

**Arts and Culture in the Central Cariboo:
An Overview and Analysis of the Effects of Public Funding**

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Preamble

This document fulfils one of the goals of the 2016-2018 strategic plan of the Central Cariboo Arts and Culture Society, namely, “to produce a preliminary report on the development of Arts and Culture in the Central Cariboo since 2010”.

In November, 2016 the Directors appointed me to carry out the required research. My terms of reference were as follows:

- (a) To become familiar with the framework for “Assessing Development in Arts and Culture in the Central Cariboo” as presented to the Board in June, 2016.
- (b) To take the steps outlined in section 4 of that framework document, namely:
 - Undertaking the preliminary work to ascertain the suitability of the proposed measures and the feasibility of collecting the data.
 - Refining the proposed set of measures.
 - Finalising the design for the collection of data for the baseline year.
- (c) On the basis of these steps to begin data collection and make any consequent further adjustment of the measures in time to permit the collection of data for the years 2011, 2012, 2013, 2014 and 2015 and produce a preliminary report by 2018 as envisaged in the three-year strategic plan.
- (d) To keep the Executive Director informed of the project’s progress and to make periodic reports to the Board as appropriate.

In the event, my investigation extended further than the time frame envisaged in the Terms of Reference because additional data became available. In this final report to the Board I review the project’s rationale and methodology and present the findings and my conclusions. I have included a number of Appendices which provide data relevant to particular sections of the report.

I want to acknowledge the invaluable help given by a number of people. The CCACS Executive Director, Leah Selk provided ready access to records, was always ready with explanations when I needed them (not least about the workings of the Survey Monkey program) and responded incredibly promptly to my e-mails and phone calls. The Board of CCACS has been supportive throughout. Jane Perry, their Chair for most of the life of the project was always helpful and forgiving of lapses in reporting. Lesley Johnson’s work as research assistant went well beyond what she had been asked to do. I also want to thank the staff of the BC Arts Council for their help in accessing Council’s archives. Finally, my thanks to those members of the arts and culture community who responded to my survey and especially those many other individuals who so willingly gave help and advice about the various aspects of the arts and culture sector in Williams Lake and the communities of the Central Cariboo.

Executive Summary

In 2010 the Cariboo Regional District (CRD) implemented its 2008 bylaw 4420 creating an arts and culture function for the Central Cariboo. This study was designed to answer the question of what effect that public funding has had on arts and culture in the Central Cariboo.

A careful adaptation of the “arts vibrancy” index developed at the U.S. National Center for Arts Research provided the framework for the study. The index enables an assessment of the vigour of the arts and culture sector by examining three key elements: the providers of arts and culture, the nature of arts and culture programming and the degree of support provided. For each of these elements I developed measures of two kinds. The most important measures were those that were “objective” in the sense that they used publicly available data. The second kind of measure was obtained from a survey of the region’s arts and culture organizations.

The results show that in 2018 the largely voluntary arts and culture sector in the Central Cariboo was active and healthy, including individual artists and groups or organizations. About 60% of the groups constituted the “core” arts and culture providers; the rest engaged in arts and culture work beside their main mandate. Together they provided a broad section of the population with a wide range of arts and cultural activities. The sector is supported to a greater extent than 10 years ago by both external (provincial) and internal (CRD/City) funding. The support of the business community is also evident in both cash and in-kind sponsorships of organizations and projects as well as involvement in events.

Since 2010 change has occurred in all three elements of the research framework. Five new “provider” groups or programs have been formed and two thirds of the organizations whose primary function is to provide arts and culture programming have increased or maintained their membership. The amount of arts and culture activity overall has increased and there has been a steady rise in the use of the Central Cariboo Arts Centre. Innovation has been successfully encouraged by a Project Grants program. Figures for external support show higher funding than in 2010 from both the BC Arts Council and the provincial Community Gaming Grants. Internal public funding has remained steady and fairly evenly split between “core” and “non-core” providers. Some sponsorships have increased and the business sector has maintained its support.

Three features of the changes are particularly interesting: (a) the extent to which organizations whose primary mandate is outside arts and culture have emerged as providers of arts and culture events or programs, (b) the degree to which activity outside the City of Williams Lake has been facilitated and (c) the role of CCACS as the most important catalyst for change. All three features have contributed to a broadening of the sector’s reach. The study shows that the allocation of public funding, normally justified on social and economic grounds can also be justified for the beneficial effect it has had on arts and culture themselves.

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I The Rationale for the Research

In 2008 the Cariboo Regional District [CRD] passed bylaw 4420 creating an arts and culture function for the Central Cariboo area, funded to an annual maximum of \$200,000. For a number of years the Regional District had provided support for some individual events and organizations through its grants-in-aid programs, but this was the first time that it had allocated funds regularly and specifically for arts and culture. The bylaw was implemented in 2010 when the Regional District entered into a contract with the Central Cariboo Arts and Culture Society [CCACS] to deliver services for this new function.

Ample evidence exists both in Canada and elsewhere to show that local government support for arts and culture yields substantial economic and social benefits. There is, however, little research to assess what effect public funding in a particular jurisdiction has on the arts themselves. The absence of such information means that local policy makers (CRD and the City of Williams Lake) have only anecdotal evidence to show that their allocation of public money is helping arts and culture in the jurisdiction. CCACS has agreed to try to remedy this lack.

The question, therefore, that this study seeks to answer is “What has been the effect of the allocation of public funds on arts and culture in the Central Cariboo?”

II The Framework and the Conduct of the Research

The basic framework for the study was laid out in my earlier paper (Kelsey, 2015). It was based on the arts vibrancy index developed at the National Center for Arts Research [NCAR] in Texas. The notion of a vibrant arts and culture sector seemed very suitable for this study, allowing as it did for assessments of greater or lesser vibrancy and of whether vibrancy changed following the allocation of public funds. The index has three basic elements focusing respectively on supply, demand and support, within each of which a variety of features are measured.

In the earlier paper I modified the NCAR index to take account of the realities of arts and culture in the Central Cariboo. The three basic elements of the modified index were (a) arts and culture providers [supply], (b) arts and culture programming [demand] and (c) arts and culture support from public funds. For each of these basic elements a number of Cariboo-appropriate measures were proposed. An important feature, both of the index itself and the modification used here, is that it uses publicly available objective data and avoids subjective assessments of the quality of arts and culture offerings.¹

As noted above in the Preamble, the terms of reference for the study called first for preliminary work to ascertain the suitability of the proposed measures and the feasibility of collecting the data and second for refining the proposed set of measures. While this preliminary work showed good data availability for a number of the measures, the feasibility of obtaining data for others was relatively low or, given the budget and time constraints of the study, very low.

¹ An edited version of the argument for using a vibrancy index is given below at Appendix A

For at least half of the measures in the element of “Support” the feasibility of data collection is high—public records are available. Where such records are not available, one must fall back on the archives of individual organizations. For these measures I estimated feasibility as “medium”. “Medium” or “low” was also my estimate of data collection feasibility for most components of “Providers” and “Programming”. This is because most of these data can only be obtained from the arts and culture community itself (the “providers”). The most economical way of doing this is via a survey—and surveys almost never yield 100% responses. For two of the proposed measures, obtaining data was not possible and these were dropped from the framework. Table 1 shows the final version of the framework.

The framework was in its final form by 2017 and I examined publicly available records from the BC Arts Council, the Gaming Policy and Enforcement Branch of the provincial government, the CRD, the CCACS, the Williams Lake Tribune and the Advisor for the years 2010-2017. These sources were reliable and fruitful, but it was clear that they would not provide most of the data

Table 1
The Framework for Data Collection

Element and Component Measures	Data Source
Key Element: Arts & Culture Providers	
• Number of recognized artists (individual artists resident in the Central Cariboo who teach or have published, exhibited or publicly performed)	Interviews
• Number of arts & culture groups registered as nonprofit societies or charities	Survey
• Number of arts & culture groups without registered non-profit or charitable status but with regular arts or cultural activity.	Survey
• Number of members in all arts & culture groups	Survey
• Number of “umbrella” groups working to support other arts and culture groups.	Survey
• Number of full and part-time paid employees in arts and culture groups	Survey
Key Element: Arts & Culture Programming	
• Range of arts and cultural activities by genres	Survey
• Demographic focus of arts and culture programs	Survey
• Frequency of arts and culture coverage in local print media	Media archives
• Usage statistics for the Central Cariboo Arts Centre	CCACS Records
• Innovativeness of programs as seen in project grant applications	CCACS Records
Key Element: Arts & Culture Support	
• Number & dollar amount of Community Gaming Grants in arts & culture	Gaming Branch
• Number & dollar amount of grants from all BC Arts Council programs	BC Arts Council
• Number of communities in the Central Cariboo benefiting from BCAC dollars	BC Arts Council
• Number and dollar amount of federal grants for arts, culture and heritage	Survey
• Number and value of grants from other sources (foundations, corporations)	Survey
• Number & dollar amount of Cariboo Regional District Fee-for-Service agreements in arts and culture agreements	CRD Records
• Number & dollar amounts of contracting services agreements in arts and culture	CRD Records
• Number & dollar amount of Cariboo Regional District arts and culture project grants	CCACS records
• Number and dollar amount of sponsorships (cash)	Survey

needed for the elements of “providers” and “programming”. For these data I conducted a number of interviews with knowledgeable people and also developed a survey questionnaire for all arts and culture groups and organizations in the Central Cariboo. The questionnaire has two kinds of questions: those designed to provide information about the current state of the groups and organizations and those designed to assess any changes since the introduction of public funding. Data about the current state of the sector are relevant to 2018, the year the questionnaire was distributed. The questionnaire is reproduced at Appendix B.

Identifying the population for the survey—all the organizations and groups engaged in some degree of arts and culture programming—was not an easy task. This was so, largely because regular updating of the groups and organizations listed in the CCACS information base depended entirely on whether or not any given group had submitted updated information. This meant that some of the originally listed groups proved no longer to exist, while information for others was out of date. The eventual list of those to whom the questionnaire was sent was created from CCACS records, from the records of grant applications held by CCACS, from the fee-for-service records of the Regional District and from telephone calls to listed contact persons. The questionnaire was sent to 65 organizations or groups and received usable responses from 43, a response rate of 66.2%. The list of respondents is shown at Appendix C.

Although this response rate is considered good by the standards of most survey research, two features make it less satisfactory than it appears. First it was directed at a target population (people in the arts and culture sphere) rather than a random sample of residents, a feature which should normally yield a rather higher than normal response rate. Second, and for our purposes more important, a fairly large number (30%) of those responding chose to skip several questions, particularly those in the financial part of the questionnaire which included questions about changes between 2010 and 2017. These had response options of “yes” or “no” and it is possible that a skipped response was really a “no” response; to classify it as such, however, would be making an unjustifiable assumption and these skipped responses were therefore omitted from analysis. The consequence of this is that survey findings about the respondents’ financial changes between 2010 and 2017 are less robust than those obtained from other sources.

III Survey Findings: The Sector in 2018

Although parts of the data collected from the survey of arts and culture groups did not provide information about the key question of the study, they are nevertheless useful in giving a picture of the current (2018) state of arts and culture in the Central Cariboo. The following paragraphs describe this picture by dealing with each of the three elements of the framework in turn.

III.1 The Providers

There are at least 65 groups or organizations which have some involvement in arts and culture in the Central Cariboo and two free “community” publications (*The Green Gazette* and *The Stew*) much of whose content is part of the arts and culture scene. There are also at least 90 individual artists in a wide variety of fields. Appendix D lists the fields represented by these individual

artists. The details about groups and organizations in the following paragraphs (their age, the degree of their involvement, their organizational status, the number of members they have and the number of people they employ) are based on the data provided by the 43 respondents who completed the questionnaire.

The age of organizations and their involvement in arts and culture. The longest running organization involved in arts and culture has been operating continuously since 1945; the newest began in 2016. Table 2 shows the number of groups starting in each 20-year period since 1970. The period 1991 to 2010 saw a big increase in the number of such groups, and a further 13% of them did not start until after 2010.

Table 2
Year of Groups' and Organizations' First Offering of Arts and Culture Programming
(N=37)

1945 - 1970	1971 – 1990	1991 - 2010	After 2010
6	7	19	5

Arts and culture programming is not the only work these organizations do—for some, arts and culture are subsidiary to their main function. Several groups, for example, may work with young people or seniors as their primary function but they may regularly or occasionally provide arts activities, hold concerts, put on plays, or engage in dance, painting or writing classes. Table 3 shows the degree of the organizations' involvement in arts and culture programming. For 60% of them the offering of arts and culture programming is their sole or primary function. A further 20% offer such programming regularly but not exclusively. Five organizations occasionally offer arts and culture programming and three rarely do.

Table 3
Salience of Organizations' Arts and Culture Programming
(N=40)

Offering arts and culture programming or events (or serving groups that do) is the primary function of our organization	Offering arts and culture programming or events (or serving groups that do) is not the primary function of our organization but we do regularly offer such programming	Offering arts and culture programming or events (or serving groups that do) is not the primary function of our organization but we do occasionally offer such programming	Offering arts and culture programming or events (or serving groups that do) is not the primary function of our organization and we rarely offer such programming
24 (60%)	8 (20%)	5 (12.5%)	3 (7.5%)

Organizational status. The arts and culture sector in the Central Cariboo includes private instructors as well as arts programs in School District No.27, some cultural programming in the Recreation Department of the city of Williams Lake and also at the Continuing Studies

department of the Williams Lake campus of Thompson Rivers University. These were excluded from the present research which focused on voluntary and non-profit organizations.

Most non-profits serve individual members, but some serve a number of smaller organizations. These are known as “umbrella” organizations to reflect the fact that they exist to serve other organizations by providing resources or services which the other organizations do not have. There are six umbrella organizations among the organizations involved in whole or in part in the arts and culture sector of the Central Cariboo. Two of them (The Community Arts Council of Williams Lake and CCACS) work wholly in arts and culture, the former providing support to its member organizations, the latter much more broadly providing support to the entire sector. The missions of the other four lie primarily in other fields but they do have periodic involvement in arts and culture projects.

The British Columbia Societies Act provides for the provincial incorporation of non-profit organizations and the Canada Not-for-Profit Corporations Act has similar provisions for federal incorporation. Incorporation is not compulsory but carries several advantages including the ability to apply for grants and the possibility of acquiring charitable status from the Canada Revenue Agency. This status has tax advantages and also makes an organization attractive to donors for whom a portion of their donations becomes tax-deductible.

Table 4 shows the number of incorporated organizations and the number of those with charitable status in each of the categories of arts and culture involvement. Twenty-five (64%) are incorporated and 11 of those have charitable status. Just over half of the incorporated organizations have arts and culture activities as their sole or primary function. By contrast, most of these do not have charitable status.

Table 4
Organizational Status and Saliency of Arts and Culture Programming
(N=39)

Saliency of Arts and Culture Programming	No. of Incorporated Organizations	No of Organizations Not Incorporated	No. of Organizations with Charitable Status	No. Of Organizations Without Charitable Status
Offering arts and culture programming is the primary function	13	11	8	16
Arts and culture programming is not primary but is regularly offered	6	1	1	6
Arts and culture programming is not primary but is occasionally offered	4	1	2	3
Arts and culture programming is not primary and is rarely offered	2	1	0	3
Total	25 (64%)	14 (36%)	11 (28%)	28 (72%)

Organizational size, membership and employment. The size of the sector can in part be seen in the number of members that the involved groups and organizations serve. Membership numbers range from a low of zero (one organization does not have memberships but runs programs through its Band Council) to a high of 500. Total memberships are almost 3,000, although we cannot tell how many people are members of more than one organization. Table 5 shows the ranges and means of membership numbers in each of the four arts and culture salience categories. Organizations whose sole or primary function is arts and culture programming account for 62% of the organizations but only 36% of the total members, which is another way of saying that they tend to have lower membership numbers on average than those in other categories. This is in large part due to the fact that the organizations whose primary function is other than arts and culture have broader mandates and serve a broader range of people, often in the wider social services sector.

Table 5
Membership Numbers by Arts and Culture Salience Categories
(N=39)

Salience of Arts and Culture Programming	Organization & Membership Numbers			
	No. of Organizations	Total Members	Range of Membership Numbers	Mean Membership per Organization
Offering arts and culture programming is the primary function	24	1,079	8 – 400	45
Arts and culture programming is not primary but is regularly offered	7	1,295	6 – 500	185
Arts and culture programming is not primary but is occasionally offered	5	221	0 – 125	55 *
Arts and culture programming is not primary and is rarely offered	3	360	15 - 300	120
Total all categories	39	2,955	0 - 500	76

* Note Calculation of this figure omits the organization with no membership.

Much of the arts and culture sector in the Central Cariboo is enthusiastically amateur rather than professional. It is volunteer run, and characterized by a focus on personal enjoyment. It is not expected, therefore to feature as a major source of paid jobs. It does, nevertheless, make a modest contribution to employment in the region. Two of the organizations which only occasionally offer arts and culture programming are in the social services sector and have 50 and 80 full or part-time employees respectively. Apart from these two organizations, the sector employs 42 people on a full or part-time basis. The number of employees in individual organizations ranges from zero to six and averages just over one person per organization. Table 6 shows the employment patterns of the organizations in each of the four salience categories.

Table 6
Number of Organizations Employing Different Numbers of Full-and-Part Time Employees
(N=39)

Salience of Arts and Culture Programming	Number of Organizations with:			
	No employees	1-2 employees	3-6 employees	>6 employees
Offering arts and culture programming is the primary function	14	8	2	-
Arts and culture programming is not primary but is regularly offered	4	2	1	-
Arts and culture programming is not primary but is occasionally offered	2	-	1	2
Arts and culture programming is not primary and is rarely offered	1	1	1	-
Total Organizations	21	11	5	2

III.2 Programming

Four elements of the study’s framework relate to programming: The range of genres presented by the providers; the audiences served; the innovativeness of programs and projects; and the frequency with which local media report on arts and culture events. No data were available for 2018 on the last of these elements and it is therefore omitted here but dealt with in section IV. 2 below.

Fields of Activity. Question 3 in the survey asked respondents to name the field or fields in which most of their arts and culture activities lie. Forty respondents answered the question, covering a wide range of activities. There are 76 separately-named activities but wider than the range of activities is the terminology used to describe them, making it difficult to summarize the responses except by grouping them into categories (for example four different descriptions of musical activity can all be grouped with “music”). Table 7 shows the exact wording used by respondents. It groups the answers into the major fields they represent. Perhaps not surprisingly, the list of fields is similar to the list of fields represented by individual artists (Appendix D).

The table also shows the number of times particular activities are mentioned in the 40 responses. Music in one form or another is named 21 times, followed by Heritage and Art with 13 mentions each. Fibre arts and Crafts are the next most named with eight and five mentions respectively. The remaining 12 fields have from three to a single mention. It is important to recognize that these figures do not necessarily represent the size or importance of a particular sector, but rather the number of times different fields of activity are named by the respondents to the survey. For example, the fact that “Theatre” shows only two mentions in the table means that only two respondent organizations undertake nothing but play production. The table says nothing about

Table 7
Fields in which Groups' Activities Lie
(N=40)

Major Named Field	Includes	Number of Mentions
Music	Choral music, Music therapy, Music at events, Ukulele	21
Heritage	Museum, Archives, historical exhibitions, Trails, Special Events	13
Art	Public arts, Arts education, Art show, painting, art therapy, mural/street art, art events, visual art	13
Fibre arts	Quilting, Spinning, Weaving, Fabric arts, Promoting artistic expression through quilting	8
Crafts	Traditional crafts, needlecraft, hand-made craft items, woodworking	5
Celebrating diversity	Reconciliation, Anti-racism	3
Theatre		2
Aboriginal Cultural traditions and practices	land based treatment	2
Writing	Poetry	2
All fields/all mediums		2 *
Personal improvement		1
Garden arts		1
Culture		1
Pottery		1
Photography		1
Community events		1
Cinema		1

* Note: These two organizations have a coordinating function, hence cover all fields.

the size of these organizations (large in one case) or the size of audiences they serve (considerable).

It is clear that with 38 organizations reporting 76 fields in which their arts and culture activities lie, some respondents have named more than one field. Table 8 shows how many respondents named one, two, or more than two fields. Sixty percent of respondents named only one field and all except three of these are groups or organizations whose primary function is the offering of arts and culture programming. These might be called the “core” arts and culture providers of the Central Cariboo.

Table 8
Number of Fields of Named by Organizations
(N=38) * Note

Salience of Arts and Culture Programming	Number of Fields Named		
	One only	Two	More than two
Offering arts and culture programming is the primary function	20	1	2
Arts and culture programming is not primary but is regularly offered	2	2	4
Arts and culture programming is not primary but is occasionally offered	1	3	1
Arts and culture programming is not primary and is rarely offered		-	2
	23	6	9

* Note: the two coordinating organizations reporting “all fields” are omitted here.

Audiences served. The demographic focus of the programming done by these organizations is wide. More than half of them report that their work is for all age ranges—children, teens, adults, families and seniors. Only two organizations have a focus on one particular demographic and these are groups that work exclusively for adults, primarily in the service sector with the occasional arts project. Adults and seniors are the sole focus of what five groups do. Perhaps surprisingly no group reports that its programs are only for children.

Two major programs, one primarily for students and their families, the other primarily for families, do not emerge from the survey but are also a significant part of the Central Cariboo’s arts and culture scene. The Cariboo Festival provides a showcase for the wide variety of private music and speech instruction and for speech work in elementary schools and culminates in the well-attended “Honours Concert” held each spring. The “Performances in the Park” is a very well received series of open-air concerts held weekly over six weeks every summer using the outdoor stage in Boitano Park.

Innovativeness. The innovativeness of arts and culture programming is not something which can easily be assessed through a survey of the providers themselves. It is, however, an important aspect of the vibrancy of the sector and there is one peer-reviewed grant program that has been specifically designed to encourage it. This is the project grants program funded by the Regional District and administered by CCACS. It makes grants up to \$3,000 available to groups that propose quality work that in some way departs from, or builds creatively on what they usually do. Section IV below discusses the program’s effect over several years but what can be said here is that in 2018 nine organizations were awarded a total of \$19,200 for 10 projects ranging from a “Trash Art” project to a multi-media examination of the legacy of the 2017 wildfires in the Cariboo. A newly developed CCACS program of support grants, while not explicitly designed to encourage innovativeness does nevertheless have that effect in some cases—in 2018 for example, support was granted for a new 3-day, three venue music festival across downtown Williams Lake.

III.3 Support

Arts and culture in the Central Cariboo benefit from four kinds of financial support: external public funding, internal public funding, donations or sponsorships and, most recently, CCACS Support Grants. Table 9 summarizes the various forms of public support in 2018.

External public funding. The principal external public funding consists of awards from the British Columbia Arts Council (BCAC) and the provincial Gaming Branch’s Community Gaming Grants for arts and culture.^{2 3} In 2018 BCAC grants totaled \$29,453 including an “Artists in Education” grant of \$16,833 to the Cariboo-Chilcotin School District No. 27. The BCAC Annual Report for 2018 notes that BCAC funds supported work in 150 Mile House and Likely as well as in Williams Lake but does not specify what the support was for or how much it provided.

Community Gaming Grants for Central Cariboo arts and culture in 2018 amounted to \$58,500 for three organizations (The Community Arts Council of Williams Lake, The Museum of the Cariboo Chilcotin and the Station House Studio and Gallery).

Internal public funding. Internal public funding is provided from the City of Williams Lake and from the CRD’s arts and culture function. The City funding is in the form of an agreement with CCACS to manage the Central Cariboo Arts Centre for an annual fee of \$20,000. The CRD funding is made through three different mechanisms: a Contracting Services Agreement with CCACS (annually \$70,000), a number of Fee-for-Service agreements (\$91,000 in 2018 for 10 organizations plus the management of Performances in the Park), and a dollar amount for the CCACS-administered project grants (\$19,200 in 2018 for 10 grants).

Table 9
Summary of External and Internal Public Support for Arts and Culture in 2018 (\$)

External Public Support		Internal Public Support				Total
BC Arts Council	Community Gaming Grants	City of Williams Lake (Arts Centre)	CRD Contracting Services Agreement	CRD Fee-for-Service Agreements	CRD (CCACS) Project Grants	
29,453	58,500	20,000	70,000	91,000	19,200	288,153

² British Columbia Arts Council Annual Reports (2010-2018) and BC Gaming Policy and Enforcement Branch records.

³ Data for 2018 (and previous years) were not available for other sources of external public support (e.g. federal government grants, grants from the Northern Development Initiative Trust, support from Community Futures). Support from these agencies is, in any case, not primarily for arts and culture.

Donations and Sponsorships. It was not possible to determine donation and sponsorship revenue for each of the groups and organizations that offered some arts and culture programming in 2018. What is on record, however, is that local businesses provided sponsorships that year to the value of \$9,500 for Performances in the Park. Although no financial data are available, it is generally known that local businesses are also heavily involved in supporting the summer Art Walk. Perhaps more than the financial contributions of sponsorships, in-kind sponsorships are a gauge of the business community's support for the arts. No consolidated data exist for in-kind sponsorships but the examples available from informal contacts with a number of groups suggest not only that in-kind support is frequent, but also that in some cases it is of significant dollar value—providing visiting instructors with a vehicle, making free rooms available for workshops, discounts on hotel rooms, free radio and print advertising, and refreshments for special events.

The CCACS Support Grants Program. The Support Grants program which CCACS launched in 2017 is separate from the publicly funded programs because it is wholly funded by CCACS with funds derived from Arts Centre rental revenue. It fills gaps in the project grants program by providing modest support for capital acquisitions, for professional development and community-based artistic activity as well as general programming. Unlike other sources of funding it can also provide professional development support to an individual artist. In 2018 it awarded \$15,100 to 12 organizations and three individual artists.

III.4 Summary of the Sector in 2018.

Most of the information about the arts and culture sector comes from the survey of groups and organizations undertaken in 2018.

At least 65 groups or organizations had some involvement in arts and culture in 2018 and at least 90 individual artists were working in a wide variety of fields. There are also two free “community” publications much of whose content is part of the arts and culture scene.

The longest running of the organizations has been operating continuously since 1945; the newest began in 2016. Sixty percent of the organizations and groups responding to the questionnaire have arts and culture programming as their sole or primary function. For a further 20% such programming is not their primary function but is regularly offered. The remainder offer it only occasionally or rarely.

Half of the organizations chiefly connected with arts and culture are incorporated under the BC Societies Act but only one third of them have charitable status with the Canada Revenue Agency. Almost 3,000 people are members of at least one of the groups or organizations in the sector whose membership numbers range from 0 (a special case) to 500 with an average membership of 76. The larger groups are those with a broader social or business mandate. Organizations with arts and culture as their sole or primary function tend to have fewer members than the others. Apart from two organizations which only occasionally offer arts and culture programming, the sector employs 42 people on a full or part-time basis. The number of employees in individual organizations ranges from zero to six, and averages just over one person per organization.

The range of genres covered by the providers is fairly wide. Seventeen fields of activity are named by respondent groups and organizations as their primary focus. Music is the dominant field followed by Heritage and Art. Fibre arts and Crafts are the next most commonly named. The demographic focus of what these organizations do is wide. More than half of them report that their work is for all age ranges—children, teens, adults, families and seniors. Only two organizations have a focus on one particular demographic and these are groups that work exclusively for adults, primarily in the service sector with the occasional arts project. Adults and seniors are the sole focus of what five groups do. No group reports that its programs are only for children.

The innovativeness of arts and culture programming is encouraged by a peer-reviewed grant program—the project grants program administered by CCACS. In 2018 nine organizations were awarded a total of \$19,200 for 10 projects ranging from a “Trash Art” project to a multi-media examination of the legacy of the 2017 wildfires in the Cariboo.

Records show that public financial support for Arts and Culture that year came both externally (from the BC Arts Council and the Province’s Community Gaming Grants) and internally (from the City, CRD and CCACS). Collectively these sources provided more than \$288,000 dollars. Data are unavailable about the amount of private support for arts and culture in donations and sponsorships, but CCACS records show that local businesses provided sponsorships for Performances in the Park in 2018 to the tune of \$9,500. From the limited data available it appears that in-kind sponsorship of arts and culture events can also be a significant source of support.

By the measures of “vibrancy” reported here it is apparent that the largely voluntary arts and culture sector in the Central Cariboo in 2018 was active and healthy and provided a broad section of the population with a wide range of arts and cultural activities. An examination of the changes it has experienced since public funding was introduced in 2010 will give an indication of the extent to which the health of the sector can be ascribed to the effect of that funding.

IV Changes 2010-17

The following paragraphs examine the changes in each of the three elements of the framework over the seven years since the introduction of public funding in 2010. Scant data are available about the elements of providers and programming but there are much fuller records about the element of support.

IV.1 The Providers

The only available pre-2010 data on the number of provider groups is from the Stonefield report of 2009.⁴ The numbers in that report are not fully comparable with later counts. However, it seems that there were between 55 and 59 such groups in 2009. In 2016 the CCACS web site

⁴ Zimonick, Zirnhelt and Zirnhelt. (2009)

listed 69 and in 2017 62.⁵ By either count it is clear that the number of provider groups has increased substantially since the implementation of public funding. Apart from this, the only data about changes among the providers are those available from the survey: the date when they first offered arts and culture programming, their membership, and the number of their employees.

Date of first arts & culture programming. As noted above (section III.1 Table 2), the rate at which new groups have started arts and culture programming is greater since 2010. Whereas 32 of the surveyed groups reported their first programming between 1945 and 2010, five reported starting after 2010. For three of these working in arts and culture was their primary function

Membership and employment. The survey data show that 36% of the responding groups have increased their membership over the 7-year period since the implementation of public funding. A further 41% have maintained their membership numbers, while slightly less than a quarter have seen reduced membership numbers. Table 10 shows these numbers in relation to the salience of organizations' arts and culture programming. Two thirds of those for whom arts and culture are primary have increased or maintained their membership numbers.

Table 10
Membership Numbers per Organization in 2018 and 2010
(N=39)

Salience of Arts and Culture Programming	Number of Organizations with			Total
	More members than in 2010	Same number of members as in 2010	Fewer members than in 2010	
Offering arts and culture programming is the primary function	7	9	8	24
Arts and culture programming is not primary but is regularly offered	3	3	1	7
Arts and culture programming is not primary but is occasionally offered	2	3	-	5
Arts and culture programming is not primary and is rarely offered	2	1	-	3
Total Organizations	14	16	9	39

Fewer respondents answered the question about full or part-time employees (36 as against 39 for the number of members) and these data show a somewhat different picture. Table 11 shows the relevant numbers. Virtually all responding organizations had either increased the number of their

⁵ The difference in the numbers for 2016 and 2017 is almost certainly due to the way the CCACS lists were updated. See above, Section II, paragraph 6.

employees or maintained it, while only one respondent reported having fewer employees since 2010. However, the proportion of organizations reporting an increased number of employees is lower than those reporting increased membership, especially in the category of organizations whose primary function is in arts and culture—organizations which tend to employ fewer staff than others. Since the sector as a whole is not a major source of employment, these results do not shed much light on the effect of the arrival of public funding.

Table 11
Employee Numbers per Organization in 2018 and 2010
(N=36)

Salience of Arts and Culture Programming	Number of Organizations with			Total
	More employees than in 2010	Same number of employees as in 2010	Fewer employees than in 2010	
Offering arts and culture programming is the primary function	4	19	1	24
Arts and culture programming is not primary but is regularly offered	1	4	-	5
Arts and culture programming is not primary but is occasionally offered	1	3	-	4
Arts and culture programming is not primary and is rarely offered	1	2	-	3
Total Organizations	7	28	1	36

IV.2 Programming

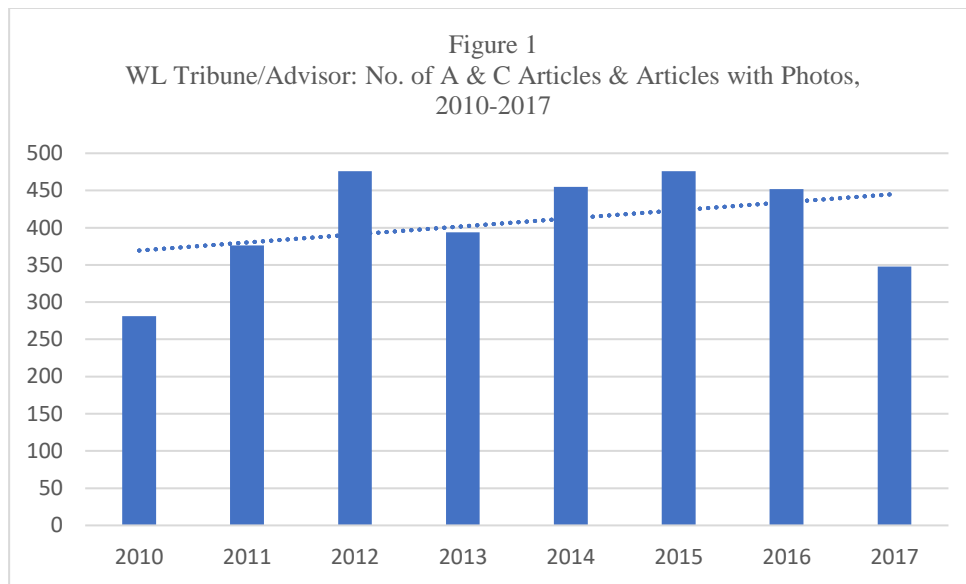
No data for 2010 are available for the range of arts and culture activities or the demographic focus of arts and culture programs but since most of the groups and organizations operating in 2010 were still operating in 2017, we can assume that the range of activities and the demographic focus was very similar to that reported in Section III.2.

The framework’s remaining three measures of the programming element are the frequency of arts and culture coverage in local print media, usage statistics for the Central Cariboo Arts Centre, and the innovativeness of programs as seen in project grant applications. In addition, the work of CCACS itself has fostered a range of activities which have enriched arts and culture programming in the region.

Print media coverage. Local print media consist of two (now merged) commercial newspapers and the two community newspapers noted above in section III.1. Although the two community newspapers often publish features which could be classed as arts and culture, they do not serve primarily as reporters of local events. In 2010 *The Williams Lake Tribune* and the

Cariboo Advisor were published as separate papers, the *Tribune* on Wednesdays and the *Advisor* on weekends. The two papers merged in 2013 under the banner of the *Williams Lake Tribune*, continuing hard copy publication on Wednesdays and Fridays and adding a daily electronic update.

An examination of the archived issues of the *Tribune* and the *Advisor* enabled a frequency count of reports, articles and photographs dealing with arts and culture events and issues for the years 2010-2017. The results are shown in Figure 1. Two hundred and eighty-one articles or photographs (or both) appeared in 2010. A steady upward trend in that number followed. The trend was not uniform—peak years were 2012 and 2015 (both with 476) and a drop in 2017 (348), but two features are noteworthy: first, the increase from 2010 to 2011 (a 34 % increase) is greater than any subsequent change and second, although the 2017 number is lower than those for 2011 to 2016 it is nevertheless greater than the 2010 figure by 24%. Clearly, the amount of media coverage of arts and culture has increased since the implementation of CRD funding.⁶



The Central Cariboo Arts Centre. When the City of Williams Lake built a new fire hall in 2009 it refurbished the old fire hall to house arts groups which until then had had no permanent home, thereby, in partnership with the CRD, creating the Central Cariboo Arts Centre. Managing its use is an important part of the work of CCACS. By the terms of the agreement between CCACS, the City and the CRD, the Centre “is a public facility and appropriate spaces within the facility should be made available to Arts groups, at reasonable rates, for the purposes of promoting and enhancing the Arts.” Four arts groups have their permanent home in the Centre: The Community Arts Council of Williams Lake, the Cariboo

⁶ The increase appears not to be result of any change in the Tribune’s editorial policy: The editor writes: “Although there has not been a specific directive towards our arts coverage, I can say that our editorial team has been focusing and working very hard in recent years to ensure we have all local content, and lots of it for our readers. . . . if there are more events happening, we would cover them.” (Angie Mindus, personal communication, 2018.09.05.)

Potters Guild, the Cariboo Arts Society and the Williams Lake Spinners, Weavers and Fibre Artists’ Guild. In addition to the spaces for these groups, the Centre has two multi-purpose spaces available for rent both for arts activities (with zero or low rental fees) and non-arts activities (with higher fees). CCACS reports to the Joint Committee make clear that from the outset, the Centre’s facilities have been well used but firm data are available only for the period since 2015 when CCACS began keeping records of the Arts Centre Bookings. The records show a steady increase in the Centre’s use. Table 12 shows the number of bookings for 2015, 2016 and 2017. Total bookings have increased from 189 to 389 over the period.

Table 12
Number of Central Cariboo Arts Centre Bookings, 2015-2017

User Category	Number of Bookings			3-Year Total Bookings by User Category
	2015	2016	2017	
Arts events bookings	156	231	284	671
Non-arts events bookings	33	51	55	139
Total	189	282	339	810

Innovativeness. The encouragement of innovation was a specific goal of the project grants program. The program was one of the first initiatives of CCACS and was launched in late 2010. The first grants were made in 2011. The program awards grants between \$300 and \$3000 for projects which are new or which build creatively on previous work or which are likely to increase participation in arts and culture. Awards are recommended by an independent panel of judges whose instructions make clear that the quality of what an applicant proposes is an important consideration. Thus the awards made in the program are a good indication of the extent of high-quality innovation in the region’s arts and culture. Moreover, since the criteria for awards do not restrict eligibility only to organizations whose primary mission is in arts and culture, the program is also a catalyst for arts innovation in a broad range of organizations. This effect was noted in an external evaluation of the program carried out after its second year (Baxter, 2012).⁷

Table 13 shows the number of awards made between 2011 and 2017 and shows also how many awards went for projects mounted by organizations outside the “core” arts and culture group (i.e., those whose primary mission is not in arts and culture). Appendix E lists all the “core” and “non-core” recipients.

⁷ In her review of the program, Ms. Baxter writes (p.6) “An important consideration in ensuring activity throughout the region is including non-arts specific organizations as eligible applicants in project funding. As one funder indicated, ‘Who is applying isn’t as important as what they are doing’ . . . This accommodates a broad range of organizations undertaking arts and culture activity even if it is not core to their mandate.”

One hundred and eleven grants were awarded for projects mounted by 44 different organizations in the 7-year period and the number of awards in any given year ranges from 12 to 20. Some organizations were awarded a grant once, others received grants in two, three, four or five years. Since 2014 the program has begun to benefit First Nations' and Métis organizations: five such groups have received awards, two of them in three separate years.

Over the entire period almost as many awards went to non-core organizations as to core ones (47% and 53% respectively). A reach beyond the City of Williams Lake is also mandated by the CRD bylaw and this requirement is being fulfilled: while all the organizations have members who live outside the Williams Lake city boundaries, the list of award winners includes organizations in 150 Mile House, Horsefly, Likely, McLeese Lake, and the Xat'sull (Soda Creek) and T'exelc (Williams Lake) First Nations.

Table 13
Number of Projects Awarded CCACS Project Grants 2011-2017

Salience of Applicant Organizations' Arts and Culture Programming	Number of awards							Total Project Awards
	2011	2012	2013	2014	2015	2016	2017	
"Core" organizations (those whose primary function is in arts and culture).	9	7	10	9	9	7	8	59
Organizations whose primary function is not in arts and culture	3	8	11	7	11	5	7	52
Total	12*	15 *	21	16	20	12	15	111

* In 2011 and 2012 the program included a category of "operating grants". In subsequent years this category was dropped. The four operating grants awarded in 2011 and 2012 have been counted as project grants in this analysis.

The role of CCACS. The discussion of programming needs to take account of the special case of CCACS. The grants program is only one of a number of programming activities which this organization carries out. It puts on its own workshops from time to time and it manages the annual Performances in the Park series, but as an umbrella organization for the entire sector, its contribution lies less in mounting particular events than in providing the mechanisms which facilitate or enhance others' programming. In a presentation to the CRD/City Joint Committee in 2015 the Society gave a detailed account of its achievements in this regard.⁸ Those relevant to the programming discussion are: securing grants and developing partnerships which have improved events and brought new arts initiatives to the region and engaging in partnerships with external groups which have brought in shows, seminars, workshops, a conference on arts as business and a provincial roundtable.

⁸ Central Cariboo Arts and Culture Society (2015)

IV.3 Support

The analysis of the support provided to arts and culture from 2010 to 2017 discusses the same four kinds of financial support noted earlier in Section III: external public funding, internal public funding and the two kinds of support from non-public funds: donations or sponsorships and the recent CCACS Support Grants program.

External public funding. External public support comes from two sources: the BC Arts Council and the provincial Community Gaming Grants⁹.

The BC Arts Council. Awards from the BC Arts Council are highly competitive and to earn one is to have demonstrated high quality. Table 14 shows BCAC funding for the period 2010-2017. The increase in the number of Central Cariboo communities benefiting from this funding over the period of the study is noteworthy. So is the overall increase in the dollar amounts awarded. It should be noted that for technical reasons, the Community Arts Council of Williams Lake failed the eligibility criteria for its usual grant in 2011-12 but was restored to the list the following year (and became eligible for an additional allocation in 2016-17).¹⁰

Table 14
External Public Support: the BC Arts Council
Source: BCAC Archives

Year	Number of Central Cariboo Communities Benefiting from BC Arts Council Funding *	Amount Allocated to Central Cariboo Organizations (\$) **	Amount Allocated to Individuals (\$) ***
2010-11	3	16,755	0
2011-12	2	8,500	0
2012-13	4	12,905	0
2013-14	4	19,263	0
2014-15	5	17,067	0
2015-16	5	17,981	0
2016-17	4	25,367	0

* Over the 7 year span the following communities benefited from grants made to the organizations or programs in them: 150 Mile House, Big Lake, Horsefly, Likely, McLeese Lake, Williams Lake.

** Organizations receiving funds were CACWL and SD 27 (Artists in Education District Grants). Grants to Central Interior Regional Arts Council (\$38,925) have been excluded here.

*** BCAC awards scholarships and individual arts awards. None were awarded in this period to people in the Central Cariboo communities, but it is worth noting that nine individuals from these communities felt able to apply.

⁹ See footnote 3 above.

¹⁰ The restoration of CACWL was indirectly a result of CRD funding: CCACS engaged in considerable consultation with CACWL to improve its application to BCAC and without the arts and culture function's funding, CCACS and its advice would not exist!

Community Gaming Grants. This program of provincial grants was restructured following an external review in 2011. Arts and Culture is one of six sectors in which grants are made. The criteria for eligibility and for the kind of program to which grants are awarded mean that getting a grant is not the same kind of indicator of program quality as is getting a BCAC grant. It is nevertheless a valid indicator of the worth of a program for a given community.

The guidelines are clear: “Programs within this sector must provide public access to and/or preservation of the arts, heritage or culture; they cannot primarily support artists or artistic development.” Further, applicants “must demonstrate the level of public access to the program or service that is being delivered by the organization”.

Table 15 shows that the number of organizations receiving arts and culture Community Gaming Grants has increased since 2010, as has the variety of programs supported.

Table 15
External Public Support: Community Gaming Grants (CCGs)
Source: BC Gaming Branch Archives

Year	Number of Central Cariboo Organizations Receiving Grants *	Total Amount of CCGs Awarded ** \$
2010-11	2	53,000
2011-12	2	67,866
2012-13	3	58,780
2013-14	3	56,000
2014-15	4	61,300
2015-16	4	61,300
2016-17	4	62,550

* Prior to 2012-13 The Station House Gallery and Studio Society and the Museum of the Cariboo Chilcotin were the only recipients. Since 2013 CCGs have also been made to the following organizations: Cariboo Chilcotin Youth Fiddle Society, Community Arts Council of Williams Lake, Station House Studio and Gallery Society, Williams Lake Museum & Historical Society, Williams Lake Pipe Band, Xat'sull Cultural Society.

** Awards range from \$3,000 to \$32,500

Internal Public Funding. Internal public support is provided by the project grants program administered by CCACS and by Fee-for Service agreements also administered by CCACS.

The Project Grants Program. The contribution of this program to innovative programming has been discussed above (Section IV.2). The regular annual allocation of dollars to the program (See Table 13 above) probably reflects the recognition of its demonstrated

success which means that members of the Joint Committee and the CRD Board have not questioned its budget.

The amount of money available for the program is determined by CRD and has varied from \$20,000 (in 2011 and 2013) to \$25,000. The dollar value of awards is fairly evenly split between non-core and core organizations (48% and 52% respectively). Table 16 shows the details of this calculation

Table 16
Internal Public Support: Dollar Value of Projects Awarded CCACS Project Grants 2011-2017

Salience of Applicant Organizations' Arts and Culture Programming	Dollar Value of Awards							Total Dollar Value
	2011 \$	2012 \$	2013 \$	2014 \$	2015 \$	2016 \$	2017 \$	
"Core" organizations (those whose primary function is in arts and culture).	15,200	12,270	9,000	11,615	11,210	13,300	12,930	85,525
Organizations whose primary function is not in arts and culture	4,800	12,730	11,000	11,850	13,790	11,700	12,070	77,940
Total	20,000	25,000	20,000	23,465	25,000	25,000	25,000	163,465

* In 2011 and 2012 the program included a category of "operating grants". In subsequent years this category was dropped. The amounts of the four operating grants awarded in 2011 and 2012 have been counted with project grants in this analysis.

The Fee-for-Service Program (FFS) and Related Funding. Before 2014 Fee for Service agreements were made and administered separately by CRD and the City of Williams Lake. Following a major review of the program begun in 2012 and implemented a year later, Fee-for-Service agreements in arts and culture from 2014 were made into 3-year agreements awarded on the recommendation of the CRD/City Joint Committee and CCACS according to revised criteria and a rigorous screening procedure. Table 17 shows the dollar allocations from the Fee-for-Service program and the separate allocations for Performances in the Park and the Canada Day celebrations. As the Table shows, the most recent agreements have an increased budget.

Before 2012 the management of the popular Performances in the Park program was also done on a volunteer basis by the Community Arts Council of Williams Lake. Funding was seen to be inadequate for the program and following negotiations with the FFS committee, a fee-for-service agreement was made with CCACS, enabling the event to be contracted to professional management. Part of the new agreement was that attempts should be made to leverage funds from private sources and the contractor undertook to recruit sponsors both for the whole series and for individual performances. This has been successful with sponsorships increasing year by year from \$1,250 to the most recent total of \$9,250.

The arrangement of Canada Day Celebrations before 2012 was done by volunteers. When those volunteers decided they could no longer undertake the event, its funding and management became somewhat contentious and responsibility for it has now been assumed by the City which funds it along with other programs in its recreation function.

Table 17
Internal Public Support: The Fee for Service Agreements
Source: CCACS Records

Year	Number of Organizations Receiving FFS Agreements	Total Amount of FFS Awards * \$	Separate Funding for Canada Day (City of WL) \$	Separate FFS Agreement for Performances in the Park \$
2010		51,925		
2011	7	59,425	?	
2012	7	59,425	1,500	10,000
2013	7	59,425	1,150	15,000
2014	7	59,500	?	15,000
2015	7	59,500	?	15,000
2016	7	59,500	?	15,000
2017	10	76,000	?	15,000

* For 2010 Awards ranged from \$2,500 to \$32,425. For 2014-16 they ranged from \$2,500 to \$29,000 and for 2017-19 from \$2,000 to \$35,000

Sponsorships. Funds from sponsorships are not public money and so do not appear in Table 17, but they are nevertheless important in ensuring the continuing quality of the Performances in the Park events. Their development was in large part the result of a partnership between CCACS and the nation-wide ArtsVest program of an organization called Business for the Arts. The program provides funds to match the dollar value of sponsorships for organizations which (a) propose a project and pitch it in such a way as to interest a sponsor of their choice and (b) have their proposal recommended by a rigorous peer review process. The program came to BC in 2012 and was extended to the interior of the province in 2014. CCACS mounted a workshop designed to assist organizations in making applications to the program and the results appeared in 2015. The competition was not restricted to the Central Cariboo but five arts organizations in the Cariboo Chilcotin as a whole created fifty-five partnerships with local business worth over \$32,000 and received \$23,733 in matching funds from Arts Vest.

CCACS Support Grants. A pilot project for the CCACS Support Grants was launched in 2017 and provided \$4,000 in that year before expanding to \$15,100 in 2018.¹¹ The CCACS support grants, wholly funded by CCACS, are a valuable addition to the support available to the

¹¹ See Section III.3 and Table 9 above. The pilot program of 2017 was successful and led to the program's being expanded to \$15,100 in 2018.

arts without drawing on public funds. They are a good example of the spin-off effects of the city's contracting out the management of the Central Cariboo Arts Centre.

IV.4 Summary of changes, 2010-2017

Since the introduction of public funding, changes have occurred in all three of the elements of the framework: providers, programming and support.

Since 2010 five new arts and culture provider groups have been formed, three of which are exclusively for arts and culture programs. Just over a third of the provider groups and organizations have increased their membership over the 7-year period since the implementation of public funding. A further 41% have maintained their membership numbers. Of those for whom arts and culture are the primary function (the "core" providers), two thirds have increased or maintained their membership numbers.

Increased arts and culture activity is reflected in the amount of print media space given to it. There has also been a steady increase in the use of the Central Cariboo Arts Centre: the records show that the annual number of bookings has increased from 189 to 339 between 2015 and 2017.

The extent of program innovation is indicated by the between 12 and 20 awards made year by year in the Project Grants program. Moreover, since the criteria for awards do not restrict eligibility only to organizations whose primary mission is in arts and culture, the program is also a catalyst for arts innovation in a broad range of organizations. One hundred and eleven grants were awarded for projects mounted by 44 different organizations in the seven-year period and almost as many awards went to non-core organizations as to core ones. A reach beyond the City of Williams Lake is also clear: the list of award winners includes organizations in 150 Mile House, Horsefly, Likely, McLeese Lake, and the Xat'sull (Soda Creek) and T'exelc (Williams Lake) First Nations.

The contribution of CCACS itself to the sector's programming is a special case. Beyond the project grants program its contribution lies less in its workshops and its management of Performances in the Park, than in providing the mechanisms which facilitate or enhance others' programming: providing advice, securing grants and developing partnerships which have improved events and brought new arts initiatives to the region and engaging in partnerships with external groups which have brought in shows, seminars, workshops, a conference on arts as business and a provincial roundtable.

Figures for external support show higher funding both from BCAC and Community Gaming Grants and an increase in the number of communities receiving their support. Internal support from the CRD's Fee-for-Service program and the Project Grants program has been steady throughout the period with the dollar value of awards fairly evenly split between non-core and core organizations. Non-public money support continued in the form of donations and sponsorships and was augmented by the introduction of the CCACS Support Grants.

V Conclusions and Observations

The purpose of this study was to investigate the effect of the allocation of public funds on arts and culture in the Central Cariboo. We cannot usually say with certainty that something that follows a particular event must be the result of that event. What we can do, however, is compare the way things are after the event with the way they were before it and assess the reasonableness of concluding that the changes result from the stimulus event. On that basis it is reasonable to conclude that the allocation of public funding, normally justified on social and economic grounds can also be justified for the effect it has had on arts and culture themselves.

Arts and culture in the Central Cariboo are flourishing in several ways more than in 2010. The number of groups providing arts and culture programming has increased and there are more print media reports of activity. Four core organizations have finally found a permanent home in the Central Cariboo Arts Centre which is also heavily used by a wide variety of other groups. Innovative programming is frequent thanks to a regular dollar allocation to the project grants program. Support from a redesigned and revitalised fee-for-service program has replaced annual uncertainty with an assurance of steady 3-year funding for 10 organizations which demonstrate continuing value for their communities. Popular events like Performances in the Park no longer have to limp along as a drain on volunteer resources and there are more sponsorships from a supportive business community. Significantly there is more external recognition in the form of an increase in the number of communities served by higher grants from the BC Arts Council and in the number and dollar value of Community Gaming Grants.

Three features of the way public funding has affected the Central Cariboo arts and culture scene are particularly interesting because of the way they have broadened the sector's reach. The first is the extent to which organizations whose primary mandate is outside arts and culture have emerged as providers of arts and culture events or programs. These "non-core" organizations are of a kind that would probably not be seen in the usual municipal listing of arts and culture organizations. And yet each of them has mounted at least one project (and some have mounted several) which falls in the realm of arts and culture. Projects ranging from videography to mural painting to children's creative work and more have not only involved enthusiastic participants but have also extended arts and cultural experiences to a broader than usual audience.

The second feature is the degree to which activity outside the City of Williams Lake has been facilitated. Naturally, the city is the home for most arts and cultural activity and for many years it has drawn its audiences from the wider area of CRD Areas "D", "E" and "F". But since the advent of public funding, activity in the smaller communities themselves has been facilitated—murals in McLeese Lake, a visiting theatre company in Big Lake, an expanded music festival in Horsefly, the opening of the 150 Mile House School House to the public, new archival work in Likely's Cedar City Museum and several projects in Xat'sull (Soda Creek) and T'exelc (Williams Lake) First Nations. The smaller communities are benefitting from the new CRD funding.

The third and perhaps most important distinctive feature is the role of CCACS. Without the public funding provided by bylaw 4420, CCACS would not exist. The Society was formed in 2010 specifically for the purpose of delivering the services contemplated by the CRD bylaw. In

fact, it has become much more than an administrative unit. From its inception its two main purposes as stated in its constitution are “(a) to support artistic and cultural organizations and events in . . . the Central Cariboo . . . and (b) to facilitate, coordinate and assist in the development of arts and culture . . .”. The data for the present study show that both purposes have been effectively pursued. They also show that the distinction between the support of the status quo and the facilitation of development is to a large extent a false one. The two work inextricably together and the more one examines the data the more it becomes apparent that CCACS has functioned as an important catalyst in ensuring the effectiveness of the public’s funding of arts and culture.

In short, in the decade that has passed since CRD approved bylaw 4420 its implementation has had a measurably beneficial effect on arts and culture in the Central Cariboo.

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APPENDIX A

NOTES ON THE USE AND ADAPTATION OF THE NCAR ARTS VIBRANCY INDEX¹²

Most work on assessing or evaluating the arts is of three main kinds. These can be summarized as: (a) how to conduct arts evaluations in general, (b) guidelines for evaluators and (c) the evaluation of particular programs. None of these approaches is suitable for assessing the state and development of arts and culture in a given jurisdiction. One that is, however, is a recently emerging kind of work that its developers call “arts vibrancy”.

The Arts Vibrancy Index was developed at the U.S. National Arts Center for Arts Research (NCAR). It is specifically designed to assess not the *consequences* of a healthy arts scene, but the health of the arts themselves (Voss, Voss, Briesch and Teyolia (2014)). The measurement of vibrancy uses three elements of the arts scene: supply, demand and support. Supply is assessed in terms of “Arts Providers”. Demand is assessed by the amount of non-profit arts dollars in the community and support by the amount of state and federal grants acquired by artists and arts organizations in the community. Within each element the authors list four kinds of detailed quantitative data such as numbers of artists, number of arts organizations, revenues, expenses, grants and so on. Weighting each element in proportion to its contribution to the whole, authors use the index to assess and highlight metropolitan areas “whose arts and culture scenes pulsate with vigor and activity in a variety of ways”.

The concept of arts vibrancy is attractive as a way of examining the state of arts and culture in a given area. The Voss et al. “Hotbeds of America’s Arts and Culture” report uses the data to create a series of snapshots of the arts in different cities rather than a picture of vibrancy over time, but there seems to be no reason why the concept cannot be used to track changes over time, and hence to provide not only a snapshot, but also a picture of the sector’s development over a number of years. To consider using it to assess vibrancy in the Cariboo, however, requires a focus on its basic concepts rather than on the particular measures used in American metropolitan areas. It needs to be adapted rather than simply adopted.

Since any program evaluation needs to be grounded in the context and features of the program being evaluated, an overview of the arts and culture scene in the Central Cariboo is an essential starting point for any adaptation of the arts vibrancy index.

From a variety of sources we already know that:

- There are over sixty groups and organizations engaged in arts and culture activities.
- Those engaged in arts and culture activities include registered non-profit societies, non-registered and informal groups, independent artists and private teachers.
- At least two organizations perform an “umbrella” function, supporting other groups as part of their programming.
- Visual and literary arts, music, theatre, dance, film, and museums are all to be found in the area’s arts and culture scene. So also are the kind of crafts that have not normally featured in traditional analyses of the arts—quilting, fibre arts, pottery and the like.

¹² Extracted from Kelsey (2015).

- In a given year, arts and culture activities cover the gamut from single events to continuous programming.
- Arts and culture activities are both year-round and seasonal.
- Most arts and culture activities occur in Williams Lake but their participants and audience members reside both in and outside the city.
- Only a limited number of venues exist for performances and only one can seat as many as 400.
- Although professional work is occasionally presented, most arts and culture work is carried out by amateur groups.
- The commercial sector in Williams Lake is a regular supporter of arts and culture through participation in such events as “Art Walk” and sponsorship of events.
- Few, if any of the area’s independent artists make their living only from their art.
- Arts and culture activities are regularly reported in local media.

As noted above the three elements of the arts vibrancy index are supply, demand and support. These three basic elements at first glance seem appropriate, but their use in the Cariboo context poses three problems. First, they are insufficient, at least as they are defined and measured in the NCAR Index because, although they allow the measurement of growth, they do not take account of innovativeness or program expansion. Second, the activities of many community arts and culture groups can be missed in a framework that does not take account of what may be called “crafts”. Third, the measures of “arts dollars” work well for the professional arts scene, but less well for the realities of the arts in an area where amateur work and community arts are the norm because assessing demand by examining the earned revenues of each “provider” poses difficulties: not only is there no uniform accounting, bookkeeping, record keeping and reporting across all providers, but also some vigorous provider groups may have no earned revenue at all, operating solely on their members’ dues and producing work that is donated or auctioned for other causes.

In adapting the vibrancy index for the Central Cariboo there seems no good reason to change the three basic elements. The adaptation therefor retains the basic elements of providers, programs and support. The adaptation also replaces the NCAR original measures within each element with the Cariboo-appropriate measures shown in Table 1 in section II above.

APPENDIX B

SURVEY QUESTIONNAIRE SENT TO CENTRAL CARIBOO ARTS AND CULTURE GROUPS AND ORGANIZATIONS

Welcome to this CCACS Survey

Thank you for participating in our survey. Your answers to the following questions will help us to provide a comprehensive picture of arts and culture in the Central Cariboo. Such a picture will be of value not only for the arts and culture sector itself, but also for recruiters, planners and policy makers in government, industry, tourism and the social sector of the region.

Your answers will be kept confidential. The report of the findings will not associate any response with your name or that of your organization or group unless you explicitly agree. This means that if I should want to quote you or in some other way refer to your organization I will contact you specifically, tell you what I would like to say and ask your permission to do so. Without your permission I will not quote you or refer to your particular organization or group.

The survey has thirty-one questions and should take between fifteen and thirty minutes of your time. You will find it helpful to have in front of you a summary of your activities and finances between 2010 and 2017.

A. Activities of your organization or group

The questions in this section are about what arts and culture programs or events your organization or group mounts.

1. Which of the following best describes the arts and culture activities of your organization?

- (a) Offering arts and culture programming or events (or serving groups that do) is the primary function of our organization
- (b) Offering arts and culture programming or events is not the primary function of our organization but we do regularly offer programming.
- (c) Offering arts and culture programming or events is not the primary function of our organization but we do occasionally offer such programming.
- (d) Offering arts and culture programming or events is not the primary function of our organization and we rarely offer such programming.
- (e) Our organization does not offer arts and culture programming or events (If you check this answer, your survey is complete and we thank you for your participation.)

2. In what year did your organization or group first offer any arts and culture programming or events?

3. In which field or fields (music, painting, theatre, heritage etc., etc.) do most of your organization or group's arts and culture activities lie?

4. Approximately what percentage of your organization or group's arts and culture activities are for the general public (or to which the general public is invited)?

5. What is the demographic focus of your organization or group's arts and culture activities (check all that apply)?

- (a) Children aged 12 or under
- (b) Teens
- (c) Adults
- (d) Seniors
- (e) Families

B. Organizational features

The questions in this section are about the nature of your organization or group.

6. What is the name of your organization or group?

7. In what year did your organization or group first offer arts and culture programming or events?

8. Is your organization or group incorporated under the BC Societies Act or the Canada Not-for-profit Corporations Act ?

Yes

No

9. Does your organization or group have charitable status as recognized by the Canada Revenue Agency?

Yes

No

10. Is your organization or group an “umbrella” organization, that is, does it exist to provide services and/or funds to a number of other organizations or groups?

Yes

No

11. How many full or part-time paid employees does your organization or group have?

12. Is your present number of full or part-time employees:

(a) more than in the year 2010? (b) the same as in the year 2010? (c) less than in the year 2010?

(d) we did not operate in the year 2010

13. Approximately how many members does your organization or group have?

14. Is your present number of members approximately

(a) more than in the year 2010 (b) the same as in the year 2010 (c) less than in the year 2010

(d) we did not operate in the year 2010

C. Financial Support

The questions in this section are about the financial support that your organization or group has received from 2010 to 2017. (Please exclude membership fees and event registration or admission fees.)

WHEN ENTERING AMOUNTS, PLEASE IGNORE CENTS (ROUND TO THE NEAREST NUMBER) AND DO NOT USE DOLLAR SIGNS, COMMAS, OR DECIMALS.

15. Did your organization or group receive grants or other funding from the Cariboo Regional District, the City of Williams Lake, or the CCACS **in 2010**? If so, please enter their total dollar amount.

No Yes

If yes, enter their total dollar amount:

16. Did your organization or group receive grants or other funding from the Cariboo Regional District, the City of Williams Lake, or the CCACS **in any of the years 2011-2017**? If so, please enter their total dollar amount.

No Yes

If yes, enter their total dollar amount:

17. Did your organization or group receive grants from the provincial Gaming Branch **in 2010**? If so, please enter their total dollar amount.

No Yes

If yes, please enter their total dollar amount:

18. Did your organization or group receive grants from the provincial Gaming Branch **in any of the years 2011-2017**? If so, please enter their total dollar amount.

No Yes

If yes, please enter their total dollar amount:

19. Did your organization or group receive grants from the BC Arts Council **in 2010**? If so, please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

20. Did your organization or group receive grants from the BC Arts Council **in any of the years 2011- 2017**? If so, please enter their total dollar amount.

No Yes

If yes, please enter their total dollar amount:

21. Did your organization or group receive grants or donations from foundations, corporations or similar entities **in 2010**? If so, please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

22. Did your organization or group receive grants or donations from foundations, corporations or similar entities **in any of the years 2011- 2017**? If so, please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

23. Did your organization or group receive donations from individual donors **in 2010**? If so, please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

24. Did your organization or group receive donations from individual donors **in any of the years 2011-2017**? If so, please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

25. Did your organization or group receive any in-kind sponsorships **in 2010**? If so, please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

26. Did your organization or group receive any in-kind sponsorships **in any of the years 2011-2017**? If so, please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

27. Did your organization or group receive any summer student employment grants **in 2010**? If so please enter their total dollar amount

No Yes

If yes, please enter their total dollar amount:

28. Did your organization or group receive any summer student employment grants **in any of the years 2011-2017**? If so please enter their total dollar amount

No

Yes

If yes, please enter their total dollar amount:

29. Did your organization or group receive one or more grants from the federal government (apart from summer student employment grants) **in 2010**? If so please enter their total dollar amount

No

Yes

If yes, please enter their total dollar amount:

30. Did your organization or group receive one or more grants from the federal government (apart from summer student employment grants) **in any of the years 2011-2017**? If so please enter their total dollar amounts

No

Yes

If yes, please enter their total dollar amount:

D. Change and Development

31. Has any aspect of your organization or group's arts and culture activities, management or financing changed since 2010? If so, please explain

APPENDIX C

GROUPS AND ORGANIZATIONS RESPONDING TO THE QUESTIONNAIRE

150 Mile Greenbelt and Trail Society
Alkali Lake First Nation Esketemc Health Program
Arts on the Fly Festival Society
Canadian Mental Health Association, Cariboo Chilcotin Multicultural Program
Cariboo Art Society
Cariboo Chilcotin Metis Association
Cariboo Chilcotin Youth Fiddle Society
Cariboo Friendship Society Aboriginal Child & Youth Wellness Program
Cariboo Men's Choir
Cariboo Mountain Bike Consortium
Cariboo Piecemakers Quilting Club
Cariboo Potters' Guild
Central Cariboo Arts & Culture Society
Community Arts Council of Williams Lake
Elder College
GAD-Z-Ukes
Horsefly Fall Fair Committee
Horsefly Historical Society and Museum
Horsefly Quilt Club
Horsefly River Roundtable (Horsefly River Salmon Festival)
Likely and District Chamber of Commerce
Maranatha Players
Medieval Market
Museum of the Cariboo Chilcotin
Quintet Plus
Social Planning Council of Williams Lake and Area
Stampede Whirlaways (Square Dancing)
Station House Studio & Gallery Society
Williams Lake & District Chamber of Commerce & Visitor Centre
Williams Lake & District Seniors Activity Centre
Williams Lake Association for Community Living
Williams Lake Central Business Improvement Association (Downtown Williams Lake)
Williams Lake Community Band
Williams Lake Daybreak Rotary Club
Williams Lake Garden Club
Williams Lake Pipe Band
Williams Lake Spinners, Weavers, and Fibre Artists' Guild
Williams Lake Studio Theatre Society
Williams Lake Writers' Group
No name #1
No name #2
No name #3
No name #4

APPENDIX D

LIST OF FIELDS REPRESENTED BY INDIVIDUAL ARTISTS

Individual artists are defined as artists resident in the Central Cariboo who teach, practice their art for a fee, or have published, exhibited, publicly performed or received an award.

Basket weaving
Calligraphy
Card making
Carving
Dance
Fibre arts (knitting)
Fibre arts (weaving)
Fibre arts (various)
Furniture restoration
Glass work (general)
Glass work (stained glass)
Illustration
Jewelry making
Music (vocal, solo or group)
Music (choral)
Music (band or ensemble)
Music (instrument making)
Music (singer, songwriter)
Photography
Pottery
Publishing
Tattoo artistry
Videography
Visual arts (painting)
Visual arts (drawing)
Visual arts (muralist)
Wood crafts
Wood sculpture
Writing (book author)
Writing (children's books)
Writing (columnist)
Writing (essays, short stories, articles)
Writing (poetry)

APPENDIX E

CLASSIFICATION OF PROJECT AWARD RECIPIENTS AS “CORE” AND “NON-CORE” ARTS AND CULTURE ORGANIZATIONS

The analysis in Section III.2.2 uses the terms “Core” and Non-Core” to distinguish between organizations whose primary mandate is working in arts and culture and those whose primary mandate is in another field. The allocation of organizations to one group or the other is based on responses to Question 1 in the survey and on the author’s knowledge of the various organizations and not on any independent categorization. It is shown below.

Organizations classed as “Core”

- 150 Mile House Greenbelt, Trail & Heritage Society
- All Nations Arts Society
- Arts on the Fly Festival Society
- CMHA Multicultural program
- Cariboo Art Society
- Cariboo Chilcotin Youth Fiddle Society
- Cariboo Festival Society
- Cariboo Gold Dance Band
- Cariboo Potters Guild
- Cedar City Museum
- Community Arts Council of Williams Lake
- Horsefly Historical Society
- McLeese Lake Arts and Culture Initiative
- Medieval Market Organizing Team
- Museum of the Cariboo Chilcotin Association
- Soda Creek Indian Band (Xat’sull program)
- Station House Studio and Gallery Society

- West Coast Book Prize Soc. (BC Book Prizes)
- Williams Lake Community Band
- Williams Lake Film Club
- Williams Lake Pipe Band
- Williams Lake Spinners, Weavers, & Fibre Artists’ Guild
- Williams Lake Studio Theatre
- Williams Lake Writer’s Group

Organizations classed as “non-Core”

- Boys and Girls Club of Williams Lake and District
- Cariboo Chilcotin Child Development Centre
- Cariboo Chilcotin Conservation Society
- Cariboo Chilcotin Metis Association
- Cariboo Direct Farm Market Association
- Cariboo Friendship Society
- Cariboo Mountain Bike Consortium
- Horsefly River Roundtable Salmon Festival
- Likely and District Chamber of Commerce
- Likely Community School Association
- McLeese Lake Recreation Commission
- Orange Shirt Day Committee
- Potato House Sustainable Community Soc’ty
- Scout Island Nature Centre
- W L Central Business Improvement Assoc’n
- Williams Lake Indian Band
- W L & District Chamber of Commerce & Visitor Centre
- Women’s Contact Society
- Women’s Spirituality Circle