

Sponsorship and the Arts in a Small City

By

Tracy Summerville
Associate Professor
Department of Political Science
University of Northern British Columbia

January 2011

This work was supported through funding from the Small Cities Community-University Research Alliance at Thompson Rivers University under the direction of Professor Will Garrett-Petts

Sponsorship and the Arts in a Small City¹

Introduction

This paper examines the role of sponsorship in the arts community of a small city. The purpose of the paper is to look at how sponsorship contributes to the arts, why sponsors decide to participate in arts projects, and what benefits the arts have in small city sustainability and well-being. First, the paper shows a trend toward a *glocalization* of arts policy. It also illustrates the role of ideas in sponsorship and philanthropy. Then, at a more micro level, it looks at a small city arts community in the context of globalization. The paper posits that arts sponsorship is a vital part of building community capacity and that arts funding should be a core factor in the development of a sustainable and vibrant community.

The case study for this paper is the city of Prince George. This small city of approximately 80,000 people is situated in the central interior of British Columbia. The city acts as a hub to many more rural and remote communities stretching east to Alberta and west to the BC coast; north to the Yukon and south into the southern interior. It has a rich arts community including The Prince George Symphony Orchestra, The Two Rivers Art Gallery, The Exploration Place Museum and Science Centre as well as a professional theatre company and many amateur arts groups. We spoke to six arts groups and to six local sponsors in a series of semi-structured interviews. Our aim was to see how arts groups approach sponsorship and to discover how sponsors make decisions about sponsorship. Our analysis is situated in the literature on sponsorship and it shows that leadership, organizational structure, sponsorship type and institutional memory are key factors in the success of sponsorship campaigns.

When we began the research the idea was to ask community art groups about the role of sponsorship in relation to their organization. We wanted to know how important sponsorship was in terms of putting on the events and how they went out to seek sponsorship. We also sought out the sponsors themselves to ask why they sponsored events, and to discover if they had any advice for local art groups in terms of ways to ask for sponsorship. What we learned took us beyond these questions and thus the paper frames out a story about sponsorship and the role of the arts generally from the perspective of governments, corporations, and citizens.

It is important to note that the world economic recession occurred during the research for this paper. Anyone familiar with the arts is likely to know that arts funding is always somewhat tenuous and that the debate about public funding for the arts is always, at least mildly, controversial. Over the last twenty years as neo-liberal policy has infiltrated most western democracies the arts have had to make a strong case for their contribution to civics and community life. Even under the scrutiny of neo-liberal thinking the arts still managed to find pockets of public money but the recession has added a new dimension of

¹ This research for this paper was conducted through the Thompson Rivers University “Small Cities CURA” project.

resistance to public funding and corporate funding. It is in this context that we conducted our research and the findings are informed by this set of circumstances.

In Canada, the debate over public funding of the arts was in full swing in 2008 and could be blamed for the loss of a possible majority Conservative government in the October election. Deep cuts to arts funding coupled with remarks by the Prime Minister about elites supping at taxpayer funded galas (see Benzi, Campion Smith and Whittington 2008) set up a stream of letters and editorials about the benefits of the arts, including the fact that it is a “near \$50-billion-per-year industry” (Ghomeshi 2008). As observers point out, “the arts” go beyond a tuxedo clad elite enjoying opera; the arts represents festivals and dance classes and music lessons with year-end recitals. The Prime Minister’s comments set off a flurry of reminders about the breadth of participation in the arts in the lives of “ordinary” people (see Caplan 2008 and Ghomeshi 2008).

A plethora of studies have been written about sponsorship and the arts including those that examine the withdrawal of state funding from the arts community and the emergence of new or different approaches to philanthropy in the arts community. At the macro level, studies examine trends within and across states in regard to state and corporate sponsorship. Researchers have looked at the state spending (The Economist 2001); levels of pay-back and the type of corporate sponsorship (Cobb 2002; LeClair 2000); changes in the profile of givers (Alexander 1996; Fishel 2002); the advantages and reasons for sponsorship (Gilhespy 2001; O’Hagan and Harvey 2000); the impact of the economic context on giving (Kirchberg 1995); criteria for decision making processes for sponsorship (Turgeon and Colbert 1992; Lewis and Brooks 2005); the professionalization of fund raising for non-profits (Cameron 1991) and many other aspects of sponsorship. At the micro level, studies have looked closely at the arts community itself to identify: what makes a successful event (Enso, Robertson and Ali-Knight); and what impact art groups have on community development (Kay 2000; Newman, Curtis and Stephens 2003; McKinnie 2001). Studies have also focused on the whether or not audiences actually notice sponsorship (Alexandris, Douka, Bakaloumi and Tsasousi 2008)

The findings seem to tell consistent and important stories for sponsors and for the arts community. First, there is a trend to a kind of *glocalization* that is impacting art policy. By this we mean that under the forces of globalization, communities (large and small) have to become more self-reliant in terms of community economic development. The need for communities to integrate themselves into the global economy is apparent. This next section looks at how this trend is impacting art policy.

Glocalization and the Arts

As the cartoon below implies, at the federal level the trend might be to “wean the arts community off of the teat of that state” for funding of cultural advancement but local communities are realizing the importance of arts in the development of their economy and overall sustainably (Kay 2000). Kay shows the important role of community arts in the “regeneration” of communities and the place of the arts in community development. His study explores how arts can “revitalize” the local economy, build social networks,

create a healthy environment and improve quality of life and help to create a strong community self-image Kay 2000, 421-422). Newman, Curtis and Stephens used a series of studies (including the Kay study) to show the impact of the arts in four areas: personal change, social change, economic change and educational change. All four areas were impacted positively. Thus the impact of the arts on building and revitalizing social capital and community image as well as improving the economy is an important finding. Communities have been left to their own devices recently as the state has withdrawn from the old social contract model in which subsidies were doled out in order to create a kind of bond between citizens across a nation or province. Globalization and neo-liberalism have changed the social contract and local communities are now more responsible for their own economic development and revitalization. It might be counter-intuitive to think that local governments and local business should focus on the development of the arts in a time of recession but it appears that this is exactly where the focus should be.



Source: <http://www.mapleleafweb.com/political-cartoons/conservative-cuts-state-funding-arts>

Kirchberg shows that “the transition from a manufacturing sector economy to an advanced service sector economy is an important local factor for the increase in corporate arts support” (Kirchberg 1995, 305). He shows that, “[b]y support of the local arts service sector corporations maintain and improve the qualification level of the potential local labor force because college educated people are attracted by a residential environment with comprehensive offerings of high arts...(Kirchberg 1995, 317). Kirchberg’s study is interesting in the context of *glocalization* because it shows that, as smaller communities transform their economy, the availability of the arts is likely to be a factor in attracting professionals.

Michael McKinnie (2001) has shown that even in a city as large as Toronto, there is a place for the creation of arts infrastructure in the post-Fordist economy. He writes,

These civic theatres... have helped mediate macro-economic transformation at the local level through the socially affirmative values they bear, and the built form they embody. Each center is an index of how civic theatre-building can be used strategically as a part of urban core development to soften the upheavals that this development may bring or represent, and to reinscribe the civic ideal of downtown... (McKinnie , 256).

He argues that there has been an evolution in thinking about why a city would build a theatre. Whereas the state once funded this type of infrastructure in an attempt at nation building, there is now a trend for local or “sub-national” communities to attract “transnational” capital for this type of local infrastructure (McKinnie 2001, 276). The “sub-national” community needs to find a way to draw investment and capital into the community in order to build social infrastructure.

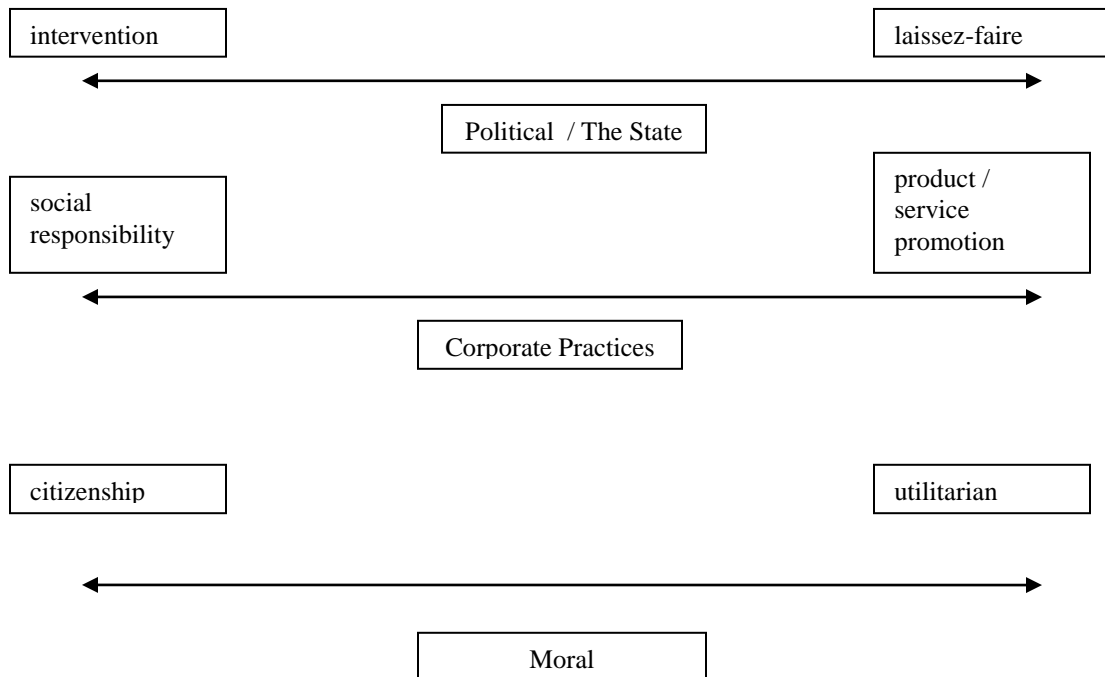
All of these discussions illustrate an important shift in thinking about the role of the local community in connecting to the global economy. Communities (from large cities to small towns) must respond to the new order wherein the state is less concerned with national unity and more concerned with integrating the state into the global market. Arts and culture may not be the first thing on people’s minds when they think about the global economy in a recession but competitive advantage is likely built on what amenities places have to offer. Richard Florida is well known for making the case for the importance of the “creative class” in cities and, more and more, small cities and towns are, by default, expected to emulate larger urban centres and thus create themselves in their image.

The Role of Ideas in Sponsorship

Another important area of discussion that is exposed in an analysis of the literature on sponsorship is the role of ideas in sponsorship and philanthropy. This section of the paper looks at how ideas can frame sponsorship practices by the state, corporations and citizens. Below is an illustration that demonstrates the spectrum of ideas that occur in both the political and corporate arenas and the moral ideas that underpin decisions about sponsorship. In terms of this spectrum of ideas, we have already defined the state as taking a less interventionist approach. Neo-liberal thought has pervaded Canadian politics since the 1980s, first in terms of debt and deficit reduction and then as a greater part of the idea that state should withdraw from nation building exercises.

One might argue that the gap created by the withdrawal of the state has been filled by corporations. Turgeon and Colbert (1992) reported that in 1992 “[s]ponsorship [was] becoming increasingly popular and [was] one of the fastest growing marketing industries in many countries [including Canada]” (41). Similarly, LeClair and Gordon (2000) argue that “[c]orporate giving...increased at a rate of over eleven per cent per year since the mid-1970s, [and] now represents a significant source of “social spending” within the

U.S” (225). There are a range of reasons for corporate sponsorship across the spectrum of ideas: there is a sense of social responsibility which LeClair and Gordon (2000) note is often correlated more positively in some nations than in others (230). For example, Argentinean firms are more likely to feel a sense of social responsibility than are American firms. O’Hagan and Harvey identify this end of the spectrum in the literature as the “ethical/altruistic model” (206); and the other end as “the neoclassical/corporate productivity model” (206). Turgeon and Colbert noted that sponsors identified five broad categories for determining their sponsorship of events. They are: “event-related;” “sponsored-organization related;” “market-related; “sponsor-organization related” and “effect-related” (46-47). Within these categories the spectrum of ideas is represented. They note that both “tax benefit” and the desire “to contribute to society” might be among the criteria for deciding about event sponsorship. O’Hagan and Harvey (2000) note similar kinds of decision-making models: promotion of image / name; supply-chain cohesion, rent-seeking and non-monetary benefit to managers or owners (210-212). And, here again, these represent ideas that fit the altruistic and the market criteria.



In terms of the moral reasons for sponsorship, it is certainly possible to use ethics or altruism as the end point on the spectrum but another way to categorize this would be to define this “end” as citizenship: the moral obligation to participate in the community because you are a member of the community. There is some talk in the literature about the role of the individual within a corporation who may contribute through his / her corporation for the tax benefit or who might have a personal connection to a particular area of the arts and therefore be inclined, because they hold the purse-strings, to send corporate donations to a particular arts community; this is what O’Hagan and Harvey

(2000) mean by non-monetary benefit to managers or owners (212-213). We would like to define this kind of non-monetary benefit in a different way. It seems to us that the literature defines the corporate individual as solely identifying themselves through their corporate identity. Thus, when the individual contributes to the arts community they do so through the identity of the corporation. I would like to suggest that it is possible that the individual contributes to the arts because their first and foremost identity is their sense of place within a community. They may “work” for or “own” a business but their individual identity is linked more deeply with the community. Thus their personal moral obligation is to the well-being of the community in which they also live and play. The well-being of their community may be their primary reason for sponsoring the arts. At the other end of the moral spectrum, it seems that utilitarianism represents the neo-classical model that focuses on profit. Both the state and corporations can make the choice to support the arts for utilitarian reasons.

The spectrum of ideas is important in determining the context for the choices that are made about sponsorship. The next section of this paper looks more closely at some of the criteria that determine successful events and some of the changes that have occurred in arts groups as a result of the changing context.

Arts Groups and Sponsorship

First, it is critical to note that in the context of a changing economy art groups have had to respond with significant changes to their structure and organization. Cameron (1991) says, “[o]nce they were mostly shoe-string operations run by those long on enthusiasm, but short on organizational skills; now they are increasingly well managed, slick, growth-oriented enterprises. Those that have not been able to make the change have been overcome by better run groups in this highly competitive environment” (225). Cameron’s study is interesting in that it turns the eye away from the corporation and toward the cultural group. How does the art group fit into the spectrum of ideas on sponsorship?

Cameron (1991) shows “...some of the changes taking place in the structure, management, and orientation of non-profit arts and cultural groups” (225). Many groups have had to adopt a business model structure in order to compete and show their “worth” to the community. She writes,

In the domain of arts and culture, those organizations that have changed in the direction of a business orientation, and have thereby moved beyond purely artistic or education functions, constitute the new arts industry. They are *perceived* as being efficient and effective as an investment in the sense that they give returns for support beyond the production of an artistic or educational good – in some cases by helping to stimulate economic redevelopment, tourism, and economic exchange, or by showing foundations and corporations to be good citizens in the community (233).

Arts groups that are successful in this climate also have to look to their citizenship and enhancement of community well-being.

In a study and literature review done in 2007, Ensor, Robertson and Ali-Knight, show that successful music festivals have adopted strong business models including attention to the sponsors needs and to the needs of the community (223-224). While leadership is the most important factor in the success of festivals, the “focus of the event [which includes audience driven and artistically driven events] and relationship with community rank high (223). But as Getz (2002) shows festivals fail, at least in part, because the groups that run festivals “behave differently from corporations and other types of organizations” (217). Getz says,

They are often not-for-profit in nature, tend to be managed largely by volunteers, and exist primarily for reasons other than private profit. Their operating environment is such that public scrutiny is high, and they are often dependent on external sources of funding and other resources (217).

Thus, it may not always be easy or possible for non-profit art groups to professionalize their organization.

In the last part of this paper we look at the how a small city is faring in light of all of these contextual conditions: the *glocalization* of arts policy, the spectrum of ideas about sponsorship and the issues of professionalization, leadership and organizational structure.

Prince George – Small City Arts

As stated at the beginning of this paper, Prince George is a small hub city in the central interior of British Columbia. The community, like most northern communities in B.C., has been subject to the vagaries of the boom and bust economy. While a significant portion of the population is employed in the health sector and the education sector, it remains a community inextricably linked to the resource economy. The region has been hit by a quietly growing environmental disaster. The pine beetle epidemic has had devastating impacts on the regions forest industry. The long-term fallout of the decline of the forest industry is still unknown but the decline of a major player in the community has already had its impacts.

Beyond forestry, education and health remain high employers. The University of Northern British Columbia has had a significant impact in the region. Most recently the development of a bio-energy plant is an attempt to join the knowledge economy through the integration of research and local forestry knowledge (UNBC: Canada’s Green University). The University also has a medical program connected the University of British Columbia and the local hospital has been renamed to reflect the research and teaching component that has developed as a result of the medical school. Prince George Regional Hospital was renamed the University Hospital of Northern B.C. (PGRH Will Be Renamed 2009). These new economy trends are important but they are relatively new

initiatives and the community still struggles with high unemployment and the whole region remains grounded in the resource sector of the economy.

On Sunday, December 13th, 2009 the CBC reported that “the economic climate in Canada is threatening the survival of one of the country’s oldest small-town orchestras, the Prince George Symphony Orchestra in British Columbia” (CBC News 2009). The report cites the “collapse of the lumber industry and 12 per cent unemployment” (CBC News 2009) On Wednesday, March 31st, 2010, the *Prince George Free Press* reported that the Coldsnap Winter Music Festival might have to be canceled because of a lack of new sponsors and, surprisingly, because the municipal government had rejected a grant application (Williams 2010: A5). It appeared that the rejection had to do with the timing of the application and the inability of the festival organizers to present final financial statements for the festival which had not yet taken place. Despite the bureaucratic difficulties the organizer of the event was quoted in the newspaper as saying that “the in-kind support we’ve never had any trouble getting. We need more cash support from the community. (But) money is tight” (Williams 2010: A5).

Without doubt, the story of sponsorship in Prince George has been impacted by the current recession. Arts groups in the community have been feeling the pinch of both local government and local businesses tightening their proverbial belts. Yet, community arts continue to attract local sponsorship and this is particularly evident because the arts community has been able to use both the aspects of citizenship and utilitarianism in their appeals for local support. Les Dala of the Prince George Symphony (PGSO) made the case that, “[the Symphony] is not a luxury... People need to have food and shelter... but beyond that, we have to think about the quality and value of life, what makes that, and for me, music is right up there” (CBC 2010). Coldsnap organizers received support from a musician outside the community who appealed to the community in a heart-felt letter. He writes,

[a]ll the warm fuzzy stuff that comes from music festival is somewhat hard to define, and affects people differently. A more tangible and graspable fact is that the money spent on these events comes back to the community exponentially, and in a long term picture, culture is always a sound investment (mind the pun). According to the government’s own studies, every dollar spent on arts funding brings back more than a dollar in tax revenue. Investing in arts infrastructure is like investing in forestry – if we put public money in to it, it will stimulate industry and business growth in both public and private sectors – which will employ people and bring tax dollars back in to the system. Forestry investment creates jobs in tree-rich areas, arts investment creates jobs in arts communities. Printers, advertisers, restaurants, hotels, print media and event labourers all make money from festivals. They act as financial injections to the local economy, not to mention as opportunities for lesser-known local artists to

have a chance to play with world class musicians and expand their musical networks (2010 Coldsnap Music Festival).

There is a strong sense that the arts community realizes it must justify its existence beyond the aesthetic and appeal to those who see arts as part of community economic development.

This idea was apparent in a number of the sponsors interviews (Interviewee 1, 2, 3 and 4). When we asked about benefits to the community sponsors mentioned, “[the arts] add to the economic vitality by attracting professionals, making the city a nice place to live” (Interviewee 1); “[I have] no objectives except to support that community; community itself is the objective” (Interviewee 2). Interviewee 3 commented that arts serve economic diversification by making the community more attractive to a demographic not directly involved in the resource economy. “[We] can’t be based on forestry forever. [The arts] serve the demographic [of] educated people.” And Interviewee 4 said that, “We strongly value culture in the community for its intrinsic value but also in attracting new employees to the city.” Interviewee 1 also commented that their sponsorship was not always dependent on “a large fan base” for example, they would support the PGSO “because having classical music is important for other reasons.”

Sponsors in Prince George also demonstrated the range of perspectives on the ideas about sponsorship. Interviewees reported both a “moral or citizenship / community” obligation (Interviewees 1 and 3) to sponsor the arts. They also reported a utilitarian strategy; to promote a business or product line (Interviewee 1, 5 and 6). Interviewee 2 argued that the moral obligation was to humanity in general. In fact, the interviewee suggested that Prince George was only instrumental or convenient in providing the opportunity to contribute to the wider world.

In terms of professionalization, a number of the sponsors mentioned a number of related points. Interviewees 1 and 2 emphasized the need for arts groups to “cross-pollinate [and] work together more;” “to work less in silos.” Interviewee 3 also noted the importance of good management and even suggested that support would be withdrawn if the event was obviously poorly managed or if representatives of the group exhibited rude behaviour. There was also a clear message about the importance of a connection between the sponsor, the group and the event. This is represented in the interview responses in a few ways. Sponsors sometimes commented on the need for a direct connection between the event and the decision to sponsor. Interviewees 5 and 6 noted the importance of recognition for the sponsor or for the peculiarities of the demographic of the event. Sometimes the sponsor would mention the need for the group to make it clear how the event will “benefit the arts community and what the realistic value is for [the] company” (Interviewee 4). Interviewee 2 suggested that “groups need to be serving a greater good to be considered for sponsorship.” Again, it is possible to see in these responses a moral and utilitarian range of responses about professionalization of the groups.

From the perspective of the arts groups, this range was also apparent. To begin, it is worth noting that there is an extraordinary range of arts groups that exist in the

community and the literature on sponsorship does not do a particularly good job in distinguishing between small, volunteer organizations that might have one annual event and larger professional arts groups, like symphony orchestras, that have many events throughout the year. Within these two types of organizations you are likely to have a range of individuals, from professional fund raisers to a team of volunteers, who are responsible for finding sponsorship. The arts groups we interviewed were groups with relative longevity in the community some represent groups that have a once-a-year event and others that represent groups that have events throughout the year.

All of the groups mentioned their reliance on sponsors for successful events and all of the groups noted that they return to “faithful” sponsors but that they also look for new sponsorship. Among the respondents, we saw a recognition that the sponsor’s needs must be met. Interviewee 7 said, “we make sure their business image is kept.” Interviewee 8 noted that, “those who participate at a higher level get more; bigger logos, banners etc.” Interviewee 9 said that it is important not to “dilute” sponsorship by having too many sponsors at one event. Some of the interviewees explicitly noted the need to make it clear that there is a mutual benefit to sponsorship. Interviewee 12 noted, “...we try to convince [the sponsor] to make the city better by supporting the arts community which will then help them attract employees to the city.” Interviewee 8 said, “as a non-profit group we must above all build community.”

One of the interesting findings came is a discussion about the history of a particular art group and lead to later follow up with other groups about their history with sponsorship. Interviewee 10 spoke about the fact that there was no real recorded organizational history of particular decisions about sponsorship. The fact that most of the smaller groups use a strong volunteer base to means that many decisions are made on the fly by whomever may be responsible for fundraising that day, that week or for the event overall. The lack of a clear records about past events and sponsorship decisions, meant that every new person taking on the role of fundraising was starting fresh or, at least, from anecdotal information. Lots of information seems to exist in boxes in basements but little of it has been organized to reveal a clear history of fundraising successes and failures.

Moreover, there may be a lack of historical memory about why particular decisions were made. Interviewee 8 commented that a new board should draft formal policies about fundraising decisions. The interviewee suggested that just as sponsors may balk at sponsoring events that do not fit with their image, arts groups may also want to restrict requests to some types of corporations. These decisions should be made formal and recorded. The literature suggests that arts events that are volunteer driven are largely successful because of the leadership skills with the group. Events are often lead by one strong individual and, just like political leadership, there should be a plan in place for a strong, trained successor. A template for record keeping for these types of organizations would assist in ensuring that past decisions are known and transparent to future organizers.

Local arts groups had some advice that they were willing to share about attracting sponsorship: “it is really important to take care of your sponsors” (Interviewee 7);

“research your demographic; emphasize personal relationships with sponsors; the sponsors should be able to say “I buy into the concept” that the group is promoting (Interviewee 8); “the thank you factor is big, treat your large sponsors as such (Interviewee 9); “do not send a blind letter; give your sponsor a sense of the relationship between the event and the sponsor; follow up with a grateful acknowledgement (ideas should not just be strategies but genuine thanks)” (Interviewee 10); “plan early;” letters are the best method of first contacting a potential sponsor but following up is necessary (Interviewee 11); “give the potential sponsor the appearance that they are actually purchasing a product and that there is a benefit to them as a company – outline all of these benefits clearly (Interviewee 12). These recommendations recognize the importance of the sponsor to the event. It is also interesting to note that there was no sense of entitlement to the sponsorship.

It is interesting to note that none of the views about sponsorship that we discovered among our interviewees seems particularly unique to small city. The literature about sponsorship and the arts, written mostly in and about larger centres, appears to have some universality. One might have suspected more implicit discussion of social capital and connectivity in the smaller community but this did not appear to be an obvious factor in decisions to sponsor events or to gain sponsorship. The only anecdotal evidence that one could provide is the recurrence of particular sponsors in many of the arts events in the city. Without doubt the local radio and newspaper are prevalent as sponsors at most arts events. There are a number of repeat local businesses including hotels, restaurants and cafes, two local engineering firms, a tree planting firm, the credit union, car dealerships and repair services, local specialty shops, doctors, lawyers and dentists among many others. The other evidence for this might be found in the question, “do you ever sponsor programs because you have family or friends who are participating in the event?” Interviewee 3, 4, and 6 all answered that they did support events with family and friends as participants. This is likely to reflect the nature of the community. Even in a city the size of Prince George, the community is considered to be “small.” There are clearly networks of individuals present in the arts and business community. Moreover, many of the events involve local arts amateurs who work in the business community.

Other Options

This paper has focused on local business sponsorship of that local arts community but it worth mentioning two interesting initiatives that have been proposed for supporting local arts groups in relatively small communities. The first is an arts bond offered by The New Brunswick Arts Foundation (NBFA). The bond which costs \$250 is meant to provide yearly funding to arts groups across the province. New Brunswick’s entire population is just over three quarters of a million people (Statistic Canada 2010). The goal is to sell 5000 bonds and the “pitch” is aimed at those individuals who believe that a small contribution does not normally have a big pay back (Llewellyn 2010). The merit of this type of fundraising effort is that it can be linked to individual donors who want to support the arts. Anne Bertrand, Chairperson of the NBFA explains,

The Art Bond Project proves to be "outside the norm" with its bold and innovative approach to endowment fundraising, but it has as its aim three goals" ... "Firstly, it encourages people who might feel a small contribution can never really "make much of a difference" to stand shoulder-to-shoulder with other citizens to actively and equally participate in the raising of 1.25 million dollars. Secondly, the Art Bond can encourage donations from those who feel endowment funds mean long waiting periods and accrued-interests-only spending policies to donate knowing that a sizeable portion of their donation will be spent in the very same year of fundraising. Lastly, for active donors who might only contribute to local or very regional artistic endeavours (i.e. not province-wide initiatives), the Art Bond's equal distribution of funds allows them to directly and immediately see their contribution dollars at work within their communities, as well as the rest of the province (NB Foundation for the Arts, 2010).

The bond is meant to be spread out across the entire provinces larger cities and rural communities. This type of model might work across a large region like northern British Columbia. The NBFA describe it this way,

The Art Bond Project is a province-wide initiative aimed at rewarding all New Brunswickers who are motivated to take personal responsibility to improve the quality of life in New Brunswick by supporting the arts and culture. The NBFA has chosen to use the 10 federal electoral districts, consisting of a unique mix of rural and urban regions, population density, and size for the purposes of distributing the year one disbursement of \$250,000 in a fair and just manner. This approach to funding arts and culture has not been attempted before (NB Foundation for the Arts, 2010).

Obviously administration and fair distribution would be crucial to it success but the sense of individual responsibility for local development is a large part of the political culture of northern B.C. and this may have appeal for this reason.

Another novel idea for smaller communities is the use of a service delivery plan that would allows for tax collection for a specific area of service to a community; this requires a by-law and therefore requires the consent of the tax payers (Kennedy 2011, personal correspondence). Such an initiative has been proposed for the City of Williams Lake and the Cariboo Regional District. The initiative would create a service delivery plan for arts and culture in the community. "The primary goal of the Service is to create and implement a cohesive regional vision for advancement of arts and culture in the Central Cariboo" (Zimonick, Zirnhelt, and Zirnhelt 2009: iii). Such plans ensure that there is some stable funding for arts and culture initiatives in a community and represents a clear commitment to sustaining arts and culture.

These two initiatives represent an opportunity for either a donation policy that speaks directly to users of arts and culture or to a tax structure that includes all members of the community who would both contribute and benefit from the arts and culture community.

Conclusion

If one accepts the idea that community arts are a critical part of a modern, 21st century community for reasons that go beyond aesthetics, then how these groups are funded and operated needs to be part of any long term sustainability plan. A recent example of this type of thinking was reflected in the goals of members of the Prince George Regional Performing Arts Centre Society. This is a group dedicated to the creation of a performing arts centre in the community and they argue that a Performing Arts Centre in Prince George will:

- respond to recent trends to boost tourist activities in regions by identifying and developing cultural clusters
- build a critical mass of cultural facilities for a cultural district in downtown Prince George, and
- act as a catalyst for regional, city and downtown economic development (The Prince George Regional Performing Arts Centre Society 2010).

This language reflects an awareness and recognition of the fact that arts are a critical part of a vibrant community.

Works Cited and Bibliography

Armstrong, Jane. (2009) "The little symphony that could." *The Globe and Mail* Toronto: Ontario December 15: A7.

CBC News (2009). "39-year-old Prince George Orchestra plays through recession" <http://www.cbc.ca/canada/british-columbia/story/2009/12/13/princegeorge-orchestra.html> accessed July 7, 2010.

"Conservative Cuts to State Funding of the Arts." Mapleleaf Web www.mapleleafweb.com/print/578

2010 Coldsnap Festival – The Prince George Winter Music Festival." www.coldsnapfestival.com accessed 4/29/2010.

Alexandris, K., S. Douka, S. Bakaloumi and E. Tsasousi. (2008). "The influence of spectators' attitudes on sponsorship awareness a study in three different leisure events." *Managing Leisure* Volume 13 January:1-12.

Benzie, Robert, Bruce Champion-Smith and Les Whittington. (2008) "Ordinary folks don't care about arts: Harper." *Toronto Star* September 24.

Bradshaw, James. (2010) "Dollar's rise will have less of an impact, thanks to lessons learned." *The Globe and Mail* April 10: R5.

Cameron, Catherine M. (1991) "The New Arts Industry: Non-Profits in an Age of Competition." *Human Organization* Volume 50 number 3 Fall: 225-234.

Caplan, Gerald. (2008) "How will voter's respond to Harper's battle with the arts community?" *Globe and Mail* September 25.

Chung, Andrew. (2008) "Culture ministers want \$45 resorted to arts." *Toronto Star* September 26.

City of Prince George Arts Policy. (1997).

City of Williams Lake. (2009) "Central Cariboo Arts and Culture Proposed Service Delivery Plan. news release November 17.

Ensor, John. (2007) "The dynamics of successful events – the experts' perspective." *Managing Leisure* Volume 12 April-July: 223-235.

Getz, Donald. (2002). "Why Festivals Fail." *Events Management* Volume 12 number 2: 209-219.

Ghomeshi, Jian. (2008). "Why public funding of arts matters to all of us." *National Post* September 22.

Gillespie, Kerry.(2008). "Premier defends arts funding." *Toronto Star* September 24.

Interviewee 1 Sponsor

Interviewee 10 Art Group

Interviewee 11 Art Group

Interviewee 12 Art Group

Interviewee 2 Sponsor

Interviewee 3 Sponsor

Interviewee 4 Sponsor

Interviewee 5 Sponsor

Interviewee 6 Sponsor

Interviewee 7 Art Group

Interviewee 8 Art Group

Interviewee 9 Art Group

Kay, Alan. (2000) "Art and community development: the role the arts have in regenerating communities." *Community Development Journal* Volume 35 number 4. October: 414-424.

Kennedy, William. (2011) Former Director of Finance and Administration. personal email correspondence January 6-10

Kirchberg, Volker. (1995) "Arts Sponsorship and the State of the City: The Impact of Local Socio-Economic Conditions on Corporate Arts Support" *Journal of Cultural Economics* Volume 19 number 4: 305-320.

LeClair, Mark S and Kelly Gordon. (2000). "Corporate Support for Artistic and Cultural Activities: What Determines the Distribution of Corporate Giving?" *Journal of Cultural Economic* Volume 24: 225-241.

Lewis, Gregory B. and Arthur C. Brooks (2005). "A Question of Morality: Artists' Values and Public Funding of the Arts." *Public Administration Review* Volume 65 number 1 January / February: 8-17.

Llewellyn, Stephen. (2010). "Arts foundation launches \$250 bond; Culture: New Brunswick Arts Foundation's goal is to raise \$5 million in four years." *Telegraph Journal* Saint-John, N.B. May 6: B3.

NB Foundation for the Arts (2010) "Anne E. Bertrand, Chairperson of the NBFA, Announces Art Bond Schedules" May 5th. <http://www.nbfa-fanb.ca/en/news/21/artbondschedules/> accessed July 13, 2010.

McKinnie, Michael. (2001). "Urban National, Suburban Transnational: Civic Theatres and the Urban Development of Toronto's Downtown." *Theatre Journal* Volume 53 number 2 May: 253-276.

Newman, Tony, Katherine Curtis and Jo Stephens. (2003) "Do community-based arts projects result in social gains? A review of the literature." *Community Development Journal* Volume 38 number 4. October: 310-322.

O'Hagan, John and Denice Harvey. (2000). "Why Do Companies Sponsor Arts Events: Some Evidence and a Proposed Classification." *Journal of Cultural Economic* Volume 24: 205-224.

"PGRH will be renamed" (2009) CKPG TV November 6
<http://www.ckpg.com/news/7596-pgrh-will-be-renamed-.html> accessed July 9, 2010.

Prince George Symphony Orchestra <http://www.pgso.com/music/1/home> accessed July 7, 2010.

Shaw, Rob and Jim Gibson. (2010) "Strings attached to arts funding; Most of \$10 million in legacy money must go to youth programs." *Times Colonist* April 20: A4.

Shaw, Ted. (2010) "Cultural master plan goes to council." *The Windsor Star* May 3: C4.

Statistics Canada (2010) Canada's population estimates <http://www.statcan.gc.ca/daily-quotidien/100628/dq100628a-eng.htm> accessed July 13, 2010.

The Prince George Regional Performing Arts Centre Society 2010
<http://www.pgperformingarts.ca/> accessed July 13, 2010.

Turgeon, Normand and François Colbert. (1992) "The Decision Process Involved in Corporate Sponsorship for the Arts." *Journal of Cultural Economic* Volume 16 number 1: 41-51.

UNBC: Canada's Green University <http://www.unbc.ca/green/energy.html> accessed July 9, 2010.

Williams, Arthur. (2010). "Lack of money could leave Coldsnap in cold." *Prince George Free Press* March 31: A5.

Jill Zimonick, Sam Zirnhelt, and David Zirnhelt (2009). "Central Cariboo Arts and Culture Service Delivery Plan." <http://www.williamslake.ca/files/1/FINAL%20CCAC%20Service%20Delivery%20Plan%20Full%20Report%20and%20Appendices.pdf> accessed January 5, 2011