

B. Specific Results

In addition to the overall impact, there were several individual ArtsVest partnership results that specifically addressed stated goals identified in the Ontario guidelines for cultural planning. These are just a few examples to illustrate (most partnerships achieve multiple objectives simultaneously).

Tourism

- * Summer outdoor entertainment
(Sarnia—Forest Community Theatre)
- * Museum guide for visitors
(Sarnia—Forest Lambton Museum Society)
- * Blended hospitality and gallery space for visitors
(Thunder Bay—Definitely Superior Artist-Run Centre + Gallery)

Downtown Revitalization

Walkable Communities

- * Doctor recruitment
(Sarnia—Arts Council and Art Assembly)
- * Artwalk inhabiting empty downtown building spaces for the duration of the festival
(Sarnia—Artwalk2007)
- * Sarnia Sculpture Garden
(Sarnia-- Sarnia Lambton Arts Council)
- * Artist’s Studio Tour
(Sarnia-- Sarnia Lambton Arts Council)

Creative Jobs

- * Videography and museum exhibits
(*Owen Sound—Billy Bishop Heritage Museum and Marine & Rail*)
- * Stained glass production
(*Owen Sound—Owen Sound Little Theatre*)
- * Stage construction
(*Owen Sound—Owen Sound Celtic Society*)
- * Poet
(*Owen Sound—North Grey Union Public Library*)
- * Graphic Design
(*Thunder Bay—Sports Hall of Fame*)
- * Website Development
(*Thunder Bay—Cambrian Players*)

Enriching and Engaging Children and Youth

- * Highland dance performance specifically targeting youth artists
(*Owen Sound—Owen Sound Highland Dancers*)
- * Subsidizing art events for disadvantaged children
(*Sarnia—Art for All*)
- * Film production of a play dealing with date rape
(*Huron—Sheatre Educational Alternative Theatre*)
- * Substantial resource support for children's choir
(*Owen Sound—The Georgian Bay Children's Choir*)

VII. OBSERVATIONS

A.) Heterogeneity of Application & Impact

While the ArtsVest experience has yielded a number of predictable overall outcomes (see Analysis section), within those patterns exist substantial heterogeneity. There are numerous ways one might group the partnerships. The following categorizations are meant to assess the overall ArtsVest impact.

1) Collection of Small Donations

This is an approach where the arts group collects as many small contributions (usually between \$500 and \$1000) they can find in order to maximize the match. This is often friends, board members, acquaintances etc. that can be enticed to “double their

money” in support of a good cause. While it is problematic to predict the future, it seems unlikely these are going to emerge into long term partnerships with a strategic thrust, but are rather more opportunistic favours based on friendships that will stop when the match is gone.

2) Small Donation with Relationship Intent

This is a situation where a business has a strategic rationale for working with the arts group, but would prefer to start small (usually between \$500 and \$1500). With a positive initial experience, these can grow quickly and advance to a partnership level given proper care and circumstances.

3) Limited Number of Medium-Sized Sponsorships

This pattern is arts groups soliciting medium-sized contributions (typically between \$1500 and \$5000) with a fairly developed coherence. Examples would include a performance sponsorship for a theatre group, or a segment of a capital project (e.g., building renovation). These relationships may drop off after a one-time event, but also have the possibility to persist, either as circumscribed opportunities, or as evolving relationships.

4) Bold Moves Towards Partnership

This pattern represents a major thrust that has multiple intersections and linkages beyond the financial (typically \$5000 and up). These relationships have the potential to evolve and endure well beyond ArtsVest and represent a substantial benefit to both parties, as well as a substantial effort to sustain the relationship.

The level of heterogeneity within the ArtsVest participants is positive in that it allows flexibility. One possibility would be to try and encourage larger donations which have the potential to be more like partnerships. Size does give some suggestion about the intensity of the relationship; however, is also a tricky measure in that it is relative to: the size of the arts group’s budget, the project size, the size and scope of the business, etc. For a nascent arts group with a tiny budget, \$500 can have a huge impact; whereas, the same amount for a large arts institution is almost more of a nuisance. Nevertheless, the long-term impact a small-sized sponsorship, even with larger organizations, can be hard to assess, particularly in situations where a business is new to a relationship.

Of the sponsorships generated in 2006/2007, almost 11% represented \$5000 or more (see Table 11). While this seems a small proportion, the percentage of overall

sponsorship funds generated during the period amounted to almost 45% of the total sponsorships generated. Roughly one third of all the Year Two sponsorships were \$500 or lower. Eliminating the smaller sponsorship matches could make ArtsVest implementation less costly and more efficient. Nevertheless, it could potentially miss out on a number of advantages including: the overriding benefit to small organizations, the tendency for newer sponsors to start small, the overall community impact which includes a large number of actors and players (many of which are only accessing a small sponsorship and match).

It is arguably useful to keep the smaller grants going with the attendant benefits. However, it also means there will be a larger number of partnerships that will not necessarily meet the ArtsVest goal of full fledged partnership. On the whole, it appears that the benefits of ArtsVest heterogeneity, in type and size, outweigh the drawbacks.

B.) Degree of Professionalism

A substantial portion of the ArtsVest sponsorships are given to groups with amateur/non-professional artists, performers, and/or managers. Without juried adjudication based on artistic quality, the degree of artistic merit of ArtsVest recipients could be challenged. Particularly in settings outside the major artistic centres (small & medium-sized cities), well-run amateur arts can contribute greatly to both the performers and citizens who otherwise would have access to very little or nothing. Another consideration is that the resources made available to these kinds of groups often enable them to notch up the quality level and move towards professional status (e.g., paid chairs in a symphony, or paid leads in a theatre performance).

Further, it appears that those arts groups gaining the most from the ArtsVest process are often those organizations having the least experience in fundraising and development (groups with established development officers are more likely to have the least benefit from the program). Finally, the existing grant-giving bodies (Canada Council and the Ontario Arts Council) have well-established juries that favour only the highest level of artistic merit—ArtsVest can arguably give a leg up to arts groups that might aspire to high quality but need further resources to achieve it. It is also possible—for a number of understandable reasons—that existing granting bodies may have a big city bias and that true quality may not always be rewarded as readily as may be warranted outside the artistic hubs. The accessibility of ArtsVest may help to make up for such shortcomings.

In sum, it can be argued that ArtsVest plays an important role in the development of a wide range of arts and cultural offerings, representing a broad spectrum of quality and

professionalism which, while not perfect, can be said to pay an important service to the effected communities.

C.) Evaluation Bias

A lingering question related to ArtsVest has to do with bias in site selection. Naturally, in the earliest stages of the pilot program, there has been a tendency to look for communities that showed promise in being receptive to the ArtsVest program. While ArtsVest has shown an exceptional track record, an important question with a broader application of the program (i.e., Canada or Ontario) is whether communities with less commitment to arts and culture would have a similar level of success and uptake. As the communities have been selected in this stage of the pilot, there has been a sense that they were lucky to have been picked to participate. One suggestion would be that communities should demonstrate some minimal interest in the arts and the ArtsVest program in order to qualify.

On the other hand, the pilot project has been hampered by the one-time nature of the implementation. Conceivably, if a program is presented as having longevity beyond a year, it could garner greater interest and quality of applications as arts groups become familiar with and accustomed to ArtsVest.

D.) Overall ArtsVest Intent

During the debriefing sessions with artists, some concern was expressed that ArtsVest might be used as a tool to try and reduce the levels of overall government support to the arts. As a kind of disguised privatization, the concern was that ArtsVest might be a means by which governments could back off from their existing commitments and involvement in arts and culture, in a way offloading their responsibilities to the private sector.

The experience thus far suggests that ArtsVest can have a substantial impact in bolstering areas not reached by current government funding. Further, it can help to diversify and expand the sources from which arts groups may draw resources and enrich their ability to produce good art. The synergies present in the ArtsVest model also suggest that this is good value for the investment.

On the whole, the level of support for arts and culture in Ontario and Canada could still be greatly expanded (in absolute terms from both the private sector and the public sector) in order to benchmark with the most vibrant cities and communities around the world. It is the opinion of this evaluator that the existing municipal, provincial and federal arts granting bodies should continue to increase their

commitments to the existing juried arts councils to sustain and reinforce a high level of artistic quality and integrity inherent in the arms-length process. A program like ArtsVest should be seen independently of these government commitments and viewed as an opportunity to further enhance the sustainability of our potentially great Canadian creative communities.

VIII RECOMMENDATIONS

A.) Year Three Implementation

The strong results from Year Two (2006/2007) suggest that the ArtsVest program should proceed into Year Three without any major alterations in both process and content. The process of community involvement, orientation, training, application, and implementation have served the ArtsVest program well for Year Two and should be repeated essentially as is. The four communities of Sault St Marie, Kingston, Niagara, and Orillia will give further diversity and depth to the existing ArtsVest experience in Year Three.

B.) Overall Evaluation

With the pilot program coming to a close next year, some thought should be given to the overall assessment. Given the multidimensional nature of a program like ArtsVest, it will be important to carefully choose the appropriate measures to consider the overall impact. There could be a tendency to rely on measures that are too narrow and don't properly assess the broader impact of the program.

The following methodology is recommended for the overall assessment of the ArtsVest Pilot Program (Years One through Three).

1.) ArtsVest Arts Group Participants—Phone/email Survey

It would be beneficial to contact each of the arts group participants to assess the degree to which their private sector partnerships endured beyond the match year. This will be tricky for a number of reasons. Finding the appropriately knowledgeable person may be difficult (given the notoriously high employment turnover in the arts sector). Further, since the pilot has taken place over three years, there will be different program progression points for the different years. This will need to be taken into consideration. Particularly important will be assessing information regarding the circumstances around partnership drop-off. Interviewees are unlikely

to provide candid or substantial details around what might be considered a failure; this sensitive research problem will require sophisticated handling.

2.) Case Studies—Face to Face Interviews

In the cases where partnerships have flourished, it could be useful to fully document the details of initiation and development in order to learn from this process and pass on the results to others. This will best be handled in a face-to-face format with taped interviews.

3.) Knowledgeable Experts

It will be necessary to get an overall community perspective of the ArtsVest impact. This could best be handled by interviewing (either individually or in a focus group format) people who are knowledgeable in the community (i.e., Director of the Municipal Arts Council, municipal politicians) to get their overall take on the ArtsVest impact.

ARTSVEST MATCHING BUSINESS INVESTMENT IN THE ARTS

PILOT PROGRAM: YEAR THREE

September 2008

Provided for:

BUSINESS FOR THE ARTS

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EXECUTIVE SUMMARY

1. Background

The ArtsVest, Matching Business Investment in the Arts, Pilot Program has taken place over three years involving eleven communities in Ontario. This report evaluates Year Three of the program (2007/2008) which included the following communities (populations): Sault Ste Marie (80,100), Orillia (40,532), and Niagara Region (427,421), and Kingston (152,358).

2. Results

ArtsVest matching grants of \$185,000 (topped up by \$25,000 from Niagara Region local government) attracted \$379,257 in business funds for a total of \$564,257 in total arts impact for the four communities. 53 arts organizations collaborated with almost three times as many private sector partners (145), 55% (80) of which were first-time sponsors. Music and Visual Arts organizations garnered the largest number of sponsorships, with Theatre and Heritage in the middle; Dance and Literary groups captured the smallest number of sponsorships.

Factoring in the ArtsVest matching amount, roughly 80% of the arts groups more than doubled their business support from the prior year. In addition, over 60% of the participating arts groups increased their overall operating budgets by greater than 5% (from the prior year). As with prior years, the proportion of matches utilized by arts groups was well distributed between large and small arts groups; as well, there was a wide diversity of types of businesses participating in the program. The number of business contributing over \$5000 represented 11.7% of all the participating sponsorship agreements, but totaled close to 60% of the overall amount of sponsorship money collected.

Qualitative data were gathered from ArtsVest files, individual interviews and focus groups. These data indicate, along with the overall financial results, that Year Three of the Pilot Program was successful in meeting ArtsVest objectives, having a positive impact on the businesses, arts groups and overall communities where it was applied.

3. Recommendations

With convincingly positive results for Year Three—in combination with similarly positive results from Years Two and One—there is solid support to expand ArtsVest to a broader roll out. In doing so, it is suggested that the implementation include a longer time commitment in each community, that ArtsVest be considered a

supplement (rather than a replacement) to existing funding arrangements, and that the implementation include the deep community connection which has been characteristic from the start.

I. INTRODUCTION

During period of 2002-2003, The Council of Business and the Arts in Canada (CBAC) implemented a Pilot Program, ArtsVest Matching Business Investments in the Arts, in Oakville, Ontario (report filed November 2003). During that period, business contributions (\$89,150) combined with program matching funds (\$50,575) for an overall investment of \$139,725 to the local arts community. The success of this program led CBAC and its funders to initiate Phase Two of the ArtsVest Pilot Program, which has taken place over a three year time period, involving ten communities in Ontario.

During Year One of the Pilot Program 2005-2006, CBAC administered ArtsVest matching grants of \$200,900 which were aligned with \$267,567 in private sector sponsorships—both cash and in kind support. This resulted in a total ArtsVest impact of \$468,467 for the four communities of Peterborough, Prince Edward County, Sudbury, and the Region of Waterloo.

In Year Two 2006-2007, ArtsVest matching grants of \$146,660 attracted \$287,625 in matching business sponsorships for a total of \$434,285 in new money to the communities of: Owen Sound, Sarnia, and Thunder Bay.

The purpose of this report is to evaluate the effectiveness and overall merit of the ArtsVest pilot program, based on Year Three. The four communities involved in the program during 2007-2008 were: Kingston, Sault Ste. Marie, Orillia, and Niagara Region. The report will provide a summary of activities for Year Three, and make recommendations based on the overall results of the Pilot Program.

II. BACKGROUND

Recognizing the diversity in the province, four Ontario communities were chosen as appropriate candidates for Phase Three of the ArtsVest Pilot Program. As can be seen in TABLE 1, the populations for the four communities included one small (Orillia with 40,532), two small-to-medium-sized (Sault Ste. Marie with 80,100 and Kingston with 152,358), and one larger, mid-sized municipality (Niagara with 427,421). Population growth between 2001 and 2006, ranged between 1.5% and 5.7%, with

each lagging the provincial growth rate of 6.1%. The median age of each target population (ranging between 40.7-43.7) was greater than Ontario as a whole at 39.0.

Considering education, Sault Ste. Marie, Niagara Region, and Orillia, all lagged the overall provincial proportion of citizens having a university degree for each age category reported (see TABLE 1). Kingston (home to Queen's University) either met or exceeded provincial averages for each age group on university education. As might be expected, a roughly similar pattern exists with personal income.

Specific factors around each community will now be discussed (refer to the map on page 6).

a) **Sault Ste. Marie**

Sault Ste. Marie is an important 'outpost' for commerce and culture as a gateway to Northern Ontario. On the border of northern Michigan, tourism for the municipality draws visitors from other parts of Canada as well as the US. While occupying a relatively remote proximity from both Toronto and Ottawa can present its own challenges for arts sectors, it also fosters a sense of independence and the desire for a strong local identity. As such, Sault Ste. Marie boasts an impressive array of arts and culture amenities proportional to its population size.

The city operates with a Cultural Advisory Board and provides financial assistance programs to the Arts Council, the Fall Festival, the Sault Symphony and the Algoma Conservatory of Music. The Recreation and Culture Division also plays an administrative and supportive role to the Sault Ste. Marie Museum, the Arts Council, as well as other community based cultural organizations.

A particular strength is in the community's musical offerings. A semi-professional symphony, a well-functioning music conservatory, as well as an excellent array of top-class festivals and concert series combine for a strong musical cluster. Other cultural amenities include an art gallery, a museum, and community theatre groups.

The local arts council plays an active role in promoting existing and nascent arts groups; they were heavily involved in most of the ArtsVest submissions, actually co-sponsoring three submissions as an umbrella organization, in addition to their own sponsor-match initiated on behalf of the artists in the area (securing exhibition space).

b) Kingston

Located along the busy 401 corridor between Toronto and Ottawa, Kingston enjoys physical amenities including lakefront water access, local islands, traditional architecture and sites of historic importance. Its economy is heavily weighted towards the public sector with dominant positions in the military, prison and university sectors.

Kingston is strong in heritage combining tourism and places of historical interest. The city maintains a balanced array of cultural amenities including theatre, music, choral and art galleries—mostly on a semi-professional basis (e.g., the symphony maintains a core of 11 professional members and presents an active season with high-profile soloists and in combination with the choral society). A recently-renovated Grand Theatre in the middle of town is a particularly strong venue, providing a home for the symphony, as well as touring shows for arts under-represented in the local community (e.g., dance), and other more commercial entertainment opportunities. Also of note, is a Canadian Film Festival which plays an important role in the national cinema landscape.

Simultaneous with their ArtsVest participation, the city has recently ramped up its contribution to culture, advancing from a modest budget of \$100,000 to a much more substantial \$500,000 in the space of just one year.

c) Niagara Region

The Niagara region boasts proximity to both the world-famous Niagara Falls as well as its own wine country, both as tourist destinations in their own right. St. Catharines, and the broader Niagara region maintain a reasonable array of theatre, art, dance, music, and festival amenities, mostly on a semi-professional or community basis. A strength area would be its professional and semi-professional theatre offerings which run the gamut from physical theater, puppetry, and other inter-generational fare. The city arts scene maintains important ties with Brock University for artistic programs such as a presenting space and a film society.

Along with its regular participation in ArtsVest, the Region added an additional \$25,000 of matching funds, increasing the total to \$65,000 from \$40,000. The region's perspective on the importance of culture is evolving positively; during the period in which ArtsVest was being implemented one participant described the experience as bringing about a "renaissance of arts activity."



d) Orillia

90 minutes north of Toronto and tucked into cottage country, Orillia has a remarkable vision for culture for a town its size. In 2005, the community completed a culture plan, outlining the broad benefits to culture as well as concrete steps to achieve its vision. ArtsVest arrived at an ideal time to aid the city in achieving its goals for cultural development. While the community maintains a number of galleries, music, heritage, and museum offerings, one of the city's particular strengths is in its festivals. Headlining the lot is the Mariposa Folk Festival, though there is also

both a blues and a jazz festival, all of which participated in the ArtsVest matching program. Proud of its small-but-mighty image, this community was impressive in its collegiality and mentoring within the arts community, as well as with the mutual support between the public and private sectors around arts & culture.

Summing up, each location for Year Three of the ArtsVest 2007-2008 Pilot Test came with its own character—economic, social, geographic, cultural—though the common factor was a willingness to engage in making arts and culture improvement an important part of their community's futures.

III. PROGRAM IMPLEMENTATION

During the Fall of 2007, personnel from Business for the Arts met with key municipal, business, and arts & culture groups in each community to promote and initiate the program. The workshops reviewed the mechanics of ArtsVest as well as provided guidance around creative ways to approach and engage the program.

Local business leaders and politicians promoted ArtsVest in each location and local media and municipalities were often involved in raising public awareness. In each community, key personnel provided impetus for the coordination and implementation of the ArtsVest program. Local contacts included administrators from community services, business development, culture & recreation departments, and arts councils. While the overall administration of ArtsVest remained with Business for the Arts, individual communities were called on to assist in the adaptation and implementation of the program.

Three levels of sponsorship support were made available through the program. A 100% match was possible for first time arts sponsors. A 75% match was available to an arts sponsor which was new to that arts organization (but had sponsored the arts previously). A 50% match was available to businesses increasing their support (for the amount of the increase). Business for the Arts emphasized the importance of pursuing opportunities that would result in meaningful partnership dynamics, as opposed to thinly conceived, one-time donations.

A short pre-approval form was required which would earmark funds for the arts organization and allowed them to proceed with the confidence that their match was secure (so long as they received the sponsorship). Two deadlines were indicated in each community during the Fall-Winter period with all sponsored events needing to occur prior to May 31, 2007. Local committees were formed in each community to

assist in the evaluation of applications in consultation with Business for the Arts, though qualifying matches were approved on a first-come-first-serve basis.

During May/June/July of 2008 a formal wrap-up celebration of ArtsVest took place in each of the four communities. Included in each event was a gathering of arts groups to receive feedback on the program. Local government, ArtsVest sponsors, as well as arts and business participants were then invited to a celebratory wine & cheese reception. Speeches relevant to ArtsVest experience were interspersed with anecdotes and testimonials.

IV. QUANTITATIVE IMPACT

a.) Overall Uptake

The overall impact of ArtsVest by community is summed up in Table 2. ArtsVest grants of \$185,000 (including \$25,000 in municipal matching by Niagara Region) attracted \$379,257 in business funds for a total of \$564,257 in total ArtsVest impact for the four communities. A total of 53 arts organizations collaborated with almost three times as many private sector partners (145). 55% (80) of all business participants were first-time sponsors, representing a substantial increase in new private sector funds devoted to supporting the arts.

b.) Community Comparison

With similar matching funds available, the number of arts groups participating in each community was roughly equivalent, ranging from 11 (Sault Ste. Marie) to 15 (Niagara Region). The total number of sponsors participating ranged from 30 (Niagara Region) to 45 (Kingston). Similarly, the average sponsorship match size within each community ranged from \$889 to \$2,167 for Kingston and Niagara, respectively. The percentage of first time sponsors varied substantially, with Sault Ste. Marie (38%) and Kingston (42%) being roughly equivalent on the lower end, as compared to Niagara Region (77%) and Orillia (68%) on the higher end (see Table 3). Despite the wide divergence in per capita matching funds (1.0 for Orillia versus 6.6 for Niagara Region), each community took full advantage of the ArtsVest opportunity.

c.) Types of Arts Organizations

The types of arts organizations participating in Year Three is presented in Table 4. Music groups occupy the largest number of participants (18), followed by Visual Arts

(14), and Theatre (8). As such, the three largest categories occupied over 70% of both the number of participants and the Total ArtsVest Impact.

The average ArtsVest impact (sponsorship plus match) formed two clusters with the highest being Other, Heritage, Music, and Visual Arts (\$11,068-\$17,755); and the lowest being Dance, Theatre, Multidisciplinary, and Literary (\$6,628-\$7,000).

d.) Business Profiles

The profile of participating businesses can be found in Table 5(A). The top three groups by number of participants were: Other (representing a variety of new economy and service firms) (35), Finance-related industries (33), and Restaurant & Food Service (24). The next three highest categories were Media Services (19), Retail & Wholesale Enterprise (15), and the Professions (e.g., legal, medical) (9).

Media Services dominated the overall sponsorship dollar amounts with almost half to total (47.3%), despite only 13.1% of the actual number of sponsorships. This reflects the tendency for in-kind media sponsorships to be much higher than any other specific category. The Restaurant & Food Service and Other categories more closely matched between the number and overall percentage amount, while the remaining categories were closer to half as a proportion. This represents the tendency for groups like financial services, retail, and real estate, to give smaller contributions on average.

As for sponsorship size, almost half the sponsored dollar amounts came in at less than \$1,000, summed up to less than 10% of the overall funds brought in through sponsorship overall (See Table 5B). At the other end, the number of sponsorship exceeding \$5,000 was 11.7% of the total number of sponsorships, yet contributed nearly 60% of the total amount of funds brought in.

e.) Organizational Impact of ArtsVest Infusion

Tables 6 and 7 consider the overall impact of the ArtsVest infusion. Table 6 (A) considers the ArtsVest amount as a percentage of Total Business reported by each arts group. As summarized in Table 6 (B), just shy of one fifth of all organizations (10 in total) participating in ArtsVest increased their private sector budgets by 0-50%. Less than 1/10th (4) were between a 50% and 100% increase, leaving almost three quarters of the participants (39) increasing their business support by over 100%.

This speaks to the fact that the large majority of arts groups participating in ArtsVest had very little business support going into the program. 10 groups (almost 20%) had no business support whatsoever in the prior year. As such, ArtsVest represents a

substantial shift towards including private sector support as an important piece of the overall funding picture for arts organizations.

Looking at the ArtsVest impact on overall resources (Total Budget), 20 organizations increased by 0-5%. Each of these groups had a Total Budget in excess of \$125,000 from the prior year. The next group of 11 arts groups increased their Total Budget by 5-10%. Their Total Budgets fell between the range of \$77,630-\$125,000. The remainder of arts organizations (22 or over 40%), increased their Total Budgets by over 10%, with 7 of those (or 13.2%) actually more than doubling the Total Budgets from the prior year. This demonstrates the dramatic impact ArtsVest can have on the operating resources, particularly of the smaller organizations.

f.) Arts Organization Size and the ArtsVest Infusion

Table 8 (A) provides the ArtsVest results in descending order by arts organization budget. Table 8 (B) consolidates this information into seven different ranges of arts budgets. The largest number of arts group participants (14) had budgets between \$50,000 and \$100,000. The next largest (12) had budgets between 0-\$25,000. The third largest (10) had budgets between \$151,000 and \$300,000. This suggests that the overall participation in ArtsVest is well distributed between the large, medium, and small-sized organizations. The relative similarity in the average ArtsVest impact between large and small organizations also suggests the program provides good access to worthy participants of any size.

g.) Sponsor Experience (Categories A, B & C)

ArtsVest specified three types of eligible sponsors: 'A'—those that had never sponsored the arts (100% match); 'B'—those that had sponsored the arts but not the proposed organization (75% match); 'C'—those that had previously sponsored the proposed organization, but were willing to boost their level of sponsorship (50% match).

As can be observed in TABLE 9, the aggregate sponsorships attributed to each of these categories were roughly equal in the Year Three totals. However, the actual number of sponsors within each category was substantially different (80 for A, 43 for B, and 22 for C), yielding a proportionally increasing average for individual sponsorship agreements. This pattern follows an intuitive rationale suggesting that sponsorship levels will tend to increase with a greater degree of experience on the sponsor side.

V. QUALITATIVE IMPACT

While the financial numbers provide a quantitative view of the ArtsVest program, there is also value in probing individual partnerships while also looking for conceptual groupings based on observed patterns and themes. In summing up Year Three of the ArtsVest pilot, the range of ways that arts organizations put the matching funds to work is extremely broad. This wide scope of application actually highlights what could be considered one of the strengths of the ArtsVest program overall—flexible, eclectic, adaptable and robust. Within this range of activity, some interesting patterns emerge which help to interpret the ArtsVest experience.

1.) Concrete Focus

A number of arts groups expressed a position of strength coming from presenting a concrete focus to their potential business partners. Highlighting a specific project for purposes of funding enabled them to communicate a clear need and purpose for the support. As well, it enabled the arts group to give a clear sense of benefit and attribution to the business sponsor.

Some examples of this kind of concrete focus are as follows.

a) *H'art School of Smiles (Kingston)—Publishing a Book*

The H'art School of Smiles is a registered charitable, non-profit organization committed to helping adults with intellectual disabilities reach their highest potential through creative education. One of their initiatives includes the publishing of a book representing the creative and artistic efforts of its constituents. This project became their focus for the ArtsVest matching program, an initiative which gathered momentum from donors which had previously been on the fence. With the book they were able to provide the sponsor company logo on the back of the book, invite representatives to the book launch, and present the company with actual copies of the book. Over 500 copies of the book were also actually sold to the public.

b) *Cantabile Choirs (Kingston)—Youth Choir Tour*

Under the artistic direction of Mark Sirett, The Cantabile choral organization includes seven choirs with almost 250 singers. There were numerous areas for which the organization needed support. The group felt the matching program would be best applied to assist the concrete effort of helping the Youth Choir in funding their international tour. The choir has distinguished itself in international competitions in the past and young people make particularly favourable recipients of support. The

organization was able to offer corporate acknowledgement on programs, newsletters, and their website, in addition to concert tickets, and of course they were provided with pictures of the tour upon return. While the initial sponsorship came in at the lowest level possible (\$500), the same donor has since committed six times that amount (\$3000) for future organizational support.

c) *Sault Theatre Workshop (Sault Ste. Marie)—Youth Theatre Presentation*

The Sault Theatre Workshop produces community theatre for their regular season and focuses on a youth-oriented production during spring break. The organization was looking for a theatre amenable to student presentation when they entered talks with the Station Mall Merchant's Association. While some thought had been to present in the mall itself, the idea emerged that the movie theatre at the mall would be the most attractive location, and would meet the interests of the broader mall constituents by increasing traffic at the same time as providing a cultural boost to the community.

In each of these examples, a very focused effort provided a tangible project around which to focus the ArtsVest matching sponsorship.

2.) Creative Community Involvement

While some ArtsVest sponsorships took on a very traditional exchange between arts group and business, others took on a much more involved partnership dynamic.

The following examples illustrate the latter.

a) *Arts + Crafts on Wheels
Taste of Scandia
Arts Council of Sault Ste. Marie*

Arts + Crafts on Wheels functions very much like a not-for-profit, providing creative and artistic outlets to members of the general public, but also focusing on seniors and those who have special physical challenges. Despite this, they didn't qualify for ArtsVest funding due to their lack of not-for-profit status. Recognizing their artistic contribution to the community the Arts Council of Sault Ste. Marie stepped in and sponsored the ArtsVest bid under their NFP umbrella. In addition, they were instrumental in coaching the staff of Arts + Crafts on Wheels in the process of maintaining a sponsorship relationship. This included coming up with a package of sponsor benefits, role-play of the sponsor meeting, and brainstorming application

ideas. The group was successful in obtaining a substantial grant (\$5000) through a very innovative program involving the Taste of Scandia that prides itself on authentic and innovative theme nights and community involvement.

b) *Theatre Beyond Words (Niagara Region)*
 Dom's Downtown Past & Grill

Theatre Beyond Words presents a regular season of alternative theatre involving puppets and original works. Two years ago the theatre initiated a monthly reading of works in progress by local playwrights, known as the Wednesday Salon. This became a very successful and sustaining effort, though it had a limited reach including only a small group of enthusiasts meeting in the group's studio. Partly due to the impetus of ArtsVest, the idea was generated to open the readings to a larger public, with the intent of expanding profile and resources to artists and the organization. A relatively new eatery, Dom's Downtown Past & Grill, was approached to host the readings, encouraging members of the public to attend while also enjoying the culinary offerings of the restaurant. The proprietors were immediately enthusiastic, and the matching sponsorship has initiated what has become a very popular cultural event in the community (bringing more than 1000 patrons, during 21 evenings over a 5-month period in 2008).

c) *Mariposa Folk Foundation*
 Orillia & District Arts Council

With an operating budget nearing \$400,000 the Mariposa Folk Festival is a very large fish in a relatively small pond. With the advent of ArtsVest in Orillia, the festival was able to garner two sponsorships from its stable of corporate relationships. Perhaps more importantly, however, was the role it played in the community in encouraging the program, mentoring other local arts groups and collaborating with the municipal government and local arts council. Mariposa maintains a storefront office on the main street which it also shares with the Arts Council. Their space provided a hub of activity for community artists and arts organizations. Mariposa management were instrumental in encouraging a prominent place for the arts in the community and bolstering the program overall, illustrating the importance of inter-arts organization, as well as individual leadership required for the success of the ArtsVest program.

3.) Life Cycle

One theme that frequently came up within the Year Three communities was the idea of ArtsVest meeting the varied needs of the full life cycle of arts organizations. Three

roughly-defined life cycle stages emerged: Earliest Stages, Mid-life/Mature, and Older/Struggling. Each will be briefly addressed below.

a) Earliest Stages

Several organizations in the earliest stages of development emerged as ArtsVest recipients advancing new ideas which rapidly evolved with their nascent organizations. A number of these organizations had little or no operating budget from the prior year, and seven reported no business support. Starry Night, an artist run collective in Orillia, got its first taste of business interest when they were approached by a businessman eager to become involved (they met at an ArtsVest promotional event). The Potters Guild in Sault Ste. Marie solidified their organizational form in order to rise to the ArtsVest challenge. Several others seized the matching opportunity to focus their activity at the earliest levels of organization.

b) Mid-life/Mature

Many of the ArtsVest recipients could be considered in mid-life or mature. These groups had reasonably well-established organizations, but nevertheless find themselves in a position of constantly needing resources to fulfill their artistic dreams. Three organizations in Sault Ste. Marie meet this description: Algoma Arts Festival Association (The Fall Festival), Algoma Conservatory of Music, and the Sault Symphony. Each of these three organizations built an impressive line-up of a wide range of sponsors, all of which had either supported them previously, or had given to other arts groups. These sponsorships tended to be larger and provided substantial boosts to programs and groups with established reputations. Each ArtsVest city had a number of these types of groups.

c) Older/Struggling

An important role for ArtsVest in year three was to provide revitalized energy into organizations that were in need. Without singling out any one organization, there were a handful that had run into some kind of difficulty (i.e., debt, declining audience); ArtsVest gave them a sense of hope and enabled them to seek creative solutions to what had been difficult problems. In the words of one community participant: “some organizations were on the verge of viability—ArtsVest gave them new life.”

Once again, the flexibility of ArtsVest to meet the varied needs of these worthy arts groups in varying stages of development and life cycle can be identified as one of the program’s major strengths.

4.) Specific Sectors

Year Three produced some interesting results for specific sectors, both on the arts and the business side. This section highlights three (for full descriptive statistics see Tables).

a) Media

Media has always played a proportionately dominant role in sponsorship of the arts. With the combination of community orientation combined with the need for arts groups to promote events, the media plays a key part in the overall dynamic. This year media accounted for almost 50% of all private sector sponsors (up roughly 10% from 39.7% in Year Two). The major newspapers in both Niagara Region (The Standard) and Orillia (The Packet) stepped in to participate typically by the tens of thousands. In addition, other print media, radio and TV played substantial roles.

As would be expected, the media sponsorships were universally in-kind. In the context of ArtsVest there can be the question of appropriate valuation of media sponsorships (potential for overstating). However, in each case, the large media sponsorships substantially out valued the amount of the ArtsVest match.

Numerous times throughout the ArtsVest debrief sessions the positive role of media was mentioned. Chorus Niagara received substantial media sponsorships from St. Catharines Standard and Niagara Magazine. They claim the media provided an audience boost of as much as 40% for their concerts raising their community profile substantially, and giving them a large boost in earned revenues (not measured by the sponsorship itself).

b) Native Arts

Two ArtsVest matching grants went to emerging artists and/or groups focused on Native Arts.

Neto Hatinakwe Onkwehowe Native Arts (Niagara Region)

As a new arts organization (incorporated in 2005), NHONA was struggling to get a leg up for their native artist constituents. The marketing coordinator saw ArtsVest as a great opportunity to garner essential support for growth. After successfully recruiting some smaller in-kind grants with the Yoga Fitness Centre (studio space), and Tourism Niagara (printing services), they got up their courage to approach The Pen Centre (a substantial retail mall) for exhibition space for their art works. This was the kind of

break that would be highly valued, giving their artists profile to as many as 150,000 people over the course of 6 days. The proposal was greeted with immediate acceptance, and the partnership solidified.

The ArtsVest matching funds provided the resources to secure some essential services to the organization. These included paying for phones, one year of office rental, and letterhead for the organization. Having secured support for these basics, the group is now able to look to more substantive and long-range support through grants with the Ontario Arts Council and other corporate sponsors.

Kathleen Eshkibok (Sault Ste. Marie)

Kathleen Eshkibok is described as a highly talented, emerging first nations photographic artist. The local arts council recognized her need for resources and decided to submit an ArtsVest proposal under their umbrella (necessary for not-for-profit status). Earlier Kathleen had approached the Indian Friendship Centre as a potential sponsor, but they also did not qualify as a private sector business. The Arts Council helped facilitate a sponsorship from Roses Art Gallery, as well as two smaller contributions. The arrangement resulted in funds to facilitate framing, as well as exhibition agreements from Roses Art Gallery and the Indian Friendship Centre, all of which provided a major boost to this emerging artist.

c) Pottery

Pottery is not typically a heavily sponsored art form; however, this year two pottery organizations managed to be included in the ArtsVest match (both in Sault Ste. Marie).

Sault Potters Guild

The Sault Potters Guild participated in two innovative sponsorships. The first was with Bayview Pottery. The proprietor has extensive experience in marketing and distribution of the art, but also has a desire to learn the craft of pottery for herself. She has agreed to provide materials, in exchange for some training and experience in the potter's craft. Also in exchange, she will assist the guild members in marketing and distributing some of their wares (her own particular expertise).

The second partnership was with Exit Realty Lake Superior. The realtors provided a \$2000 sponsorship for the guild in exchange for the rights to place some of the member's pottery (on loan) in the homes they are trying to sell. In addition to being

civic-minded, the pottery has the potential to assist in the beautification of the homes for sales purposes.

Village Potters Arts and Crafts

This organization was yet another that functions very much like a not-for-profit (more like an artist-run centre) but does not have the official status. The Arts Council put their ArtsVest bid under their umbrella. In exchange for sponsorship funds, pottery was placed in public areas of the Elgin Integral Health Centre beautifying their relatively new space. Other miscellaneous sponsorship totaled more than \$10,000 to this group.

5.) Leveraging Resources

The theme of this section is about capitalizing on existing resources—either on the business side or the arts side—for purposes of the promotion of arts and culture as well as partnership interests.

a) *Arts Council of Sault Ste. Marie—Algoma Central Properties Inc*

This partnership involved taking over retail space in a mall for purposes of exhibiting art. The Arts Council representing artists in the community negotiated the use of space for their display purposes—artist rental costs at \$25 per week, with a rotating 2 week exhibit schedule. The mall benefits by the traffic the art generates as well as providing a visually pleasing space for the mall which is typically not at capacity anyway (it would potentially be empty or ‘dead’ space). With the in-kind sponsorship also comes the cash match helping to assist the artists in their communal efforts.

b) *Kingston Canadian Film Festival—Small World Media Group*

One of the distinctive features of the Kingston Canadian Film Festival is the redesign of its website each time there is a new festival. This strategy keeps the festival fresh and signals a cutting edge feel to the organization. The need for digital competence is particularly great, however. With the ArtsVest opportunity, the festival was prompted to re-evaluate its existing web designer relationship and seek the new sponsorship agreement. As it turns out, Small World Media Group was particularly well-suited for the partnership, given their enthusiasm for film and the organization was able to tap into a very strong resource for this purpose (Small World has received merit awards for innovative web design).

- c) *Kingston Melos Society—Board*
Mariposa Folk Foundation—Board

Each of these groups turned to their board members as a resource for finding sponsorship connections. In each case, two or three board relationships came to fruition in the process of searching for an ArtsVest match.

This qualitative section has included descriptions and anecdotes from specific arts groups and businesses that have benefited from ArtsVest Year Three. Numerous other examples exist from multiple perspectives not included in this report.

VI. ANALYSIS

The intent of this report is to evaluate the effectiveness of ArtsVest as a vehicle to promote and sustain arts and culture. Reiterating earlier points, it is clear that an over-riding strength of ArtsVest is its flexibility and facility with a number of heterogeneous situations. Looking at Year Three, four themes are highlighted as areas having particular salience across the ArtsVest experience.

1.) Virtuous Cycle of Quality

Arts organizations always struggle with the question of appropriate quality of offerings. Perpetual resource scarcity often leads to having to cut corners in ways that compromise preferred quality and lead to unsatisfying results. This can be particularly true in areas outside the large metropolitan centres where quality inputs (e.g., venues, technicians, artisans) are not always readily available or are unreasonably expensive to engage.

Several times in different debriefing sessions with ArtsVest participants the comment about quality came up. In several cases, the chain of events proceeded as follows. The ArtsVest match combined with the business sponsorship enabled the arts organization to improve the quality of their offerings in a variety of different ways. For some, it was being able to hire and pay professionals (e.g., actors) where past experience had dictated turning to volunteers/amateurs. For others, it enabled a marked improvement in areas such as sets, lighting or sound capabilities. For yet others, the quality improvement came with support materials such as programs, promotion, advertising, or outreach.

With the improved levels of quality, the arts groups then became more attractive as recipients of future private sector sponsorship. Numerous times, the arts groups

mentioned that businesses want to associate themselves (brand, employees, management) with a winner. Arts groups with a good reputation for quality become magnets for community interest and, therefore private sector support. While it may not always work so cleanly, a commonly cited experience among ArtsVest participants was that they went out and asked for the sponsorship support, which was then matched, leading to a substantial improvement in quality, which then in turn put them in a much stronger position to attract further sponsorship funds, having benefited from both the additional resources as well as the actual sponsorship experience itself (which is relatively new for many). This virtuous cycle has the potential to greatly magnify the initial investment amount many times over.

For some, the quality dimension also extended into arts administration. For example, with the support of ArtsVest funds, Chorus Niagara embarked on a strategic planning session that brought the organizational mission and vision into much clearer focus and set the stage for dramatic future growth and positive change. Others were instrumental in revitalizing their boards as many got onside with meeting the ArtsVest challenge. The Orillia Wind Ensemble utilized the ArtsVest opportunity to solidify their recently-formed position of paid, professional manager. Others developed new skills around sponsorship and fund-raising processes that were substantially absent prior to ArtsVest.

In short, the ArtsVest experience proved to be a major boost in quality, broadly defined, thereafter leading to a much more solid footing, both aesthetically and administratively.

2.) Sponsor Variety

Researching the ArtsVest experience in Year Three, it became clear that the range of private sector sponsor dynamics is wide and diverse. It is far from a cookie-cutter mold.

One important factor is experience. Examining Table 9, we see that roughly one third of all the sponsorship funds pledged come from each of the three categories (A, B, C). The number of Category A sponsors (those with no prior arts sponsorship experience), however, represented 55% of the total, with an average sponsorship size of \$1,563. In comparison, Category B sponsors (those with prior arts experience, but no previous relationship with the current company) numbered close to half those in A, with a concurrent near doubling in average sponsorship amount. Further, Category C sponsors (those with a previously-existing relationship with the current company) had roughly one quarter the number of sponsorships represented in Year Three, with an average nearly four times the size.

This pattern could be expected. A large number of the neophytes pledged support at the minimum level (\$500) and were just getting their toes in the water the first time around—as reflected in the data. There was the occasional first-time sponsor, however, that jumped in with both feet and made a sizable inaugural pledge. Nevertheless, the pattern of greater experience with the sponsor corresponding to larger sponsorship amounts fits with expectations.

Another dimension was philanthropy versus strategy. ArtsVest participants frequently commented on the almost ‘shy’ nature of many sponsors who specifically requested little or no acknowledgement for their donations. For some, there was a desire to not solicit the attention of other potential requests; for others there was the sense that the business managers and owners were just happy to be involved and contributing without a need to receive public credit.

Other sponsors were very purposeful and strategic about their donations. One example of this kind of thinking was a sponsorship by a General Contractor in the construction industry. They were known in the community as ‘hard-hat engineers’ Their specific intent with the sponsorship was to shift to a more sophisticated image in addition to gaining access to some of the more ‘cultured’ decision-makers in the city government—people that could have some influence on their bids or contracts.

The last dimension to comment on here is the number of sponsors sought by a given arts organization. Some arts groups pursued a large number of small sponsorships. For example, In Kingston the H’art School of Smiles was successful in gaining eight new sponsors, \$500 each, all cash (no in-kind). Similarly, the Orillia Wind Ensemble solicited five such sponsorships—their perspective was that everyone should pitch in to the process. When asked whether the \$500 floor should be raised (to encourage more involved/substantial sponsorships), several arts group protested suggesting that is the level many businesses are comfortable with on the first go-around; some come in at substantially higher levels in subsequent requests. As already illustrated with examples, in contrast to the many/thin sponsors, a minority of ArtsVest sponsors developed very involved and substantial partnership dynamics with their arts organizations.

3.) The ‘Nudge’—Individual Organizations

Looking at the Year Three experience, individual organizations (both arts and business) experienced what could be described as a ‘nudge’ towards action. In these cases, for a number of different reasons, the organizations are lacking the resolve to pursue a particular activity and it is the ArtsVest incentive that provides the stimulus to act. In some ways ArtsVest provides an opportunity that is too good to pass up, and

buoyed by the promise of greater resources and the potential for a new community relationship, gain the necessary confidence to move forward. One example was the Orillia Spring Blues Festival. Prior to ArtsVest, the festival was a spirited, but modest affair, with a fairly limited budget and scope. The ArtsVest opportunity encouraged the artistic director to expand programming, move towards a dedicated stage and in the process essentially triple his budget within the space of a year. These were all changes that had dreamt of and hoped for in the past, but never became a reality until the right opportunity came along.

Some ArtsVest participants were successful in soliciting sponsorships through cold calling; others successfully used mail requests with existing audience members or donors—both of these were new tactics for these organizations. Still others used the opportunity to substantially ratchet up support from businesses which had been sponsoring at a predictable level for some time. Numerous other examples follow the same pattern: stimulus to action.

4.) The 'Big Shift'—Collectively

What was a 'nudge' to action for individual organizations, translated to a collective 'big shift' at the community level in each of the four cities where ArtsVest took root. The common pattern was for city leaders (often in the cultural sector, but also of general political prominence) to rally key players such as the chamber of commerce, arts councils, artist groups, university representatives, etc. This created a sense of excitement and activity that got arts groups talking to each other, talking to government representatives, and talking to potential business partners. This collection of activity took on a life of its own. Almost universally, arts groups talked about a qualitative evolution from being considered "poor beggars" looking for corporate handouts, to respectable and viable potential partners in the quest for valuable alliances.

In Niagara Region this phenomenon was referred to as a "cultural renaissance" by one participant, and a "new age for arts-business thinking" by another. The city did its part by topping up the ArtsVest commitment by kicking in their own contribution of \$25,000 (bringing the total matching funds from \$40,000 to \$65,000). In Orillia they actually used the phrase "big shift" to describe the way the community rallied together. In Kingston the city council actually quintupled their arts funding during the ArtsVest year; they commented that this shift should not be specifically attributed to ArtsVest necessarily, but that the program was an important force that helped stimulate a change in thinking and commitment.

While each community took on its own character for the ArtsVest application, the common experience was one of community excitement, energy, profile, and activity. When considering the combined effects of the private sector sponsorships, the mobilized resources from the local public sector, the arts buzz generated in the community, as well as the confidence boost for the arts groups, there is little doubt that the synergies created from the initial amount of ArtsVest funding far exceeded the amount of the investment distributed.

5.) Administrative Competence

The distribution of funding in the arts and culture sector is notoriously hazardous given the tendency of arts groups to be highly sensitive to fairness and equity—particularly given their chronic state of resource scarcity in these areas. As such administering a program such as ArtsVest is a tricky business. Discussions with arts groups and business leaders yielded surprisingly few complaints about the administration of ArtsVest, and community leaders and participants had an impressive number of good things to say about their interaction with ArtsVest personnel.

Specific comments suggested that representatives were very quick to return phone calls, emails and answer specific inquiries in a timely manner. They even suggested that ArtsVest representatives served a very supportive function in making helpful suggestions and helping to shepherd along ideas in the early stages of their development. Sometimes under substantial time pressure, arts groups praised the simplicity of the application process and the overall process.

A relatively few complaints centered around the following themes:

- * The 'first-come-first-served' policy of reserving ArtsVest funds in the first round often pivoted around the success of submissions being sent within minutes of each other. Some felt this had an arbitrary feel to it (though most had no suggested solution).
- * Many would have liked more time to develop deeper partnership dynamics in line with ArtsVest aspirations.
- * Many would have liked to have seen a longer commitment for ArtsVest to take hold in the community. Some felt like the ArtsVest partnerships would not have long enough to solidify into an on-going relationship and they would be dropped once the matching funds were taken away.

Other than these complaints, which will be addressed in the recommendations, there was a particularly positive response to the administration of ArtsVest.

VII. DISCUSSION AND RECOMMENDATIONS

1.) ArtsVest Pilot Program a Success

The results of Year Three echo the experience of Years One and Two: ArtsVest is a highly successful program that has demonstrated the ability to powerfully impact arts & culture sectors for the better. ArtsVest has proven to be relatively easy to access (from a red-tape perspective), which is a breath of fresh air to many arts groups which are used to fairly involved application processes. It also is free of political 'noise' which is inevitable within a merit-based system of grants administration.

ArtsVest is a particularly flexible program that allows arts groups substantial latitude in its application. This has proven to be a particular strength as a wide variety of arts groups and communities have harnessed the power of ArtsVest funding in their own particular applications. ArtsVest empowers arts groups to figure out where their greatest needs lie and craft the program to what is most pressing without having to conform to outside requirements.

ArtsVest has demonstrated the power to leverage existing resources for results that greatly outweigh their costs. Communities have time and again shown the capacity to rally in support of ArtsVest, but more importantly in support of their own arts & culture communities as they go about the process. There is little to suggest that an expansion of ArtsVest in some form would not be money well invested based on the three year pilot experience.

2.) Longer Commitment

While the Pilot Study was necessarily circumscribed in the time scope dictated by the Pilot, there was a strong consensus among participants that a longer time frame is needed for ArtsVest to meet its potential. The learning curve for arts groups, business partners and local officials is fairly steep in the first months of the program. Having its own unique characteristics, ArtsVest does not closely resemble other arts and culture programs and it takes time for stakeholders and participants to catch the potential vision and reorient the ways of thinking about funding and sponsorship. By the time many of them had grasped the program, it was either too late or they had invested substantial effort only to have the program disappear.

It is recommended that further implementation of ArtsVest would include a longer time commitment to a given community (at a minimum two years). This would enable participants to benefit from the time and resources invested in getting up to speed with the program. It would also allow longer time for individual partnerships to come to fruition, building a strong foundation, before ArtsVest funds are withdrawn and they have to go it on their own.

A longer time frame would also enable the arts community to develop and gel with its approach to new sources of private sector funding. Partnership success stories would have time to circulate through participating communities allowing other arts groups to be inspired by their experience and urging them on to also participate.

An elongated time frame could serve well on the individual level (allowing partnerships to extend beyond a year), but could also serve well at the community level (allowing the program to develop over the space of multiple years).

3.) ArtsVest in Context

Business for the Arts has demonstrated that ArtsVest can have a very positive impact on arts and culture organizations and communities—that being the experience in virtually every community over the three year pilot test. Considering the private sector funds generated, as well as the community momentum developed, the collective impact of ArtsVest over three years has been outstanding. While the success of the program would signal a green light for potential future expansions of ArtsVest, a sense of context is appropriate at this point.

It is strongly recommended that ArtsVest be embraced as a supplemental program to the existing arms-length, merit-based funding mechanisms (local, provincial, federal). ArtsVest serves a much needed purpose in filling gaps, bolstering existing structures, boosting quality, and advancing professionalism. ArtsVest also helps arts groups to diversify their funding sources and strengthen their community ties. Nevertheless, it is not and should not be considered a core or central source of funding for arts and culture groups. If ArtsVest funding, with its emphasis on private sector giving, were to become too central to the core support of arts groups it would risk throwing off the balance in the mix of private and public funding to this important sector. There will always be a key role for governments to provide core operating funding support to worthy arts organizations. Their fundamental mission-based organizations exist outside the marketplace and they deserve steady and substantial funding based on arms-length, artistic merit considerations directly funded by the government.

4.) Deep Community Connection

An important underlying theme with ArtsVest has been the deep community involvement by Business for the Arts in each of the communities—an involvement which has been key to solidifying its success. While many of the communities were fast on the uptake of ArtsVest, organizing themselves with a strong sense of motivation and purpose, there was still a vital element of coaching, training, prodding, and basic support being provided by the Business for the Arts staff. Each community took on its own personality; different players stepped forward to ensure ArtsVest was a success. Training sessions were held, questions answered, projects were approved and the program went on, step-by-step in each community.

In one of the debrief sessions the question arose “who is supposed to ‘own’ ArtsVest” in a particular community? While individual community leadership is expected to step in and take the lead, there is still an important interplay between ArtsVest administration (Business for the Arts) and the host community. It is recommended that this active involvement be extended as an integral part of any ArtsVest expansion in order to ensure its success. There are limits to the degree to which ArtsVest can run itself.

VIII. TABLES

Hall, Jane M CSCD:EX

From: Valentine, Lee CSCD:EX
Sent: Wednesday, August 24, 2011 9:57 AM
To: Vaux, Shelagh CSCD:EX
Subject: RE: Item for MIC Briefing - \$3.25m SAL

That will be on September 12th. Next agenda (for Aug 29) is full....

From: Vaux, Shelagh CSCD:EX
Sent: Wednesday, August 24, 2011 8:41 AM
To: Valentine, Lee CSCD:EX
Subject: FW: Item for MIC Briefing - \$3.25m SAL

Lee – can you see Katherine’s note below about adding to the agenda for the next MIC briefing.

From: Leong, Katherine CSCD:EX
Sent: Tuesday, August 23, 2011 4:32 PM
To: Vaux, Shelagh CSCD:EX
Subject: Item for MIC Briefing - \$3.25m SAL

Shelagh –

Andrea has requested that we have SAL (\$3.25m) added to the agenda for MIC’s next briefing (early September?). The discussion on Monday provided some options, which we are currently exploring, but we will need to go back to MIC for a second conversation.

Also, I am preparing a note for David on the things we’ve followed up on since the conversation yesterday. The note will likely be sent through on Friday....

Katherine

Hall, Jane M CSCD:EX

From: Vaux, Shelagh CSCD:EX
Sent: Wednesday, August 24, 2011 9:58 AM
To: Leong, Katherine CSCD:EX
Subject: FW: Item for MIC Briefing - \$3.25m SAL

Katherine – please see Lee’s response below...

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Katherine

Hall, Jane M CSCD:EX

From: Henning, Andrea CSCD:EX
Sent: Wednesday, August 24, 2011 10:01 AM
To: Leong, Katherine CSCD:EX
Subject: FW: artsVest B.C.
Attachments: artsVest B.C. Overview.pdf; Stephen Preece Evaluation - artsVest 2006 - Year 1.pdf; Stephen Preece Evaluation - artsVest 2007 - Year 2.pdf; Stephen Preece Evaluation - artsVest 2008 - Year 3.pdf

Have not read....we can discuss later.

From: Galbraith, David J CSCD:EX
Sent: Wednesday, August 24, 2011 10:00 AM
To: Henning, Andrea CSCD:EX
Subject: FW: artsVest B.C.

Something else on the horizon for SAL.

David Galbraith
Assistant Deputy Minister
Arts, Culture, Gaming Grants and Sport

Ministry of Community, Sport and Cultural Development
Tel: 250.356.7139
fax: 250.387.8720

From: Wood, Gillian CSCD:EX
Sent: Tuesday, August 23, 2011 9:36 AM
To: Galbraith, David J CSCD:EX; Vaux, Shelagh CSCD:EX
Subject: FW: artsVest B.C.

Hi David,

Just wondering if there was any chance that the 2010 sport and arts legacy would consider this matching program. It is a regional initiative focused on leveraging private and federal dollars.

Thanks,

Gillian Wood
Executive Director
BC Arts Council
800 Johnson Street - 1st Floor
Victoria, BC V8W 1N3
Direct 250-356-1725
Mobile 250-216-3418

From: Kate Zagorskis [mailto:k_zagorskis@businessforthearts.org]
Sent: Wednesday, January 5, 2011 11:01 AM

To: Wood, Gillian CSCD:EX

Subject: artsVest B.C.

Hello Gillian,

Happy New Year and I hope you had a wonderful holiday!

We recently received a letter from Deputy Minister, Grant Main, regarding the artsVest opportunity currently being explored in many provinces across Canada. I thought I would just send along a note to make sure that you have our contact information and all of the information about the program.

Business for the Arts has been operating artsVest for over five years now. artsVest is a sponsorship training and matching incentive program designed to:

- 1) to stimulate business investment in the arts through matching incentives;
- 2) to build capacity within the arts and culture sector to generate new revenue streams, providing training on how to approach the business sector with a sponsorship/partnership proposal;
- 3) to facilitate relationships between the public, private and culture sector to help develop cultural assets at a local level.

I have attached an overview of what the opportunity entails for B.C. – simply put, if the province puts forward \$250,000 (which would be used entirely as matching funds for B.C. arts organizations), it would be matched by Canadian Heritage to provide sponsorship training and program management, as well as additional matching funds.

I have also attached the third-party analysis of artsVest through 2006 – 2008. They are hefty documents, but they include a range of documentation of the wonderful impact artsVest can have on a diversity of communities.

We are incredibly excited about the possibility of collaborating with you on artsVest, and would love to speak with you or answer any questions you might have about the program!

Warm Regards,

Kate

Kate Zagorskis
National Program Manager
Business for the Arts
www.businessforthearts.org
tel: 416.869.3016 x222
fax: 416.869.0435

Sign-on to boardLink. Volunteer in the Arts! <http://businessforthearts.org/boardlink/boardlink>

Hall, Jane M CSCD:EX

From: Leong, Katherine CSCD:EX
Sent: Friday, August 26, 2011 2:53 PM
To: Henning, Andrea CSCD:EX; Carroll, Lora CSCD:EX
Cc: Vaux, Shelagh CSCD:EX
Subject: SAL \$3.25 Regional — Status Update
Attachments: Fw: Anniversaries; FW: artsVest B.C. ; SAL Funding Breakdown_draft.xlsx

Andrea and Lora:

This is the info we've gathered on SAL options since the discussion with MIC on Monday.

Small Capital Grants - \$750,000

- There is a small capital program with BC Arts Council.
- It is one of three components in the Capacity and Sustainability Program.
- The program is only available to clients of the BC Arts Council who have received funding in the past 2 years.
- Grants are up to \$20,000.
- The total budget for the Capacity and Sustainability Program last year was \$1.13M.

One-time Projects:

- MUSIC BC --- S13
- TRANSMIT GLOBAL --- S13
- FIREFIGHTER STATUE S13
- ARTS VEST --- S13

Significant City Anniversaries :

- MO has suggested. See attached email from Matt S.
- Need to have additional consideration about administration, although it seems like the criteria would be very straightforward:
 - Demonstrate it is your city's significant anniversary
 - Have a cultural component
 - Have 50% matching funds

I have developed the attached Excel spreadsheet to show the various components for the \$3.25M.... we will likely have to shape into options as we currently have more programs/one-time funding options than we do funds.

The SAL will be going forward to MIC on September 12 for another discussion. I'm not sure what materials will be required for that discussion.

Katherine

Katherine Leong, Policy Analyst
Ministry of Community, Sport and Cultural Development
Tel: 250-356-9388 | katherine.leong@gov.bc.ca

Hall, Jane M CSCD:EX

From: Leong, Katherine CSCD:EX
Sent: Monday, September 12, 2011 9:40 AM
To: Vaux, Shelagh CSCD:EX; Carroll, Lora CSCD:EX
Subject: RE: Coastal City Ballet

As Matt sent to Andrea, Gillian and Ursula originally, I am going to assume that Gillian and Ursula responded, but you may wish to confirm.

As for funding through us, the only available funding is ALF or 2010 SAL (\$3.25m). The eligibility for either ALF or 2010 SAL would depend on the project (as both are funding for projects, not operating).

Katherine

From: Vaux, Shelagh CSCD:EX
Sent: Monday, September 12, 2011 9:16 AM
To: Leong, Katherine CSCD:EX; Carroll, Lora CSCD:EX
Subject: FW: Coastal City Ballet

Girls – please see below and advise if you can.

Thanks a mill.

From: Holme, Matt CSCD:EX
Sent: Monday, September 12, 2011 8:53 AM
To: Vaux, Shelagh CSCD:EX
Cc: Henning, Andrea CSCD:EX
Subject: FW: Coastal City Ballet

S22

Any update on this one?

From: Henning, Andrea CSCD:EX
Sent: Tuesday, September 6, 2011 10:19 AM
To: Holme, Matt CSCD:EX
Cc: Vaux, Shelagh CSCD:EX
Subject: RE: Coastal City Ballet

Hi

S22

From: Holme, Matt CSCD:EX
Sent: Tuesday, September 6, 2011 10:11 AM
To: Vaux, Shelagh CSCD:EX
Subject: FW: Coastal City Ballet

S22

From: Holme, Matt CSCD:EX
Sent: Tuesday, September 6, 2011 9:58 AM
To: Henning, Andrea CSCD:EX; Wood, Gillian CSCD:EX; Cowland, Ursula SG:EX
Cc: Lewis, Christine CSCD:EX; Stickney, Matthew CSCD:EX
Subject: Coastal City Ballet

Hi all,

I have received a request regarding the eligibility of Coastal City Ballet for provincial funding.

S13

Anyway, if you could take a look that would be great. If they appear eligible perhaps we could follow up with a phone call?

Thanks,

Matt

Hall, Jane M CSCD:EX

From: Vaux, Shelagh CSCD:EX
Sent: Tuesday, September 13, 2011 3:31 PM
To: Van Ek, Christie CSCD:EX
Subject: 147553 - BN Decision Note re: Funding Significant City Anniversary Celebrations for the SAL
Attachments: 147553 - BC_ City Celebrations SAL.docx

Hi Christie,

Attached please find a copy of the above noted for David's review and approval. I have referred to you in Cliff and will walk the hard copy up to you shortly.

Thanks!

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

Approvals: Dir: _____ ED: _____ ADM: _____ DM: _____

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 147553

FOR DECISION

Date: September 12, 2011

Title: Sport and Arts Legacy 2010 (SAL)

S12

Pages 180 through 184 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Vaux, Shelagh CSCD:EX
Sent: Thursday, November 17, 2011 2:50 PM
To: Van Ek, Christie CSCD:EX
Subject: 148529 - Sport and Arts Legacy (SAL) Funding re: Direction Regarding Allocation
Attachments: 148529 - BN_Sport and Arts Legacy (SAL)_Nov 17.docx

Hi Christie,

Attached please find the most recent briefing decision note regarding the above noted for ADM review and approval. This has been approved by Andrea Henning and I believe has something to do with a minister's meeting on Monday (?) – so needs to be pushed up the line.

I will walk the folder up to you shortly.

Shelagh Vaux | Arts & Culture Branch | Ministry of Community, Sport & Cultural Development
P: 250.952.6510 | F: 250.387.4099 | Shelagh.Vaux@gov.bc.ca

Approvals: Dir: _____ ED: _____ ADM: _____ DM: _____

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 148529

FOR DECISION

Date: November 17, 2011

Title: Direction Regarding Allocation of 2010 Sport and Arts Legacy (SAL) Funding

S12

Pages 187 through 191 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Leong, Katherine CSCD:EX
Sent: Wednesday, February 29, 2012 4:39 PM
To: Henning, Andrea CSCD:EX
Cc: Vaux, Shelagh CSCD:EX; Whyte, Bruce CSCD:EX
Subject: City Anniversaries
Attachments: City Anniversaries Eligible Communities.xlsx; City Anniversaries 2012-2014.docx

Andrea,

S13

Katherine

City Annivesary Celebrations Eligible Communities

City	Anniversary	Potential Grant
	2012	

S13

City Annivesary Celebrations Eligible Communities

City	Anniversary	Potential Grant
	2013	
S13		

**As requested:
Incorporated Municipalities with City Anniversaries 2012-2014**

Funding:

S13

2012 Anniversaries

Corporate Name	Date of Incorporation	Anniversary in 2012
S13	August 2, 1862	150
	September 1, 1912	100
	March 4, 1912	100
	March 15, 1912	100
	December 13, 1962	50
	September 25, 1962	50
	December 7, 1987	25

S13

2013 Anniversaries

Corporate Name	Date of Incorporation	Anniversary in 2013
S13	March 7, 1913	100
	March 11, 1913	100
	March 31, 1913	100
	July 16, 1963	50
	December 5, 1988	25
	March 17, 1988	25

S13

2014 Anniversaries

Corporate Name	Date of Incorporation	Anniversary in 2014
S13	April 25, 1914	100
	November 24, 1964	50
	October 6, 1964	50
	December 4, 1989	25

S13

Hall, Jane M CSCD:EX

From: Leong, Katherine CSCD:EX
Sent: Wednesday, February 29, 2012 2:52 PM
To: Whyte, Bruce CSCD:EX
Subject: FW: Name Incorp 2010.xls
Attachments: Name Incorp 2010.xls

When done, can you please save in the City Anniversaries folder in the ACB/Finance/Grants folder?

Thanks! K

From: Akouri, Samar CSCD:EX
Sent: Wednesday, January 4, 2012 11:38 AM
To: Leong, Katherine CSCD:EX
Subject: FW: Name Incorp 2010.xls

Samar Akouri
Administrative Assistant
Ministry of Community, Sport and Cultural Development
Local Government Structure Branch

From: Bourhill, Doug CSCD:EX
Sent: Wednesday, January 4, 2012 11:34 AM
To: Akouri, Samar CSCD:EX
Subject: Name Incorp 2010.xls

British Columbia Regional Districts, Municipalities, Corporate Name, Date of Incorporation and Postal Address

Corporate Name	Date of Incorporation	Postal Address
Regional District of Alberni-Clayoquot	April 21, 1966	3008 Fifth Ave, Port Alberni, V9Y 2E3
Port Alberni, City of	October 28, 1967	4850 Argyle St, Port Alberni, V9Y 1V8
Tofino, District of	February 5, 1932	Box 9, Tofino, V0R 2Z0
Ucluelet, District of	February 26, 1952	Box 999, Ucluelet, V0R 3A0
Regional District of Bulkley-Nechako	February 1, 1966	Box 820, Burns Lake, V0J 1E0
Burns Lake, The Corporation of the Village of	December 6, 1923	Box 570, Burns Lake, V0J 1E0
Fort St. James, District of	December 19, 1952	Box 640, Fort St. James, V0J 1P0
Fraser Lake, Village of	September 27, 1966	Box 430, Fraser Lake, V0J 1S0
Granisle, Village of	June 29, 1971	Box 128, Granisle, V0J 1W0
Houston, District of	March 4, 1957	Box 370, Houston, V0J 1Z0
Smithers, Town of	October 6, 1921	Box 879, Smithers, V0J 2N0
Telkwa, The Corporation of the Village of	July 18, 1952	Box 220, Telkwa, V0J 2X0
Vanderhoof, District of	January 22, 1926	Box 900, Vanderhoof, V0J 3A0
Capital Regional District	February 1, 1966	PO Drawer 1000, Victoria, V8W 2S6
Central Saanich, The Corporation of the District of	December 12, 1950	1903 Mt. Newton Cross Rd, Saanichton, V8M 2A9
Colwood, City of	June 24, 1985	3300 Wishart Rd, Victoria, V9C 1R1
Esquimalt, Corporation of the Township of	September 1, 1912	1229 Esquimalt Rd, Victoria, V9A 3P1
Highlands, District of	December 7, 1993	1980 Millstream Rd, Victoria, V9B 6H1
Langford, City of	December 8, 1992	2nd Floor, 877 Goldstream Ave, Victoria, V9B 2X8
Metchosin, District of	December 3, 1984	4450 Happy Valley Rd, Victoria, V9C 3Z3
North Saanich, District of	August 19, 1965	1620 Mills Rd, North Saanich, V8L 5S9
Oak Bay, The Corporation of the District of	July 2, 1906	2167 Oak Bay Ave, Victoria, V8R 1G2
Saanich, The Corporation of the District of	March 1, 1906	770 Vernon Ave, Victoria, V8X 2W7
Sidney, Town of	September 30, 1952	2440 Sidney Ave, Sidney, V8L 1Y7
Sooke, District of	December 7, 1999	2205 Otter Point Rd, Sooke, V0S 1N0
Victoria, The Corporation of the City of	August 2, 1862	1 Centennial Sq, Victoria, V8W 1P6
View Royal, Town of	December 5, 1988	45 View Royal Ave, Victoria, V9B 1A6
Cariboo Regional District	July 9, 1968	180 N 3rd Ave Suite D, Williams Lake, V2G 2A4
100 Mile House, District of	July 27, 1965	Box 340, 100 Mile House, V0K 2E0
Quesnel, City of	March 21, 1928	410 Kinchant Street, Quesnel, V2J 7J5
Wells, District of	June 29, 1998	Box 219, Wells, V0K 2R0
Williams Lake, City of	March 15, 1929	450 Mart St, Williams Lake, V2G 1N3
Central Coast Regional District	July 16, 1968	PO Box 186, Bella Coola, V0T 1C0
Regional District of Central Kootenay	November 30, 1965	Box 590, 202 Lakeside Dr, Nelson, V1L 5R4
Castlegar, City of	January 1, 1974	460 Columbia Ave, Castlegar, V1N 1G7
Creston, Town of	May 14, 1924	PO Box 1339, Creston, V0B 1G0
Kaslo, Village of	August 14, 1893	Box 576, Kaslo, V0G 1M0
Nakusp, Village of	November 24, 1964	Box 280, Nakusp, V0G 1R0
Nelson, The Corporation of the City of	March 18, 1897	502 Vernon St, Nelson, V1L 4E8
New Denver, The Corporation of the Village of	January 12, 1929	Box 40, New Denver, V0G 1S0
Salmo, The Corporation of the Village of	October 30, 1946	Box 1000, Salmo, V0G 1Z0
Silverton, The Corporation of the Village of	May 6, 1930	Box 14, Silverton, V0G 2B0
Slocan, Village of	June 1, 1901	Box 50, Slocan, V0G 2C0
Regional District of Central Okanagan	August 24, 1967	1450 KLO Rd, Kelowna, V1W 3Z4
Kelowna, City of	May 4, 1905	1435 Water St, Kelowna, V1Y 1J4
Lake Country, District of	May 2, 1995	10150 Bottom Wood Lk Rd, Lake Country V4V 2M1
Peachland, The Corporation of the District of	January 1, 1909	5806 Beach Ave, Peachland, V0H 1X7
West Kelowna, District of	December 6, 2007	#4 - 2466 Main Street, Westbank, V4T 1Z1

British Columbia Regional Districts, Municipalities, Corporate Name, Date of Incorporation and Postal Address

Corporate Name	Date of Incorporation	Postal Address
Columbia Shuswap Regional District	November 30, 1965	Box 978, Salmon Arm, V1E 4P1
Golden, Town of	June 26, 1957	Box 350, Golden, V0A 1H0
Revelstoke, City of	March 1, 1899	Box 170, Revelstoke, V0E 2S0
Salmon Arm, City of	May 15, 1905	Box 40, Salmon Arm, V1E 4N2
Sicamous, District of	December 4, 1989	PO Box 219, Sicamous, V0E 2V0
Comox Valley Regional District	February 15, 2008	600 Comox Road, Courtenay, V9N 3P6
Comox, Town of	January 14, 1946	1809 Beaufort Ave, Comox, V9M 1R9
Courtenay, The Corporation of the City of	January 1, 1915	830 Cliffe Ave, Courtenay, V9N 2J7
Cumberland, The Corporation of the Village of	January 1, 1898	Box 340, Cumberland, V0R 1S0
Cowichan Valley Regional District	September 26, 1967	175 Ingram Street, Duncan, V9L 1N8
Duncan, The Corporation of the City of	March 4, 1912	Box 820, Duncan, V9L 3Y2
Ladysmith, Town of	June 3, 1904	PO Box 220 Stn Main, Ladysmith, V9G 1A2
Lake Cowichan, Town of	August 19, 1944	Box 860, Lake Cowichan, V0R 2G0
North Cowichan, The Corporation of the District of	June 18, 1873	Box 278, Duncan, V9L 3X4
Regional District of East Kootenay	November 30, 1965	19 24th Ave S, Cranbrook, V1C 3H8
Canal Flats, Village of	June 29, 2004	Box 159, Canal Flats, V0B 1B0
Cranbrook, The Corporation of the City of	November 1, 1905	40 10th Ave S, Cranbrook, V1C 2M8
Elkford, District of	July 16, 1971	Box 340, Elkford, V0B 1H0
Fernie, The Corporation of the City of	July 28, 1904	Box 190, Fernie, V0B 1M0
Invermere, District of	May 22, 1951	Box 339, Invermere, V0A 1K0
Kimberley, City of	March 29, 1944	340 Spokane St, Kimberley, V1A 2E8
Radium Hot Springs, Village of	December 10, 1990	Box 340, Radium Hot Springs, V0A 1M0
Sparwood, District of	October 6, 1964	Box 520, Sparwood, V0B 2G0
Fraser Valley Regional District	December 12, 1995	1-45950 Cheam Avenue, Chilliwack, V2P 1N6
Abbotsford, City of	January 1, 1995	32315 South Fraser Way, Abbotsford, V2T 1W7
Chilliwack, City of	January 1, 1980	8550 Young Rd, Chilliwack, V2P 8A4
Harrison Hot Springs, The Village of	May 27, 1949	Box 160, Harrison Hot Springs, V0M 1K0
Hope, District of	April 6, 1929	Box 609, Hope, V0X 1L0
Kent, The Corporation of the District of	January 1, 1895	Box 70, Agassiz, V0M 1A0
Mission, District of	June 2, 1892	Box 20, Mission, V2V 4L9
Regional District of Fraser-Fort George	March 8, 1967	155 George St, Prince George, V2L 1P8
Mackenzie, District of	May 19, 1966	Bag 340, Mackenzie, V0J 2C0
McBride, The Corporation of the Village of	April 7, 1932	Box 519, McBride, V0J 2E0
Prince George, City of	March 6, 1915	1100 Patricia Blvd, Prince George, V2L 3V9
Valemount, Village of	December 13, 1962	Box 168, Valemount, V0E 2Z0

British Columbia Regional Districts, Municipalities, Corporate Name, Date of Incorporation and Postal Address

Corporate Name	Date of Incorporation	Postal Address
Greater Vancouver Regional District	June 29, 1967	4330 Kingsway, Burnaby, V5H 4G8
Anmore, Village of	December 7, 1987	2697 Sunnyside Rd, Anmore, V3H 3C8
Belcarra, Village of	August 22, 1979	4084 Bedwell Bay Rd, Belcarra, V3H 4P8
Bowen Island Municipality	December 4, 1999	PO Box 279, Bowen Island, V0N 1G0
Burnaby, City of	September 22, 1892	4949 Canada Way, Burnaby, V5G 1M2
Coquitlam, City of	July 25, 1891	3000 Guildford Way, Coquitlam, V3B 7N2
Delta, The Corporation of	November 10, 1879	4500 Clarence Taylor Cres, Delta, V4K 3E2
Langley, City of	March 15, 1955	20399 Douglas Cres, Langley, V3A 4B3
Langley, The Corporation of the Township of	April 26, 1873	4914 221st St, Langley, V3A 3Z8
Lions Bay, Village of	December 17, 1970	Box 141, Lions Bay, V0N 2E0
Maple Ridge, The Corporation of the District of	September 12, 1874	11995 Haney Pl, Maple Ridge, V2X 6A9
New Westminster, Corporation of the City of	July 16, 1860	511 Royal Ave, New Westminster, V3L 1H9
North Vancouver, The Corporation of the City of	May 13, 1907	141 W 14th St, North Vancouver, V7M 1H9
North Vancouver, The Corporation of the District of	August 10, 1891	355 W Queens Rd, North Vancouver, V7N 4N5
Pitt Meadows, City of	April 25, 1914	12007 Harris Rd, Pitt Meadows, V3Y 2B5
Port Coquitlam, The Corporation of the City of	March 7, 1913	2580 Shaughnessy St., Port Coquitlam, V3C 2A8
Port Moody, City of	March 11, 1913	PO Box 36, Port Moody, V3H 3E1
Richmond, City of	November 10, 1879	6911 No. 3 Rd, Richmond, V6Y 2C1
Surrey, City of	November 10, 1879	14245 56th Ave, Surrey, V3X 3A2
Vancouver, City of	April 6, 1886	453 W 12th Ave, Vancouver, V5Y 1V4
West Vancouver, The Corporation of the District of	March 15, 1912	750 17th St, West Vancouver, V7V 3T3
White Rock, The Corporation of the City of	April 15, 1957	15322 Buena Vista Ave, White Rock, V4B 1Y6
Regional District of Kitimat-Stikine	September 14, 1967	300-4545 Lazelle Ave, Terrace, V8G 4E1
Hazelton, The Corporation of the Village of	February 15, 1956	Box 40, Hazelton, V0J 1Y0
Kitimat, District of	March 31, 1953	270 City Centre, Kitimat, V8C 2H7
New Hazelton, District of	December 15, 1980	Box 340, New Hazelton, V0J 2J0
Stewart, District of	May 16, 1930	Box 460, Stewart, V0T 1W0
Terrace, City of	December 31, 1927	3215 Eby St, Terrace, V8G 2X8
Regional District of Kootenay Boundary	February 22, 1966	202-843 Rossland Ave, Trail, V1R 4S8
Fruitvale, The Corporation of the Village of	November 4, 1952	Box 370, Fruitvale, V0G 1L0
Grand Forks, The Corporation of the City of	April 15, 1897	Box 220, Grand Forks, V0H 1H0
Greenwood, The Corporation of the City of	July 12, 1897	Box 129, Greenwood, V0H 1J0
Midway, Village of	May 25, 1967	Box 160, Midway, V0H 1M0
Montrose, The Corporation of the Village of	June 22, 1956	Box 510, Montrose, V0G 1P0
Rossland, The Corporation of the City of	March 18, 1897	Box 1179, Rossland, V0G 1Y0
Trail, City of	June 14, 1901	1394 Pine Ave, Trail, V1R 4E6
Warfield, The Corporation of the Village of	December 8, 1952	555 Schofield Hwy, Trail, V1R 2G7
Regional District of Mount Waddington	June 13, 1966	Box 729, Port McNeill, V0N 2R0
Alert Bay, The Corporation of the Village of	January 14, 1946	Bag Service 2800, Alert Bay, V0N 1A0
Port Alice, Village of	June 16, 1965	Box 130, Port Alice, V0N 2N0
Port Hardy, District of	May 5, 1966	Box 68, Port Hardy, V0N 2P0
Port McNeill, Town of	February 18, 1966	Box 728, Port McNeill, V0N 2R0
Regional District of Nanaimo	August 24, 1967	6300 Hammond Bay Rd, Nanaimo, V9T 6N2
Lantzville, District of	June 25, 2003	PO Box 100, Lantzville, V0R 2H0
Nanaimo, City of	December 24, 1874	455 Wallace St, Nanaimo, V9R 5J6
Parksville, City of	June 19, 1945	Box 1390, Parksville, V9P 2H3
Qualicum Beach, Town of	May 5, 1942	Box 130, Qualicum Beach, V9K 1S7

British Columbia Regional Districts, Municipalities, Corporate Name, Date of Incorporation and Postal Address

Corporate Name	Date of Incorporation	Postal Address
Regional District of North Okanagan	November 9, 1965	9848 Aberdeen Rd, Coldstream, V1B 2K9
Armstrong, City of	March 31, 1913	Box 40, Armstrong, V0E 1B0
Coldstream, The Corporation of the District of	December 21, 1906	9901 Kalamalka Rd, Coldstream, V1B 1L6
Enderby, The Corporation of the City of	March 1, 1905	Box 400, Enderby, V0E 1V0
Lumby, The Corporation of the Village of	December 20, 1955	Box 430, Lumby, V0E 2G0
Spallumcheen, The Corporation of the Township of	July 21, 1892	4144 Spallumcheen Way, Spallumcheen, V0E 1B6
Vernon, The Corporation of the City of	December 30, 1892	3400 30th St, Vernon, V1T 5E6
Northern Rockies Regional Municipality	February 6, 2009	Bag Service 399, Fort Nelson, V0C 1R0
Regional District of Okanagan-Similkameen	March 4, 1966	101 Martin St, Penticton, V2A 5J9
Keremeos, The Corporation of the Village of	October 30, 1956	Box 160, Keremeos, V0X 1N0
Oliver, Town of	December 31, 1945	Box 638, Oliver, V0H 1T0
Osoyoos, Town of	January 14, 1946	Box 3010, Osoyoos, V0H 1V0
Penticton, The Corporation of the City of	January 1, 1909	171 Main St, Penticton, V2A 5A9
Princeton, Town of	September 11, 1951	Box 670, Princeton, V0X 1W0
Summerland, The Corporation of the District of	December 21, 1906	Box 159, Summerland, V0H 1Z0
Peace River Regional District	October 31, 1987	Box 810, Dawson Creek, V1G 4H8
Chetwynd, District of	September 25, 1962	Box 357, Chetwynd, V0C 1J0
Dawson Creek, The Corporation of the City of	May 26, 1936	Box 150, Dawson Creek, V1G 4G4
Fort St. John, City of	December 31, 1947	10631 100th St, Fort St. John, V1J 3Z5
Hudson's Hope, District of	November 16, 1965	Box 330, Hudson's Hope, V0C 1V0
Pouce Coupe, The Corporation of the Village of	January 5, 1932	Box 190, Pouce Coupe, V0C 2C0
Taylor, District of	August 23, 1958	Box 300, Taylor, V0C 2K0
Tumbler Ridge, District of	April 9, 1981	Box 100, Tumbler Ridge, V0C 2W0
Powell River Regional District	December 19, 1967	5776 Marine Ave, Powell River, V8A 2M4
Powell River, City of	October 15, 1955	6910 Duncan St, Powell River, V8A 1V4
Skeena-Queen Charlotte Regional District	August 17, 1967	100 1st Ave E, Prince Rupert V8J 1A6
Masset, Village of	May 11, 1961	Box 68, Masset, V0T 1M0
Port Clements, Village of	December 31, 1975	Box 198, Port Clements, V0T 1R0
Port Edward, District of	June 29, 1966	PO Box 1100, Port Edward, V0V 1G0
Prince Rupert, City of	March 10, 1910	424 W Third Ave, Prince Rupert, V8J 1L7
Queen Charlotte, Village of	December 5, 2005	PO Box 580, Queen Charlotte V0T 1S0
Squamish-Lillooet Regional District	October 3, 1968	Box 219, Pemberton, V0N 2L0
Lillooet, The District of	December 31, 1946	Box 610, Lillooet, V0K 1V0
Pemberton, Village of	July 20, 1956	Box 100, Pemberton, V0N 2L0
Squamish, District of	May 18, 1948	Box 310, Squamish, V0N 3G0
Whistler, Resort Municipality of	September 6, 1975	4325 Blackcomb Way, Whistler, V0N 1B4
Strathcona Regional District	February 15, 2008	600 Comox Road, Courtenay, V9N 3P6
Campbell River, City of	June 24, 1947	301 St. Ann's Rd, Campbell River, V9W 4C7
Gold River, Village of	August 26, 1965	Box 610, Gold River, V0P 1G0
Sayward, Village of	June 27, 1968	Box 29, Sayward, V0P 1R0
Tahsis, Village of	June 17, 1970	Box 519, Tahsis, V0P 1X0
Zeballos, The Corporation of the Village of	June 27, 1952	Box 127, Zeballos, V0P 2A0
Sunshine Coast Regional District	January 4, 1967	1975 Field Road, Sechelt, V0N 3A0
Gibsons, Town of	March 4, 1929	Box 340, Gibsons, V0N 1V0
Sechelt, District of	February 15, 1956	Box 129, Sechelt, V0N 3A0
Sechelt Indian Government District	March 17, 1988	PO Box 740, Sechelt, V0N 3A0

British Columbia Regional Districts, Municipalities, Corporate Name, Date of Incorporation and Postal Address

Corporate Name	Date of Incorporation	Postal Address
Thompson-Nicola Regional District	November 24, 1967	300-465 Victoria St, Kamloops, V2C 2A9
Ashcroft, The Corporation of the Village of	June 27, 1952	Box 129, Ashcroft, V0K 1A0
Barriere, District of	December 4, 2007	PO Box 219, Barriere, V0E 1E0
Cache Creek, Village of	November 28, 1967	Box 7, Cache Creek, V0K 1H0
Chase, Village of	April 22, 1969	Box 440, Chase, V0E 1M0
Clearwater, District of	December 3, 2007	PO Box 157, Clearwater, V0E 1N0
Clinton, Village of	July 16, 1963	Box 309, Clinton, V0K 1K0
Kamloops, City of	October 17, 1967	7 Victoria St W, Kamloops, V2C 1A2
Logan Lake, District of	November 10, 1970	Box 190, Logan Lake, V0K 1W0
Lytton, The Corporation of the Village of	May 3, 1945	Box 100, Lytton, V0K 1Z0
Merritt, City of	April 1, 1911	Box 189, Merritt, V1K 1B8
Sun Paks, Mountain Resort Municipality	June 28, 2010	PO Box 1002, Sun Peaks, V0E 5N0

Hall, Jane M CSCD:EX

From: Henning, Andrea CSCD:EX
Sent: Friday, March 16, 2012 10:17 AM
To: Carroll, Lora CSCD:EX
Subject: FW: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12
Attachments: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12.docx

From: Henning, Andrea CSCD:EX
Sent: Thursday, March 15, 2012 10:44 AM
To: Galbraith, David J CSCD:EX
Subject: Fw: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12

From: Carroll, Lora CSCD:EX
Sent: Thursday, March 15, 2012 08:31 AM
To: Henning, Andrea CSCD:EX
Subject: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12

<<148982 - BN_Sport and Arts Legacy (SAL)_Mar 12.docx>>

Approvals: Dir: _____ ED: _____ ADM: _____ DM: _____

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 148982

FOR DECISION

Date: February 21, 2012

Date Updated: March 12, 2012

Title: Allocation of Remaining Funding for 2010 Sport and Arts Legacy (SAL) and Arts Legacy Fund (ALF)

S12

Pages 204 through 220 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Henning, Andrea CSCD:EX
Sent: Friday, March 16, 2012 10:18 AM
To: Carroll, Lora CSCD:EX
Subject: FW: Grant Funding Table for MIC.xlsx

From: Lilly, Liz CSCD:EX
Sent: Thursday, March 15, 2012 3:05 PM
To: Ross, Margo CSCD:EX
Cc: Henning, Andrea CSCD:EX; Leong, Katherine CSCD:EX
Subject: Grant Funding Table for MIC.xlsx



Grant Funding
Table for MIC.xl...

This is our cut at the table as we discussed, note there are 3 tabs in the spread sheet.

Page 222 redacted for the following reason:

Not Responsive

2011/12 Sport and Arts Legacy Fund - \$10 million Arts Portion

Purpose: Funding to support arts and culture initiatives outside Metro Vancouver and nurture the development of creative ideas and creative human capital

2011/12 Allocation: \$6.75M BC Arts Council; \$3.25M Regional Initiatives

Source: Three year allocation for Sport and Arts Legacy

COMMITTED

Organization	Project	Grant	Balance Remaining
Vancouver Fireworks Society	Celebration of Lights	\$125,000	S13
Grey Cup Festival Society	Grey Cup Festival	\$550,000	
Royal Roads University	Global Centre for Creative Industries and Entrepreneurship	\$200,000	
Music BC	Adopt-an-Instrument Program	\$50,000	
DASH	Arts Pilots for After-school Program	\$150,000	
Multiple Municipalities	2012 City Anniversaries Program		
Simon Fraser University	BCreative 2012 - Creative Economy Conference	S13	
B.C. Professional Fire Fighters' Association	Firefighters Memorial Statue	\$150,000	
Sir Francis Drake Society	Molyneux Globe Project	\$15,000	

RECOMMENDED For Ministerial Decision

S13

Pages 224 through 226 redacted for the following reasons:

Not Responsive

Hall, Jane M CSCD:EX

From: Carroll, Lora CSCD:EX
Sent: Wednesday, April 11, 2012 1:00 PM
To: Vaux, Shelagh CSCD:EX
Subject: FW: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12
Attachments: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12.docx

From: Henning, Andrea CSCD:EX
Sent: Thursday, March 15, 2012 8:41 AM
To: Brown, Tom G CSCD:EX
Cc: Lilly, Liz CSCD:EX; Ewens, Barb D CSCD:EX; Holme, Matt CSCD:EX; Wyllie, Sandra CSCD:EX
Subject: Fw: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12

Tom
This is the DN I mentioned in an email last evening that is with the MO.
It contains the list of projects under consideration that we knew of, a list of money spent or allocated to date and an indication of what is available in both ALF and SAL.
As I am away today in Van, I know you and Liz will look at the other information requested last night from the MO.
I am always available by phone if you need me.
A

From: Carroll, Lora CSCD:EX
Sent: Thursday, March 15, 2012 08:31 AM
To: Henning, Andrea CSCD:EX
Subject: 148982 - BN_Sport and Arts Legacy (SAL)_Mar 12

<<148982 - BN_Sport and Arts Legacy (SAL)_Mar 12.docx>>

Approvals: Dir: _____ ED: _____ ADM: _____ DM: _____

Ministry of Community, Sport and Cultural Development
BRIEFING NOTE FOR MINISTER

Ref #: 148982

FOR DECISION

Date: February 21, 2012

Date Updated: March 12, 2012

Title: Allocation of Remaining Funding for 2010 Sport and Arts Legacy (SAL) and Arts Legacy Fund (ALF)

S12

Pages 229 through 245 redacted for the following reasons:

S12

Hall, Jane M CSCD:EX

From: Carroll, Lora CSCD:EX
Sent: Wednesday, April 11, 2012 1:01 PM
To: Vaux, Shelagh CSCD:EX
Subject: FW: this just went out
Attachments: 2012CSCD0011-000339.pdf

From: Henning, Andrea CSCD:EX
Sent: Thursday, March 22, 2012 10:50 AM
To: Lilly, Liz CSCD:EX; Vaux, Shelagh CSCD:EX; Whyte, Bruce CSCD:EX; Carroll, Lora CSCD:EX
Subject: FW: this just went out

FYI

From: Tully, Alec GCPE:EX
Sent: Thursday, March 22, 2012 10:20 AM
To: Henning, Andrea CSCD:EX
Cc: Leong, Katherine CSCD:EX
Subject: this just went out

FYI

Alec Tully
Government Communications and Public Engagement
Ministry of Community, Sport and Cultural Development
Province of British Columbia
Phone: 250 356-0979
Cell: 250 413-7813
Fax: 250-356-1070
Alec.Tully@gov.bc.ca

NEWS RELEASE

For Immediate Release
2012CSCD0011-000339
March 22, 2012

Ministry of Community, Sport and Cultural Development

Province supports arts in anniversary celebrations

VICTORIA – The Province is providing \$800,000 to help B.C. communities make local arts and culture an important part of upcoming anniversaries, Community, Sport and Cultural Development Minister Ida Chong announced today.

British Columbia communities celebrating significant anniversaries – including a 25th, 50th, 100th 120th or 150th – during 2012 qualify for funding from the provincial government's City Anniversary Celebrations.

Communities will determine how to use their grant to enable local artists, as well as arts and culture groups, to participate in anniversary celebrations. Funding will be available as specific communities finalize preparations for local celebrations.

Funding will come from the 2010 Sport and Arts Legacy, established to carry on the spirit of community celebration that played a key role in the success of the Vancouver Olympic Games.

Quotes:

Ida Chong, Minister of Community, Sport and Cultural Development –

"Last year, the City of Victoria and Corporation of the Township of Esquimalt inquired about support to celebrate their respective municipal anniversaries in 2012. Communities approached government looking to partner in celebrating their milestone and we responded."

"I'm happy to announce that the Province will provide financial support to communities around B.C. to enhance arts and culture as part of local anniversary celebrations."

Quick Facts:

- The Province will maintain funding levels to arts and culture in 2012-13, spending more than \$53 million on artists, arts and culture organizations.
- Government is also maintaining funding to arts and culture through the Community Gaming Grant Program. In 2012-13, the Province anticipates that \$17.5 million will once again be distributed to the arts and culture sector.

- Since 2001, the provincial government has provided over \$2.6 billion in support for arts and culture in British Columbia, including the screen-based entertainment industry.

Learn More:

- Check out the provincial government's role in supporting artists, arts and cultural organizations through the Ministry of Community, Sport and Cultural Development at: <http://www.gov.bc.ca/cscd>

Contact: Gillian Rhodes
Communications Manager
Ministry of Community, Sport and Cultural Development
250 356-6334

Connect with the Province of B.C. at: www.gov.bc.ca/connect