

Developing Campbell River's Cultural Community: capacity-building through partnership and collaboration

Michele Vanderwoude, MPA candidate

School of Public Administration

University of Victoria

July 2016

Client: Ken Blackburn, Executive Director
Campbell River Community Arts Council

Supervisor: Dr. Kimberly Speers
School of Public Administration, University of Victoria

Second Reader: Dr. Emmanuel Brunet-Jailly
School of Public Administration, University of Victoria

Chair: Dr. Thea Vakil
School of Public Administration, University of Victoria

Acknowledgements

I am filled with gratitude for all of the support I received from friends and family as I worked to complete this research project.

I appreciate the patience and encouragement I received from the primary project client, Ken Blackburn, especially as I struggled to overcome personal and professional challenges along the way. Ken: thank you for your time and steadfast commitment to this project.

Dr. Kimberly Speers, thank you for jumping in when I was lost. I am grateful for your guidance and for your help in getting me across the finish line.

To my friends, Miki Morita and Karen Lynch, your humour and wisdom have guided me along this journey. For all of that, and for being such extraordinary friends, I thank you.

To my partner and best friend, Stephan Lapierre, your love, kindness, patience, never-ending support and forever smile kept me going. You were my pillar through it all. You sacrificed so much to help me achieve this goal, and for that reason, I dedicate this accomplishment to you.

Executive Summary

Introduction

This report is intended to assist in determining the feasibility of the Campbell River Community Arts Council to enter into a fee-for-service agreement with the City of Campbell River for the purpose of delivering cultural services. The goal of this study was to find the most effective, efficient and sustainable way for the Arts Council to partner with the City to deliver cultural services, and to develop a model that could be used by other local governments who look to nonprofit organizations to deliver services.

The Campbell River Community Arts Council and the City of Campbell River hope the findings of this study will help to further the City's cultural objectives and improve the delivery of arts and cultural services in the community.

Literature Review

The literature reviewed for this research project examined the evolution of municipal services in British Columbia, with a focus on cultural services, the relationship between cultural services and sustainable community development, and the benefits to local government when working in partnership with nonprofit organizations to deliver cultural services. The literature highlighted the importance of culture as a resource for community development, and the pressures and challenges facing local governments to deliver services for which they do not have the expertise or knowledge, such as cultural services. Academic research determined that nonprofits play a valuable role in the political economy, especially in the area of arts and culture, and that collaborative relationships between public and nonprofit organizations can enhance service delivery efficiency and effectiveness.

Methods and Methodology

A community-based research approach was used to ensure members of the community were engaged and able to help inform the development of a potential service delivery model. Community-based research is a collaborative process that accesses the knowledge and expertise of community members to address a problem that is relevant to a community. An analysis of qualitative information gathered from a series of semi-structured interviews conducted with Campbell River community members, individuals from arts and culture organizations in other communities in B.C. and across Canada, and with local government and arts and culture experts formed the basis of the primary research, which was complimented by the literature review findings and a review of four other B.C. jurisdictions where a fee-for-service-agreement is in place. The research, analysis, findings, options and recommendations were developed using a constructivist-interpretive approach, where the experience and knowledge of the research participants, along with information gleaned from document analysis, contributed to form a new body of knowledge that is intended to help the Arts Council and the City to make an informed decision on how best to move forward in a way that will meet the needs of the community.

Several key findings were identified in this study. At the community level, there is a general perception that the City is not doing well in delivering cultural services. There is a voracious appetite for the City to invest in arts and culture, to give this sector more prominence, and to help define the community's cultural identity. Findings also suggest some in the community question the ability of the Arts Council to deliver cultural services. Local participants highlighted the need for both the City and the Arts Council to build organizational capacity to allow for improved cultural service delivery and that, should a fee-for-service agreement be considered, a number of tools must be implemented to ensure the success of such an agreement, including a defined set of deliverables, evaluation tools and strong accountability practices. Campbell River participants also placed significant value on the importance of including First Peoples in all cultural planning activities at the local level.

Participants from other jurisdictions who utilize fee-for-service agreements found them to be an effective tool for improving cultural services and developing a robust arts and culture community, as well as helping to build strong, trusting relationships among arts and culture organizations and with local governments. Those with experience in fee-for-service agreements attributed several factors, such as organizational readiness, regular and frequent communication and trust as key components to a successful partnership.

Options and Recommendations

Based on research findings, three options are proposed in this report for consideration by the Arts Council and the City of Campbell River:

- **Option 1** - Maintain the status quo and continue managing cultural services in the way that it is currently being done, which will not meet the needs of the community or align with the City's strategic priorities and SOCP.
- **Option 2** - For the City to establish a position within the organization that is dedicated to cultural development. While there is some merit to this proposed option, there are high costs associated with it and it would require a restructuring of the Parks, Recreation and Culture Department, an option that would require further research and evaluation, and would require a lengthy amount of time to implement.
- **Option 3** - For the City to enter into a one-year fee-for-service agreement with the Arts Council as a pilot project. This option has the most benefits with minimal-to-moderate investment, and has the potential of being more inclusive and improving relationships among arts and culture organizations while developing a vibrant arts and culture community.

It is recommended that the Campbell River Community Arts Council and the City of Campbell River implement Option 3 and enter into a one-year fee-for-service agreement for the purpose of cultural service delivery as a pilot project. This preferred option is an affordable, effective and sustainable mechanism that has the potential to further the cultural goals of the community while improving relationships among the arts and culture community, and can help to improve local perceptions of each organization. As a pilot project, this also provides both organizations with the ability to determine whether a fee-for-service-agreement can work for this community.

The following actions are recommended to support the implementation of a fee-for-service agreement:

1. That the Arts Council undertakes succession planning and begins building capacity within its organization.
2. That the Arts Council explore a shared leadership approach to managing the organization that would include the Executive Director, a First Nations Liaison and a Community Liaison.
3. That the Arts Council and the City work together to develop a shared mission for the delivery of arts and cultural services within the community.
4. That the Arts Council and the City host a facilitated roundtable with other arts and culture organizations to discuss the proposed fee-for-service agreement and resolve any concerns that may exist among other arts and culture organizations.
5. That the City develops a cultural mandate to guide cultural development. To ensure inclusivity, the mandate should include a provision that the City engage and collaborate with its First Nation community partners in all matters of cultural development.
6. That the City develops a cultural policy to support the mandate and guide decision making and planning for cultural development. Included in this policy should be a defined list of activities that the City considers “cultural services”.
7. That the City creates a separate line item and budget for culture.
8. That the Arts Council works with the Strathcona Regional District to consider the development of a regional cultural service delivery model.

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1.0 Introduction

As Tossutti (2012) explains, local government official community plans (OCP) are used to “guide planning processes” (p. 618). OCPs provide the framework for a community’s long-term vision and are a tool to help local governments make land use planning and management decisions, (Ministry of Community, Sport and Cultural Development, Official Community Plans Section, 2016, para.1). Following the release of the report *Our Common Future* by the United Nations World Commission on Environment and Development in 1987, the concept of sustainable community development became a principle embraced by governments around the globe. The concept was defined as “development [that] meets the needs of current generations without compromising the ability of future generations to meet their own needs” (World Commission on Environment and Development, 1987, p. 16), and integrates the three pillars of sustainability - social, economic, and environment – into planning practices. Early in the 20th century, a growing body of knowledge focused on the importance of connecting culture to urban planning, and the “place for culture in [municipal] planning” (Baeker, 2010, p. 3).

In February 2012, the City of Campbell River (the City) adopted its first Sustainable Official Community Plan (SOCP) to include the three pillars of sustainability: “economy, society and culture, [and] environment” (City of Campbell River, 2012, p. 1-7). While “society and culture” were grouped as one pillar in the plan, this was – and is – a shift toward a broader local government understanding that culture is an essential part of the foundation of any community and should be integrated into “all facets of local and regional planning” (Mercer, 2010, p. 14). The City’s SOCP sets a 50-year vision for the community, which includes a vision for the City to become a creative hub that spurs innovation.

Becoming a “creative community that enjoys diverse cultural expression and a high quality of life” (2012, p. 3-2) is part of the long-term vision for the City, and is supported by a number of strategic priorities that are meant to help achieve this vision and strengthen the social and cultural well-being of the community. The vision is the product of a large community engagement process that took place while in the process of developing the SOCP and is based on the collective views of over 1,500 people who participated in that process. While the City acknowledges culture as an integral element of its sustainable development, this is only one step toward achieving its vision. Growing Campbell River’s creative community will require commitment from City Council and an investment in cultural services. Unfortunately, a lack of adequate resources and expertise is impeding the City’s ability to achieve its cultural and creative goals.

The City must now find the best way to move its cultural priorities forward in order to achieve its long-term vision for the community. While there are a number of projects already in progress to support this quest, there is still much work to be done. The purpose of this report is to determine the most cost-effective way for the City to deliver cultural services to the community, specifically, by considering the feasibility of a fee-for-service agreement that will allow the Campbell River Community Arts Council (Arts Council) to deliver cultural services on behalf of the City. Partnerships with nonprofit organizations provide an alternate service delivery method for local governments that offer an opportunity to maximize resources and expand services in way that

better meet the needs of a community (Alexander and Nank, 2009, p. 382). As determined by Alexander and Nank (2009), community-based nonprofit organizations can “bring to public partnership the intimate knowledge of a community [and the] capacity to function in accordance with the value framework of the community” (p. 382).

1.1 Defining the Problem

In 2007, the City hired Commonwealth Historic Resource Management Ltd. to develop a Culture and Heritage Plan to help the City “meet the arts, culture and heritage needs of the future” (p. 2). The final report outlines the existing state of cultural services in the City at that time, provides an analysis of culture and heritage activities in four “comparable” (p. 3) communities, and makes recommendations based on the findings identified in the research process. Conclusions highlighted a deficit within the City’s Parks, Recreation and Culture department to manage cultural services, and argue, “until Campbell River integrates culture and heritage more fully into its municipal service delivery, these sectors will remain marginal,” (2007, p. 36). The plan ultimately provides 9 strategies supported by 35 actions to help develop Campbell River’s culture and heritage community (p. 39).

To say the City’s Parks, Recreation and Culture department is responsible for the delivery of cultural services in the community is misleading. The City does not provide cultural services per se, but rather allocates significant funding to maintain cultural facilities and support the organizations that are providing cultural activities within the community. Each year, the City allocates up to 1.7 per cent of its General Revenue Operating Budget to support community groups through its grant-in-aid program (City of Campbell River, 2015, p. 1). In 2015, the City invested a total of \$1.1 million of its \$63.5 million budget in arts and culture: \$525,811 in operating expenses for arts and culture programs and facilities (including the Library, the Maritime Heritage Centre, the Campbell River Museum, the Tidemark Theatre, the Campbell River Art Gallery, Sybil Andrews Cottage and Haig Brown House); and an additional \$569,364 in grants-in-aid to support local arts and culture organizations. An additional investment of \$406,263 offered through permissive tax exemptions provides significant tax relief for many cultural organizations in the community. While permissive tax exemptions are not considered an expense, they are “designed to support non-profit community groups that add to Campbell River’s quality of life by delivering economic, social and cultural programs” (2006, City of Campbell River, Policy 2, p. 1).

Further expenditures from the Recreation and Culture programming budget contribute to the City’s investment in arts and culture, however it is difficult to determine the exact amount being spent on cultural services versus recreation. According to staff, this money is allocated to meet programming, administration and custodial needs for two recreation facilities (the Sportsplex and the Community Centre), and includes wages for 110 staff. The department has only one full time employee (FTE) dedicated to recreation and culture who spends approximately 6-10 hours per month on cultural programming “off the side of her desk” (2015, personal communications). Of the Recreation and Culture programming budget, staff believe approximately one per cent of that budget is allocated to cultural services (2016, personal communications). As noted in

Figure 1, municipalities are required to report a single line item for Parks, Recreation and Culture, which include the combined costs related for each of those individual items.

Parks, Recreation/ Culture

Operations (Parks, Recreation/ Culture)

This line item reports all annual operating costs related to activities that provide recreational and cultural services.

- **Parks** This is the annual operating and maintenance costs associated with green space, trails, beaches, playing fields, golf courses, ski areas and public squares.
- **Recreation** This is the annual operating and maintenance costs associated with municipal recreation boards, and facilities including: swimming pools, skating rinks, curling rinks, gymnasiums, racquet courts, and exercise areas.
- **Culture** This is the annual operating and maintenance costs associated with cultural boards and facilities including: libraries, galleries, museums, community halls, performing arts theatres and heritage conservation programs.

Figure 1. BC Municipal Financial Reporting Requirements: Parks, Recreation and Culture from Municipal LGDE Help Manual, P. 46. Retrieved from: http://www.cscd.gov.bc.ca/lgd/infra/library/municipal_lgde_help_manual_sec5b.pdf.

Trying to get an accurate picture of how the City budgets for cultural services is difficult, as funding is allocated in various ways. For local governments, there is no requirement to create a separate line item for arts and culture within a financial statement. The Local Government Infrastructure and Finance Branch of the Ministry of Community, Sport and Cultural Development provides the guidelines for local governments to prepare their financial data in order to meet annual provincial statutory reporting requirements. Each year, the Ministry collects data by way of a Local Government Data Entry System (2013, p. 7).

In summary, while the City allocates significant funds to support arts and culture activities in the community, inadequate human resources have been dedicated to support arts and culture, and little commitment has been made to implement the strategies and actions recommended in the Culture and Heritage Plan, a document that has predominantly “sat on a shelf” for the past 9 years” (2015, personal communications). Additionally, for a local government that has embraced culture as one of the pillars of sustainability and identified culture as a an important part of community growth, the lack of clarity regarding the budget for culture, and the local perception that culture is not a priority are impediments for the City to move forward and achieve its cultural goals.

1.2 Project Clients

The Culture and Heritage Plan offers many options that could help the City improve its cultural service delivery, one of which is for the City to “outsource services from community organizations to enable the provision of an appropriate level of [cultural] service delivery” (2007, p. 40) until the Parks, Recreation and Culture department has built sufficient internal capacity to do this work itself. The City and the Campbell River Community Arts Council (Arts Council) are interested in exploring how a fee-for-service agreement (FFSA) – an agreement that would

permit the Arts Council to deliver cultural services on behalf of the City for a fee - could help to improve cultural service delivery within the community and grow the City's creative economy.

The Arts Council is a registered society that works to “enhance the life of [the Campbell River] community” (Campbell River Community Arts Council, 2011, para. 1). The non-profit organization (NPO) is a champion of arts and culture, working with artists, community organizations, service groups and different levels of government to help further artistic and cultural initiatives to support building a strong and creative community. Its programs include an Art In Health Program, a Youth Image Program, Arts-Based Community Development, a Writers' Series, a Community Banner Project and an annual Members' Exhibition, (Campbell River Community Arts Council, 2011). The Arts Council, like other NPOs, is always working toward building a strong, sustainable organization, and entering into a FFSA would allow the Arts Council to further the cultural goals of the City while also strengthening its own organizational capacity.

The Executive Director of the Arts Council, Ken Blackburn, has long been interested in exploring the potential of a fee-for-service agreement with the City and commissioned this project along with support from the City's General Manager of Parks, Recreation and Culture, Ross Milnthorp. The two organizations have worked together for several years on various projects, with the Arts Council providing advice, leadership and support to the City in the development of arts and culture plans and initiatives, most recently with the development of a Public Art Policy and Program. The Arts Council was the primary client, providing project oversight, while the City acted as a secondary client that was consulted during various stages of the project. The goal was to find a solution that, with city council approval, would help further the City's cultural priorities and bring the community closer to achieving its long-term vision of becoming a creative center for the north-central region of Vancouver Island.

As identified in the 2007 Culture and Heritage Plan, FFSAs are often utilized by communities for the purpose of cultural service delivery (p. 34) and are mutually beneficial for both parties to the agreement. FFSAs are a tool that can help local governments to effectively and efficiently deliver services while also providing NPOs with longer-term financial stability that enables sustainable growth (2007, p. 34). While the findings of this project will directly apply to the City of Campbell River and the Campbell River Community Arts Council, it is expected that much of the research will lend itself to other communities interested in partnering with a NPO for the delivery of cultural services.

1.3 Project Objectives and Research Questions

The objectives of this project are to determine whether a FFSA between the Arts Council and the City would help further the cultural goals of the community, and to provide recommendations on how best to proceed. Research questions were designed to understand the current state of cultural service delivery within the community; to define the goals and vision that have been established by the community; and to determine the capacity and resources needed for the successful delivery of cultural services to ensure the City achieves its goals. As such, the main research question was:

What is the most effective, efficient and sustainable way for the Campbell River Community Arts Council to implement and achieve the cultural objectives of the City of Campbell River's Sustainable Official Community Plan and provide continued arts and cultural services on behalf of the city?

Additional questions included:

- What are cultural services?
- What are other communities doing to deliver cultural services?
- What would a FFSA look like for the City of Campbell River?
- Does the Campbell River Community Arts Council have the capacity to deliver cultural services on behalf of the city?

To ensure a common understanding of the terminology used in this report, the following terms have been defined below:

Effective service delivery is “a measure of how well the outputs of a service achieve the stated objectives (desired outcomes) of that service,” (Australian Government Productivity Commission, 2013, p. 13). This can mean specific outputs, (such as increasing the number of cultural events per year) and/or general outcomes (such as improving the wellbeing of the community), (ibid, 2013, p. 6).

Efficient service delivery refers to “overall economic efficiency” and means “no other output can provide a higher net benefit” (ibid, 2013, p. 13). This includes measures of technical, production, allocative and dynamic efficiency, each of which incorporate some measure of how well certain inputs (such as salaries or equipment costs) are converted to outputs, and how well resources are allocated to meet the needs or preferences of the population (ibid, 2013, p. 13).

According to Asset Management BC (n.d.), “*Sustainable service delivery* ensures that current community service needs, and how those services are delivered (in a socially, economically and environmentally responsible manner), do not compromise the ability of future generations to meet their own needs” (p. 1).

The Arts can include visual arts, theatre, music, literary arts and dance (Creative City Network of Canada, *Glossary Section*, n.d., para. 3).

Culture is defined by the Creative City Network of Canada (n.d.) as “the arts, multiculturalism and heritage resources and activities as practiced and preserved in a community [and can include] the beliefs, experiences and creative aspirations of a people in a specific geographic and or political area” (para. 7).

Cultural industries refer to businesses or other organizations “involved in film/video production, broadcasting, audio production, publishing, marketing, distribution and service support activities” (Creative City Network of Canada, n.d., para. 6).

Cultural service delivery refers to the public provision of arts and cultural activities as defined previously.

Community input and a jurisdictional scan of other communities who utilize FFSA's were important elements of this study to help understand how this option could work for the City of Campbell River, and determine the best option moving forward for the project clients.

1.4 Background

The City of Campbell River is a seaside community located on the eastern side of the north-central region of Vancouver Island, approximately 265 kilometers north of the City of Victoria, just north of the City of Courtenay (see Figure 1). With a population of 31,186, (BC Stats, 2015) it is a business and shopping hub for north Island communities and is known as a gateway to many outdoor adventures, including fishing, whale and wildlife watching, hiking, camping, kayaking and mountain biking.



Figure 2. Map of the north-central region of Vancouver Island.

Retrieved from: <http://www.vancouverisland.travel/regions/north-central-island>

In 2008, the once-booming industrial town began to feel the effects of a massive economic downturn with the closure of the local sawmill, followed by a substantial reduction to the workforce at the Myra Falls Mine and the shutdown of operations at the Elk Falls Pulp and Paper Mill. The end result was the loss of hundreds of jobs for people within the community and a major loss of revenue for the municipality. Since then, the city has been working to rebuild the community and plan for a vital and sustainable future by capitalizing on new and emerging opportunities across many sectors, including creative and cultural industries (City of Campbell River, 2012, p. 1-2,3).

In his 2010 book “Rediscovering the Wealth of Places,” Greg Baeker opines that “the key link between a prosperous future and a satisfying lifestyle for residents of Canadian communities” is determined by a community’s cultural plan, (p. vii). He suggests that a community’s application of a cultural lens to all aspects of community planning can help transition communities into the new “CRINK” economy, a term used to describe the CReative, INovative, Knowledge-based economy (Hume, 2007), and something Baeker considers “critical” to local government (Baeker, 2010, p. vi). Recognizing the value of building a CRINK economy, the City hired Commonwealth Historic Resource Management Ltd. to review the state of cultural service delivery and develop a plan for the City. The final report highlighted a lack of internal capacity and the need for more direction on culture initiatives (p. 10).

A lack of internal capacity to deliver cultural services is not uncommon among local governments in British Columbia. In many cases, local governments include “culture” as one element of the parks and recreation function, with the majority of resources allocated to parks and recreation. For this reason, communities may look for alternatives and utilize a variety of methods and funding opportunities to deliver these services. In the Town of Golden, for example, the local arts and culture society (Kicking Horse Culture) provides cultural services and receives funding under a General Services Agreement between the society, the municipality and the Columbia Shuswap Regional District (participant interview, 2015). The Resort Municipality of Whistler utilizes a fee-for-service agreement with Whistler Arts Council to lead the development of their cultural plan and deliver cultural services (participant interview, 2015). The Cities of Pitt Meadows and Maple Ridge have a joint Maple Ridge and Pitt Meadows Arts Council, a multijurisdictional society that manages the delivery of arts and cultural services through an operating agreement with the Maple Ridge and Pitt Meadows Parks and Leisure Services Commission (Maple Ridge Pitt Meadows Arts Council, n.d., Financial Statements section, p. 9).

It is not uncommon for government to look to nonprofit organizations (NPOs), such as arts, culture or social service organizations, to help shape public policy and deliver services. As Rathgeb, Smith and Grønberg (2006) point out, government’s responsibility to provide policy has expanded over the years in ways that touch broader segments of the population, such as through the regulation of economic cycles, the protection of health and safety, and through support for families (p.222), which in turn has created an incentive for NPOs to try to influence the public agenda (p. 222). As such, NPOs are often used for the delivery of public services and financed by public organizations through grants, subsidies, contracts, or fee-for-service arrangements (Rathgeb Smith & Grønberg, 2006, p. 221). These arrangements are typically financially beneficial for parties, and further highlight the important role NPOs have in contributing to sustainable, community development (Organization for Economic Co-operation and Development, 2003, p. 13).

The 2007 Culture and Heritage Plan underlined the fact that community organizations, such as the Arts Council, were already “making significant progress in increasing [the community’s] profile,” (p. 35), and suggested contracting out municipal cultural service delivery to a non-profit cultural organization as an option for the City. The Arts Council is now in a position to consider taking on the responsibility of delivering arts and culture services for the City. The Arts Council

contributed to the SOCP Cultural Community visioning process, and offers many programs and initiatives that support the City's creative community objectives and partnering with several organizations to use the arts as a resource for service delivery that contributes to the economic, cultural and social well-being and development of the City (Campbell River Community Arts Council, ABCD Book Section, 2011). What the Arts Council and the City need now is to understand how a FFSA could further improve the cultural development within the community, and what is required for such an agreement.

This report examines the significance of public-nonprofit partnerships (PNPs) – specifically fee-for-service agreements – in helping local governments deliver services and achieve goals, and highlights the role of NPOs as crucial contributors to a community's social, cultural and economic development.

1.5 Organization of Report

This report consists of eight sections. Following the introductory chapter that outlines the research problem and objectives, introduces the clients and provides background to help frame the problem, Chapter two offers a literary review of the concepts of cultural service delivery and how that relates to sustainable community development. This section also reviews how PNPs can be used to enhance service delivery options, and provides a conceptual framework to guide the research and development of such partnerships. Chapter three discusses the methodology and methods used to approach this research, with an overview of the principles of community-based research, the methods used for data collection and analysis, and a description of the limitations and lessons learned from this blended research approach.

The remaining four sections of the report consist of a review of key findings from both participant interviews and the jurisdictional review, a discussion and analysis of the key concepts that arose from the findings, and concludes with a set of options and recommendations for client consideration. The key findings in Chapters four and five introduce the concepts for consideration in developing a model for PNPs, which are further considered and analyzed in Chapter six and summarized. Chapter seven presents three options, with one preferred option and set of recommended actions to support the implementation of a successful fee-for-service delivery agreement and PNP. The conclusion, Chapter 8, provides a summary of the importance of culture to sustainable community development, and highlights the opportunity that exists for the City and the Arts Council.

2.0 Literature Review

2.1 Introduction

A thematic review of municipal service delivery, cultural services and development, PNPs, and culture as a resource for sustainable community development provided the foundation for this project. Resources were found through the web, University of Victoria databases, Hill Strategies Research, and local government documents. The main sources of information used for this report came from reports, academic research papers (online), websites and books.

The literature review is separated into three sections. The first looks at the evolution of municipal services in British Columbia, the introduction of cultural services and a definition to help understand what activities constitute “municipal cultural services”. The second section explores the relationship between cultural services and sustainable community development. In particular, the second section focuses on the shifting paradigm of culture as an integral element in all facets of community planning and sustainable development. The last section attempts to understand how local governments who are responsible for implementing a cultural service function can work in partnership with NPOs as a means of delivering more efficient and effective services. This last section also considers the success factors required for a public-nonprofit partnership.

2.2 Municipal Cultural Services in B.C.

Municipal governments exist, first and foremost, to provide services to their local communities.

Union of BC Municipalities (2011, p. 1.)

Little scholarly attention has been paid to the subject of municipal cultural service delivery in B.C. While numerous studies have been done on municipal service delivery and alternative service delivery models, cultural planning and mapping, information available on municipal cultural services is largely limited to that which has been produced by government agencies, nonprofit organizations and experts in the field. The following is an analysis of grey material as it relates to the development of municipal cultural services in the Province of British Columbia.

In British Columbia, local government legislation gives municipalities the broad power to “provide any service that council considers necessary or desirable, [either] directly or through another public authority or another person or organization,” (British Columbia Ministry of Community, Sport and Cultural Development, 2015, para. 1). The Union of BC Municipalities’ (UBCM) “Comment on Fiscal Management in British Columbia’s Municipalities,” (2011) discusses the evolution of the provision of municipal services, from basic “hard” services (e.g. roads, sewer, water) to the inclusion of “soft services, such as parks and recreation, land use planning, museums and libraries” (p. 2). UBCM is an organization that exists to advocate and provide a unified voice for local governments in British Columbia, and while the document was drafted in response to criticisms of local government spending, it provides a good overview of British Columbia local government services.

The UBCM document acknowledges that changing economic, demographic, environmental and social needs are drivers that impact a community’s demand and decision for services (2011, p. 2), and that, ultimately, it is up to individual jurisdictions to determine which services are needed (2011, p. 3). An overview of the scope of services provided by local governments in British Columbia can be found in Figure 3.

This list of services includes those considered both “core” - or essential - to the community, such as fire protection and solid waste management, and those that are meant to benefit the economic and social well-being of the community, including theatres, art galleries, and museums. The latter have, over time, come to be known as “cultural services”.

Range of Municipal Services in British Columbia	
Airports	Parks
Animal control	Planning and zoning
Arenas and sports facilities	Police protection
Art galleries	Protection of natural environment
Building, plumbing, electrical inspection	Public health regulation
Business licensing	Public transportation
Cemeteries	Public works
Communications	Recreation facilities and programs
Economic development	Regulation of nuisances
Elections	Social housing
Electricity generation and distribution	Social planning
Emergency planning	Soil fill and removal regulations
Fire protection	Solid waste management
General administration	Storm drainage
House numbering	Street maintenance
Industrial parks	Subdivision control
Irrigation and flood control	Theatres
Land purchase and development Libraries	Traffic planning and control
Liquid waste management	Water supply and distribution
Museums	

Figure 3. Range of municipal services in British Columbia. Source: Robert Bisch and Eric Clemens, Local government in British Columbia (4th Ed.). UBCM, 2008. Reproduced from UBCM, 2011, p. 2.

Broadly defined, cultural services may consist of “a wide range of activities that offer benefits through practicing or reflecting on way-of-life and historical traditions that contribute to the building, sustainability, improvement and positive growth of people and civilization” (Watson, 2014, p. 325). This can include everything from visual and performing arts, history and rituals, to social interactions and ceremonies (ibid, 2014, p. 325). There are both tangible and intangible benefits to cultural services, such as the money generated from a theatrical performance versus the enjoyment that an individual derives from the performance. As identified by Watson, cultural services have been an essential element of people’s lives and their relationship with nature for centuries, transcending the social, the economic and the environmental (2014, p. 325-6), and these services are recognized as a viable and valuable resource for building strong communities.

Defining municipal cultural services requires an understanding and definition of culture as interpreted by the community. In its SOCP, for example, the City of Campbell River Arts, Culture

and Heritage Ad Hoc Committee defined culture as the “means by which we identify ourselves through shared knowledge, beliefs and the arts, preserved over time,” (2012, p. 10-3). Using similar, inclusive language, the City of Hamilton acknowledges culture as an expression of oneself and one’s life. While developing its cultural plan, the City of Hamilton shaped the following working definition of culture:

Culture is the way of life as it is expressed and lived out in our community. Culture is all the institutions, activities and people in a community through which we express our shared beliefs, values, customs, traditions, rituals, heritage, language and interactions, formal and informal relationships. (2013, p. 24)

If culture includes those activities that people engage in as a way to express and identify themselves as part of a community, then municipal cultural services are those activities in which a local government invests resources for the purpose of strengthening its cultural identity and growing its creative economy. A city’s investment in cultural services would then include operating, grant and capital expenditures related to:

- Visual, performing and media arts;
- Crafts and design;
- Special events;
- Creative and cultural industries;
- City-owned cultural facilities;
- Public art programs; and
- Other art purchases (Hill, 2012, p. 15).

2.3 Culture and Sustainable Community Development

As identified by Choi and Ahn, (2013), sustainability is a focal issue for community development in the 21st century (p. 51). Since the 2004 release of Jon Hawkes book “The Fourth Pillar of Sustainability: Culture’s Essential Role in Public Planning”, culture has become part of a “four pillar approach to public sustainability policy” (Holt, 2005, p. 25). Together with environmental, social and economic factors, culture is a key consideration in policy development (Holt, 2005, p. 25) and has been integrated into hundreds of community sustainability plans across Canada (Jeannotte and Duxbury, 2015, p. 84).

In the final report for COST Action IS1007 Investigating Cultural Sustainability, a European research network focused on looking at the relationship between culture and sustainable development, Dessein, Soini, Fairclough and Horlings (2015) assert that culture should not be the object or subject of policy, but should inform and be integrated in all policies in all levels of government (p.8). Culture is, they contend, not only one of the pillars of sustainable development, but “the necessary overall foundation and structure for achieving the aims of sustainable development” (p. 8).

A 2009 research project commissioned by the Creative City Network of Canada further supports the theory that culture is a resource for sustainable community development. The research project looked at rural and small communities in Australia, the United States and Europe to determine the extent of how arts, culture and heritage are being used to revive and develop

communities (Duxbury, Campbell and Keurvorst, p. 1). The research identifies a common theme that, while cultural and creative work occurring in small, rural communities is often under-appreciated and goes unrecognized (p. 2), there is a shifting perspective toward the value of arts and creative activities in helping to bolster economic development. According to Duxbury, et al, arts and creative activities in these rural communities are “are inspiring and activating community self-determination [with an emphasis on] art as a process and citizen as participant” (p.2).

Cornwell and Speltz (1991) show how local governments who provide services to promote quality of life can “advance public culture as part of the public welfare” (Wolf Von Eckardt, 1982, as cited by Cornwell and Speltz, p. 262). They highlight three cities in the United States that tapped into cultural communities in search of “regional prosperity” (p. 262): Portland, Maine, where the building of the Portland Museum of Art influenced development in the downtown core; Seattle, Washington, where the arts were utilized to help improve Seattle’s image and “attract commercial development” (p. 262); and Dallas, Texas, where the creation of an arts district that houses major cultural facilities bolstered economic and social benefits for the city (p. 262). Their research argues that the fundamental goal of public administration is to ensure a high quality of life for all citizens (p. 274).

The United Nations Educational, Scientific and Cultural Organization (UNESCO) 2013 *Creative Economy Report* is a significant contribution to the body of research that highlights the importance of culture as a driver of development. When UNESCO and the United Nations Development Programme (UNDP) partnered to prepare a report that “explores diverse pathways to development through the culture and creative industries,” (p. 10), their analysis recognized the vital role of cities and regions in helping to utilize culture to strengthen social and economic development (p. 10). The report provides a series of case studies from developing countries across the Global South (Asia, the Pacific region, the Arab world Latin America and the Caribbean) (p. 11) that demonstrate how creative economy initiatives directly influenced sustainable and transformative development (p.11). The report concedes that “nurturing,” “enabling” and “investing” in culture “results in inclusive social development, inclusive economic development, environmental sustainability and peace and security,” (p.10).

In her article, *Culture and sustainability: How new ways of collaboration allow us to re-think our cities*, Duxbury (2014) asserts that “culture’s place within contemporary urbanization processes to build more sustainable cities is not yet widely understood and...insufficiently recognized,” (p. 1). She discusses how a number of influential documents have contributed to a “paradigm-shift” recognizing culture as playing a major role in sustainability (p. 1), including: the 2013 UNESCO Creative Economy Report; the United Cities and Local Governments 2010 policy statement, “Culture: Fourth Pillar of Sustainable Development”; and “The Hangzhou Declaration: Placing Culture at the Heart of Sustainable Development Policies” (p. 2). Duxbury argues the relationship between culture and sustainable development happens in two ways, through the development of the cultural sector and cultural policy, and by adding a cultural lens to “all public policies,” (p.2), and concedes that culture should be integrated into all policy/planning structures as we build our future cities (p.7). Figure 4 illustrates the use of cultural planning as a tool that

can be used to achieve economic and social goals by being integrated with economic development, social and health programs, tourism and community planning.

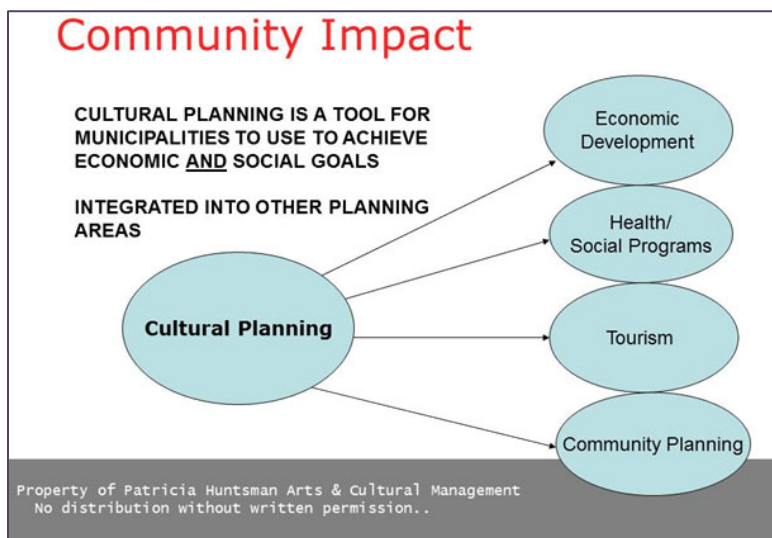


Figure 4. Community Impact of Cultural Planning. Patricia Huntsman, n.d. Cultural Planning 101 for Community Arts and Culture Leaders. Retrieved from: http://artsbc.org/new/wp-content/uploads/2016/02/Cultural_Planning_101_ArtsBC.pdf

2.4 Public-Nonprofit Partnerships and Cultural Service Delivery

The model for public-non-profit partnerships grew out of the privatization of public service delivery, and the need to increase government responsiveness and efficiency (Brinkerhoff, 2002, p. 19). Brinkerhoff (2002) concedes that the consensus that nonprofits are “generally more efficient and effective than government” has positioned this sector prominently as a potential service delivery partner for governments, particularly at the local level (p. 20). Literature further suggests that the “major rationale for government-nonprofit relations is to tap into the unique advantages these organizations have to offer” (Brinkerhoff and Brinkerhoff, 2002, p. 13).

The UNESCO *Creative Economy Report* identifies the increasing role of local governments as “cultural actors” (UNESCO, 2013, p. 33) as a direct “consequence of the ongoing decentralization of powers by national governments...as well as [the] increased citizens’ demand for amenities of a cultural nature” (p. 33-4). With this new responsibility comes the need for knowledge and new policies that can enable the cultural and creative economy. While the report highlights the role of cities and regions as “major economic and cultural motors” (p. 33), it also recognizes how “weak governance of [cultural and creative] sectors” can be a deterrent to success, (p. 11). The report identifies this to be problematic for many communities, and determines the need for cultural training and leadership within the public sector as key factors that will help build capacity within government and ensure a sustainable cultural and creative economy (p. 120).

A 2003 report by the Organization for Economic Co-operation and Development (OECD) asserts that NPOs have become a “significant economic force around the world [employing]

nearly 39.5 million people in full time employment in 35 countries” (2003, p. 11), and that if the non-profit sector were considered a separate economy, it would be the sixth largest in the world (p. 11). The OECD report also finds this “third sector” (p. 12) has an important role in contributing to sustainable, community development (p. 13) and provides evidence that NPOs continue to flourish, becoming more “entrepreneurial,” “innovative” and “adaptive” in the face of reduced public resources (p. 12).

All levels of government often look to partner with external organizations – either private or nonprofit - for the purpose of delivering public services. In Canada, public-private partnerships have become a “model of choice for delivering large scale public infrastructure projects” (Siemiatycki, 2013, p. 1). P3s, as they are called, offer governments an opportunity improve service delivery efficiency and cost-effectiveness, and increase investment in public infrastructure while reducing public sector risk (Partnerships BC, 2014, p. 3).

Public-nonprofit partnerships (PNPs) are a similar collaboration between government and non-profit organizations (NPOS) that allow the two entities to work together to deliver goods and services. Unlike P3s, where private sector organizations are typically responsible for the financial aspect of the partnership, agencies involved in PNPs generally operate with limited funding and collaboration can lead to cost savings (Shaw, 2003, p. 109). Working collaboratively with a NPO can help local governments save money, leverage additional funds from other donors, bring expertise to projects or initiatives that the government does not have, improve public image, and save time due to the flexible nature of a NPO and less restrictive decision-making processes (ibid, p. 109). For NPOs, these partnerships enable them to leverage funding that may be otherwise inaccessible to them (ibid, p. 109) and can provide an opportunity for long-term, sustainable funding.

Rathgeb Smith and Gronbjerg (2006) explain that the relationship between NPOs and government is based on the “legal framework under which nonprofits operate, the role they play in the delivery of a wide range of valued services, and in the efforts they make to influence the agenda for government action” (p. 221). Further, they suggest that the nonprofit sector is “deeply embedded in, indeed inseparable from, the political economy [and argue] that it is impossible to understand one without the other” (p. 222). Ultimately, they suggest several theories that attempt to provide an understanding of the complex relationship between government and NPOs, including demand and supply perspectives, civil society and social movement perspectives, and regime and neo-institutional perspectives, each of which contributes to a significant understanding of the relationship but require further research in order to make any conclusions (p. 222).

Gazly (2008) suggests that research on government-nonprofit partnerships has focused mainly on the contracting out of services due to the need for government to find the most efficient means of delivering services that allows them to retain control over those services while maintaining public accountability (p. 141). Her research proposes that this “narrow focus of contracting out services has hampered our understanding of other useful features of government-nonprofit relations” (p. 141). Research findings from cities and counties in the state of Georgia conclude NPOs play a strong role in working with local governments to meet public

needs, and that some of the most “robust partnerships are in the areas of arts and culture” (p. 147-8). The findings also indicate formal agreements can result in building trusting relationships between organizations (p. 151), but Gazly acknowledges more research is needed to support this claim.

Shaw (2003), however, builds on Gazly’s theory that trusting relationships grow from formal agreements, contending that trust is one of the main characteristics of successful PNPs (p. 110). In fact, Shaw contends that partners must trust one another from the onset of any project and act in the best interest of the project, not themselves (p. 110). Other characteristics of a successful partnership include: “flexibility, understanding, balance of power, shared mission, compatibility, communication and commitment” (p. 110). While Shaw admits the research findings were limited and cannot be applied to every situation (p. 117), NPOs interested in partnering with public agencies are advised to begin by cultivating a relationship with the agency, establish trust and learn how the agency operates in order to allow for “collaborative efforts to focus on achieving project goals” (p. 118).

2.5 Conceptual Framework

The objective of this project is to determine the most effective, efficient and sustainable way for the Arts Council to implement cultural service delivery and achieve the cultural objectives of the City. Literature indicates that achieving this goal will require a successful partnership, and the key factors that will encourage a successful partnership include trust, collaboration, capacity building, and communication (Shaw, 20013). These concepts provide the foundation for the conceptual framework for this project.

Figures 5 illustrates how each of the various concepts found in the literature supports the development of a successful partnership and can ultimately influence the implementation of a fee-for-service agreement. As nonprofit organizations become more active players in the provision of public services and community development, there is a greater opportunity to establish partnerships that can serve to benefit both organizations. Park (2008) acknowledges collaboration as providing an opportunity for both sectors to cope with the challenges that arise within complex environments and the increased demand for services (p. 81), and a resulting cross-sectoral partnership can help to achieve “strategic goals and outcomes” (p. 82).

For the Arts Council and the City to implement a successful approach to delivering arts and cultural services, both organizations need to have a shared understanding of goals and outcomes, need to trust each other and have the capacity to meet the intended goals, and have a willingness to work with each other, with local arts and culture organizations, and the rest of the community, including First Nations. The concept model provides a roadmap for the research to help determine the best methods for public and nonprofit organizations to work together to deliver cultural services within a community and to position themselves for successful partnerships.

Conceptual Framework: Fee-For-Service Agreement Feasibility

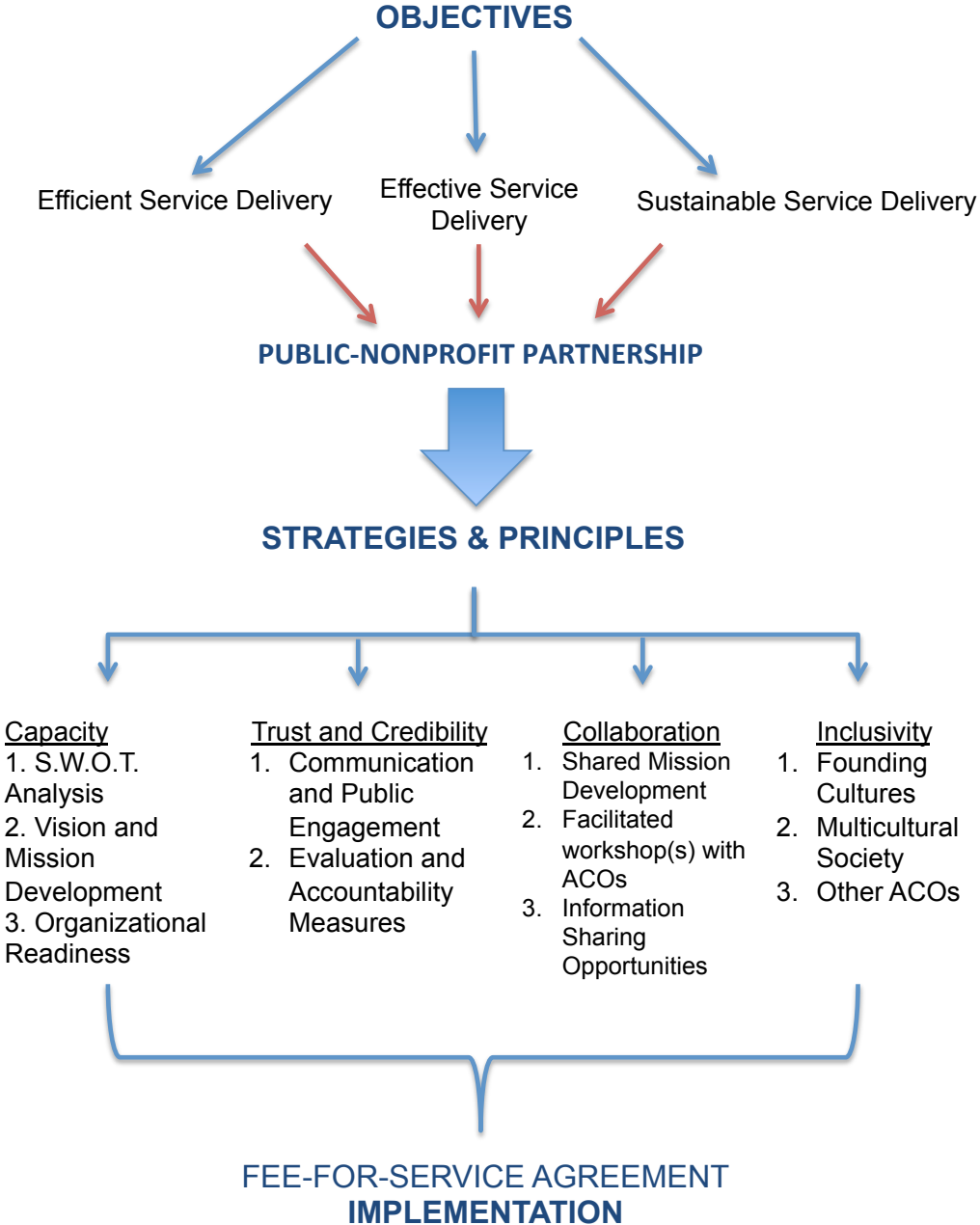


Figure 5. Conceptual Framework for fee-for-service agreement development and implementation.

2.6 Summary

This review has looked at the literature available on municipal cultural service delivery, particularly in British Columbia, the importance of culture as a resource to sustainable community development, and the value of PNPs in the delivery of cultural services. There is an abundance of information available on municipal service delivery and alternative service delivery models, as well as PNPs, though less on cultural services. What the literature review did highlight was a lack of academic information on cultural service delivery in Canada, and the significant role of PNPs in the delivery of cultural services.

To answer the research questions, it was determined that further information was needed to understand how a FFSA can work in this community, and how the community itself understands and defines cultural services. Information gathered as part of the literature review, along with discussions with the project's primary and secondary clients, contributed to the development of a list of questions used as part of the research (see Appendix 1). Questions were designed to probe research participants to think about the cultural community and how PNPs and alternative service delivery models can be used to benefit cultural community development. The following chapter outlines the methods and methodology chosen to further understand how best to approach cultural service delivery in the city of Campbell River.

3.0 Methodology and Methods

3.1 Methodology

Recognizing that the City’s goal of becoming a creative community was achieved through a highly participatory community planning engagement process (City of Campbell River, 2012, p. 2-2), it was important to use a research methodology that would be relevant to members of the community, and that the resulting data would be useful in helping to influence some kind of positive action or change (Centre for Community-Based Research, 2007). For this reason, a community-based research approach was chosen to ensure the continued engagement of the community in the development of any proposed cultural service delivery model, and that its needs and interests could be met.

Strand, Marullo, Cutforth, Stoecker and Donohue (2003) report that community-based research (CBR) “emerged as a response to the criticism that colleges and universities are insufficiently responsive to the needs of communities” (Strand et al, 2003, p. 15). It is defined as “collaboration between community groups and researchers for the purpose of creating new knowledge or understanding about a practical community issue in order to bring about change” (Hills & Mullet, 2000, para. 5) and has become a tool to help guide policies and programs in order to address social issues, (Flicker & Savan, 2006, p. 3). CBR is based on the principles of:

- **relevance** to the community to which it pertains;
- **collaboration** with the community; and
- the ability to generate some kind of positive **action** or outcome for the community (Office of Community Based Research, 2011, pg. 1).

Key Principles of Community-Based Research

- Recognizes community as a unit of individual and collective identity
- Identifies and builds on the strengths and resources in the community
- Facilitates collaborative partnerships through the research process
- Integrates knowledge and action for mutual benefits of all partners
- Promotes colearning and empowering processes that attend to social inequalities
- Involves a cyclical and iterative process
- Addresses problems and issues from both positive and ecological perspectives
- Disseminates findings and knowledge gained to all partners

Figure 6. Key Principles of Community-Based Research. Source: Israel et al, 1998. Reproduced from Ohmer et al, 2013, P. 792.

Finley (2003) asserts that CBR “draws on the “situated knowledge” of both the researcher and the researched” (p. 98), which is advantageous in allowing research participants to resolve problems using their own voices (99). A more detailed list of the key principles of CBR is shown in Figure 6, identifying it as a collaborative, cyclical and iterative process that engages and empowers the community as research partners and is meant to provide mutual benefits to all participants. Conducting research with members of the Campbell River community provided the ability to tap into the expertise of multiple people with differing points of view. Participants

shared their knowledge of the history of the community and its arts and culture sector, as well as the city's political climate as it relates to arts and culture, giving them the opportunity to lend their unique perspectives to the project.

As Ohmer, Sobek, Teixeira, Wallace and Shipiro (2013) highlight, diversity in CBR research methods can range from “pilot or exploratory studies to more rigorous designs...[using] quantitative and qualitative data collection techniques from both primary and secondary sources,” (p. 793). In addition to conducting interviews within the Campbell River arts and culture community, research participants included experts in cultural development, local government, arts and culture. A number of document reviews contributed to the data collection for this study.

A jurisdictional scan of other B.C. communities who utilize FFSA's to deliver cultural services provided a secondary research methodology for this project. While community-based research provides the situational knowledge, there was a need for further information to be gathered to understand whether FFSA's are an effective, efficient and sustainable tool for improving municipal cultural service delivery. Four communities were identified as using FFSA's for cultural services delivery, and interviews with each of the organizations provided additional data for this project.

3.2 Methods and Data Analysis

Participant interviews were the main method of data collection utilized for this project. Interviews with local participants enabled the researcher to understand the current situation, while interviews with participants from other jurisdictions and industry experts further supported the attempt to determine how effective FFSA's are in the delivery of cultural services, and whether this was the best approach for this community.

3.2.1. Key Informant Interviews

CBR requires working with the community to understand the needs of the community and finding a solution that will work for the community. In preparation of this project, the researcher determined individuals from the arts and culture community would be needed to help inform the outcome. As First Nations are an integral part of this community, it was also determined that the perspectives of Indigenous participants be included in this research. Recognizing the need to ensure ethical standards were met for working with all research participants, approval was sought and received from the Human Research Ethics Board at the University of Victoria. A crucial element to this was receiving informed consent from all participants and ensuring there was no risk to them with their involvement in this project. Participants were assured confidentiality when gathering the information, and as such, the report does not directly associate any findings with a particular individual.

The researcher initially worked with the project's primary and secondary clients to identify a sample list of participants from the Campbell River area with expertise, involvement in, or knowledge of the community's arts and culture sector. Twelve participants were contacted by email to gauge their interest and willingness to contribute, and subsequent meetings were scheduled for interviews. In some cases (3), in-person meetings were required to determine

interest and availability. The interview process itself led to the identification of additional participants through “snowball sampling” (Strand et al., 2003, p. 107), where participants identified others whom they believed could provide valuable input into the research. Twenty local participants were interviewed for the community-based research portion of this project. These participants were invited to share their perspectives on the current state of cultural service delivery in the community, the potential of a FFSA, and the ability of the Arts Council to deliver cultural services on behalf of the City. The information provided by local participants contributed to understanding community and organizational readiness and capacity.

A secondary list of participants was identified as part of the jurisdictional scan. This included participants from other communities who use a fee-for-service agreement for cultural service delivery. A number of individuals from the provincial government, along with consultants, who have particular expertise in local government service delivery and arts and cultural planning, were also identified and invited to participate in the research project. Data gathered from secondary participants provided an understanding of how communities deliver cultural services and the factors that contribute to successful partnerships.

In total, 35 people were interviewed to determine the feasibility of using a FFSA for the purpose of cultural service delivery in the City of Campbell River. Local participants were asked to share their perspective of whether the Arts Council and the City should enter into a FFSA, which provides the foundation of the community-based research used to guide the proposed options. The data gathered through participants in other jurisdictions supports the analysis of how FFSAs may be used for municipal cultural service delivery and identifies several key elements for consideration when establishing a FFSA.

Of all the participants, 30 were individuals with between five and 35 years experience in the arts and culture sector; 26 are currently or had been in a leadership role within their organizations, either as a staff person or an elected official; and 12 were male, 23 were female. Three First Nation participants represented 8.5 per cent of total project participants, which is representative of the City’s estimated Aboriginal demographic (StatsCan, 2010).

Interviews were semi-structured using a list of key questions to help generate discussion (see Appendix 1), with the intent to allow for “spontaneous and descriptions and narratives” (Brinkmann, 2008, p. 470). Tips provided by the Centre for Community Based Research (CCBR) on “how to do a good interview” (n.d.) were used as a guideline in preparation of the interview process. In this way, the participants asked questions of the researcher, and were able to shape the outcome of the conversation based on their needs and interest in the research project.

3.2.2. Data Analysis

Interviews were conducted individually, with the exception of three that included multiple individuals. Of the 35 interviews, 20 were conducted in person and 15 over the phone. Each interview was recorded by taking notes, which were later reviewed for clarity and to determine if further information might be required. Following the conclusion of all interviews, a thematic analysis of the data was utilized to identify six major themes that resulted from the discussions. This was done by extracting content that held important assertions from the participants,

reviewing key themes that reoccurred in the text, and identifying a correlation between those key themes. An overview of the key content from participant interviews that helped to identify themes can be found in Appendix 2.

3.3 Limitations and Delimitations

3.3.1 Project Limitations

One of the greatest challenges of conducting CBR is the time required to gather and disseminate information that would allow for a true collaboration between the researcher and participants of the project. One of the tenets of CBR is that it be a “fully collaborative process” in which both the researcher and the community participants work together at every stage of the process, from beginning to end, to the extent that every person involved is “both a researcher and a learner” (Strand, et al, 2003, pp. 8-10).

Participants were first contacted in June 2015 regarding the research project, but summer holidays and scheduling conflicts contributed to a significant limitation in participation. As a result, interviews started in July and did not end until November 2015. Additionally, interviews took between one-two hours per interview, requiring participants to take time away from work or give up personal time for the purpose of the research. While every consideration was made to accommodate individual schedules, the timing required to conduct a more fulsome CBR process would require a far greater time commitment from all participants and the researcher, and would require extending the duration of the project for an estimated additional four-eight months (or more) to allow for all participants to contribute to the research design, content analysis, data interpretation and writing the final report.

Ohmer et al. (2013) identify the challenge of working with research participants “who are too close to the problem to describe it objectively” as a “common threat in research, [and often] cited as the biggest disadvantage to including individuals with firsthand knowledge” (p. 803). Working within a small community, and an even smaller arts and culture sector, the researcher attempted to mitigate participant bias by gathering information from a large enough population sample that would ensure numerous perspectives would contribute to the project. It is also acknowledged that the use of qualitative research methods can pose challenges of personal bias for the researcher, and with this in mind, the author made every effort to prevent any personal attitudes or beliefs from influencing participant interviews.

3.3.2 Project Delimitations

While CBR methods are based on full collaboration in all aspects of the research project, Ohmer et al propose that CBR “can take many forms and vary in the level of commitment and involvement among the researchers, practitioners, residents and other stakeholders,” (p. 802). In the case of this project, the participants were engaged in a “one-time transaction,” (Ohmer et al, 2013, P. 802) so as to prevent situations where “open dialogue [may be] thwarted” (Finley, 2008, p. 101) due to some of the beliefs and attitudes that currently exist among participants. A final roundtable discussion will be held with all participants to discuss the final report and its proposed options and recommendations found in Chapter 7.

It is important to note that this project is not a new cultural plan for the City of Campbell River. The does not provide an inventory of all the existing arts and culture organizations or current programming within the community. The purpose of this study is to understand how partnerships among arts and culture organizations and local government can more effectively, efficiently, and sustainably advance the cultural growth of a community.

4.0 Findings: Key Informant Interviews - Cultural Services in Campbell River

The following data includes responses from the 35 participants in this research study, which includes individuals who work, volunteer or have an interest in local arts and culture, and those who have expertise in local government finance and municipal service delivery. It also includes information from participants who reside in other communities who are engaged in FFSA's with a local government, or who have expertise in that particular field. In order to protect the privacy of all participants, none have been identified by name or organization; however, Aboriginal participant comments have been identified in order to ensure their perspective is captured in this research. Findings were grouped by theme and relevance to the project, and include anecdotal information from participants.

4.1 Understanding and Defining Cultural Services

4.1.1 Cultural Identity

In order to get people thinking about the cultural community, all 20 local participants were asked to consider whether the City has its own cultural identity. Participants were split on this question, with 45 percent responding negatively, 35 percent undecided, and 30 percent who felt that it does. Of those who believe the City has a cultural identity, their comments suggested it is tied to the place itself, the physical and geographical environment of the community. One participant suggested this identity was not necessarily distinct from the rest of the north island, citing outdoor recreational opportunities and its 'blue collar heritage' as elements of its identity. Proximity to the ocean, the rivers, trees, and mountains, and the connection people have to their environment were identified as key elements that shape the City's cultural identity.

For those local participants who did not believe a cultural identity exists in the community, two suggested it was because the community has not yet had the chance to find it. One participant who has lived in the community for many years suggested that the City is struggling in the sense that there are no "markers of culture for people to identify with," while another newcomer's perspective was that of a city "void" of culture, "desolate," and missing a "sense of pride".

Of significance, however, was the identification by all 20 local participants of the strong First Nations presence and historic connection to this community as having a major influence on cultural identity. One participant clearly drew the connection between First Nations and the environment, stating, "the First Nations influence is related to the ocean, and the ocean is totally engrained in the cultural fabric of this community." Aboriginal participants, however, provided a different perspective, suggesting that culture *is* an individual's identity, with one participant noting, "it is our language, what we are like. You are your culture."

In summary, almost half of all Campbell River participants (45%) acknowledged it as a place still trying to find itself while shaking off its "redneck" reputation. Participants saw this community as "emerging, with creative pockets," ready for and identified the need to bridge the culture of the former resource-based economy with the new creative economy. As one Aboriginal participant

noted, culture is not something that can be “fixed in the past,” suggesting that culture is always changing and being shaped by the way people live their lives.

Whether or not participants felt the community had an identifiable cultural identity, all local participants believed First Nations cultures and the environmental characteristics of place (the ocean, mountains, the trees and rivers) are those things that most clearly define this community and “bring [people] all together”.

4.1.2 Cultural Services

Central to this research project is the ability to define ‘cultural services’ in relation to the City of Campbell River. While First Nations cultures, sport-fishing and other outdoor recreational opportunities, including tourism, were considered elements of the City’s cultural identity, when asked about their familiarity with the cultural community, participants talked about art and culture organizations, including: the Tidemark Theatre and Rivercity Players; the Art Gallery; the museum; the Arts Council and Sybil Andrews Cottage; Impressions Art Gallery; and Raincoast Creative Performing Arts. Participant also mentioned the Campbell River Singers, INFilm, visual, literary and performing arts (e.g. music and theatre), and festivals, such as the Festival of Film, the River City Arts Festival, Shoreline Arts and Transformations On The Shore, Words on the Water, and the Salmon Festival. One participant included service clubs, such as the Rotary, Lions Club, Men’s Club, and the Tyee Club as part of the cultural community, while another cited logger sports, sport fishing and forestry as being part of the community’s cultural services.

Trying to define cultural services raised the broader question of what *is* culture. Culture means different things to different people – to all 20 Campbell River research participants it included the arts and, for some, history. Four participants suggested it meant the values that we share as a community and the way that people express themselves and interact. The majority of participants (19 of 20 participants) linked culture to the arts, citing the arts as a reflection or comment on what is happening in society, “an expression of peoples values,” (participant comment, 2015).

All of this helped identify the City’s cultural services as those “services and programs that are provided to enhance, contribute, develop or compliment the cultural identity of a municipality” (participant comment, 2015). This included – but was not limited to – live theatre, music, visual arts, such as painting, sculpture and carving, festivals, culinary arts, crafts and design, film, writing and storytelling.

4.2 Organizational Roles in Cultural Service Delivery

When asked about the potential of a FFSA between the City and the Arts Council to for the purpose of delivering of cultural services, opinions were divided as to whether the responsibility should rest internally with the City, or whether an external body is better equipped to manage the service. Of the 20 Campbell River participants, 10 did not support the idea of the Arts Council taking on the responsibility, 3 participants were uncertain, and 7 were in favour of a potential partnership between the two organizations. People from other communities who have experience in FFSA’s believed this would be a positive step forward for the community, believing it to be an opportunity for both the City and the Arts Council to build capacity and

achieve mutual goals. However, a cultural development expert believed that contracting out should not be an option, and felt that educating City Council on the importance of cultural planning, and developing a cultural plan would be a “better, faster and cheaper” way to further cultural goals within the community.

Both the City and the Arts Council are involved in a number of cultural development activities (see *Figure 6*). The City’s contribution to cultural development takes place via contributions to arts and culture organizations who themselves further cultural development in the community. In addition to a Grant in Aid Program, the City provides ongoing maintenance and repairs for city-owned arts and culture facilities (e.g. the Museum, the Tidemark Theatre, Sybil Andrews Cottage, etc.), supports several events, (e.g. National Aboriginal Day, the River City Arts Festival), and offers a variety of programs at the Community Centre. In 2015, the City invested in the development of a Public Art Program by creating a Public Art Committee and a Public Art Policy within which the program could be developed. In 2016, the Public Art Program began its work to “create an authentic sense of place and community revitalization” (City of Campbell River, 2015, Policy 4, p. 24).

The Arts Council actively provides arts advocacy within the City as it works to “enhance the life of [the] community” (CRCAC, 2014, para.1). It provides a number of community-driven programs, including a Banner program that works with elementary school students to create colourful banners for the community; an annual members exhibition and photo show; an Art in the Hospital program and Art in Health program, working with several community service organizations, as well as managing the Sybil Andrew Cottage (see *Figure 6*).

The City	The Arts Council
Grant in Aid Program (Operational support to arts and culture organizations)	Arts advocacy within the community
Building maintenance and repairs for arts and culture facilities belonging to the City	Annual Photo Show
Canada Day celebrations	Annual Members Exhibition
Public Art Program development	Banner Program (working with 15 schools)
National Aboriginal Day	Art in the Hospital Program
Special Events (e.g. Fibre Fest, Arts Festival)	Art in Health Program (work with the Head Injury Society, John Howard Society, Family Services Drop In Program, Women’s Transition House, Robron Centre Youth programs)
Children’s Programs (e.g. painting, pottery, dance, theatre)	Manage Sybil Andrews Cottage and rentals for the space;
Toy and Craft Sale	Partner with the Rotary, Haig Brown Festival, Rivercity Players, etc.

Figure 6: List of cultural services currently being delivered by the City of Campbell River, and the Campbell River Community Arts Council.

While both organizations are committed to the development of the arts and culture community, each plays a different role, with the City as a funding agent and the Arts Council as a creative community driver. Still, opinions as to which is best positioned for the purpose of cultural service delivery were divided.

4.2.1 The City

Those against outsourcing cultural service delivery felt that it is the municipality's responsibility to deliver the service and felt that having an established role entrenched in the City's administration would ensure a commitment to arts and culture priorities, especially after an election when a new group of decision makers may not have the same vision or priorities as previously elected officials. One participant suggested it was "safer" for the responsibility to stay within the municipal administration, citing the need for accountability as a key argument for keeping it under the auspices of the City. One participant suggested that "a lot could be accomplished if there were an arts advocate or liaison [within the City structure] to build the understanding with everyone at the City and be operating as [the arts and culture] expert" (participant comment, 2015).

Despite these views, only 12 percent of local participants saw the City as having a strong interest in and support for arts and culture. More than 80 percent of local participants felt that the City was lacking a vision for arts and culture, that the City "does not understand culture" and "needs to take culture more seriously" (participant comments, 2015). One participant commented that the City "needs to be more engaged with the fabric of the community" (2015), while another made reference to the way the city is laid out as negatively impacting cultural development. "Campbell River is very sprawled...and the downtown core has become a desolate wasteland. There are things happening in the community, but they are happening in silos" (participant comment, 2015). Several local participants mentioned the need to create space for cultural development, a central hub for arts and culture.

In addition to lacking expertise in and commitment to arts and culture, several participants acknowledged a lack of clarity on how the community budgets for arts and culture, and shared their concerns. One participant pointed out that the City "needs to be able to explain what they spend on culture" (2015), while another noted, "[when] arts and culture are lumped together with parks and recreation, it often gets lost there" (2015). One individual commented "there needs to be a critical review of how resources are being allocated [within the Parks, Recreation and Culture department]; then there may be the potential to build something" (2015).

4.2.2 The Arts Council

More than 50 percent of local participants were opposed to a potential FFSA with the Arts Council for a number of reasons, including limited internal capacity, lack of infrastructure, issues of trust and accountability, and a perceived conflict of interest. Some participants believed that a FFSA would only benefit artists and the Arts Council, and suggested this may be a deterrent for other cultural organizations to work with the Arts Council. As one participant pointed out "funding competition is the biggest barrier to collaboration" (2015), and the award of a contract to any organization would have to be done in such a way that individuals are not personally or professionally benefiting from the FFSA (2015).

Management of the Arts Council was another concern raised by several participants. Of note, participants believed that the Arts Council had become one person. "The worry for a small arts council is that it becomes more dependent on the personality that is running it rather than institutional capacity, which can be very functional with the right person in that role, but could

change dramatically [when that person is gone]" (participant comment, 2015). This concern was echoed by several participants who felt that an organization should be identified by the work it is doing, not by the person doing the work. Participants also suggested that Boards of Directors can be very volatile and can change, and it is important that the organization have stability at the Board level and build internal capacity to ensure it is capable of delivering the services it would be contracted for.

Capacity was one of the biggest concerns among participants who were opposed to the Arts Council taking on the FFSA. With one half-time Executive Director and part-time administration person and a small Board of Directors, participants felt there would be challenges for the Arts Council to take on any more work than it is already committed to. Some did not feel the Arts Council was doing enough arts advocacy for the community and was not functioning as "an umbrella organization for the arts" (participant comment, 2015).

Despite this, almost 35 percent of local participants were either in favour of a FFSA with the Arts Council, or thought it was a good option for the community. Concerns about the Arts Council were counterbalanced by many positive opinions, indicating a certain level of confidence in the organization. Participants referenced the "phenomenal job" being done by the Arts Council, the inclusiveness of community programs being offered, and the valuable contribution it is making to the community. One participant described the current Executive Director as a "major motivator" for arts and culture in the community, and did not know of anyone else in the community with the arts background and expertise to take on this commitment (participant comment, 2015).

Participants saw other benefits to contracting out the service to the Arts Council, including the flexibility of NPOs to get things done versus working within the constraints of a "bureaucratic machine" (participant comment, 2015). Being an umbrella organization was another benefit for looking to the Arts Council to deliver cultural services: "An AC works with and promotes all kinds of arts, works with other non profits, does not exclude groups that are not formally set up as societies; all are welcome [when you are working with an Arts Council]" (participant comment, 2015.) As noted by several participants, a FFSA with the Arts Council is likely to provide a more affordable option than hiring a full time employee with benefits at the City, or setting up a full department, and the Arts Council already brings the knowledge and expertise of the arts and culture community, another added benefit.

4.3 Success factors for a public-non-profit partnership

Shaw (2003) cites eight main characteristics of successful collaborative projects in the for-profit sector, including "trust, flexibility, understanding, balance of power, shared mission, compatibility, communication, and commitment" (p. 110). Shaw determines that it is the interrelation of each of these characteristics that support successful partnerships because "all the partners stay the course, overcome obstacles, and achieve objectives" (Shaw, 2003, p. 110). Research from this project concludes these characteristics are also important to the success of PNPs. All of these characteristics were identified by research participants, and in particular those who are currently involved in a FFSA with a local government partner.

One participant who worked for an organization in a FFSA suggested the first thing an NPO

must do is look at itself and determine what it has to offer. “You need to ask yourself, why would anyone want to contract you to do anything? When I first started, I looked to see what the arts council could offer that no one else could” (participant comment, 2015). This was a common theme among participants who had direct experience with FFSA, who suggested that an arts council or other arts and culture NPO has a significant benefit in that they have the arts administration expertise that a local government would not have, they are flexible in their ability to get things done, and they are able to leverage funding opportunities that local government cannot access.

Participant feedback acknowledged that any NPO hoping to take on the responsibility of delivering cultural services within the community must be a trusted organization within the community; must be credible, recognized as an organization that will deliver on its agreements; must be an organization that is committed to working with and building strong relationships with the local government and with key stakeholders within the arts and culture community; and it must keep constant and regular communications with the local government partner and all stakeholders. Participants with FFSA experience also acknowledged the need for strategic planning and developing a shared vision and mission that aligns with the local government as part of the success of a FFSA. Kicking Horse Culture, for example, spent time strategic planning, looked at the community, what it had to offer, and created a mission that very much aligned with the Kicking Horse Culture regional vision. Whistler Arts Council took a similar approach, and worked closely with RMOW to align itself with the resort municipality when it was developing its vision for the cultural component of the Olympic Games, and eventually developed a cultural plan for the community. Both Salmon Arm and the Central Cariboo Region worked closely with their local governments to ensure their goals were aligned with those of the municipality/regional district, and took time to develop a proposal that would ensure local government objectives were being met.

The majority of local participants who were asked about the potential of a FFSA suggested the need for an organization that is nimble, with the ability to change direction as needed, not slowed by the “bureaucratic machine” (participant comment, 2015). Participants commented on the need for an organization that has the capacity to manage the work, with a strong stable Board of Directors who will support and drive the organization and is inclusive of other cultures – particularly First Nations - and represented by other sectors of the community. Accountability and transparency were also key factors for participants considering a FFSA for cultural services, which led back to the element of trust. More than one participant suggested the need for an organization that is not individually benefiting from the service, but rather one that is helping to promote and advance other arts and culture organizations. Additionally, participants felt that there needs to be some kind of vision to move it forward, as well as strong communications to ensure that the community is kept informed of what is happening.

4.4 The importance and inclusion of founding cultures

As noted previously, all Campbell River participants in this research project highlighted the significance of First Nations Peoples in regard to the community’s cultural identity, and placed significant value on encouraging more inclusion of First Nations Peoples in all arts and culture

planning and activities. It appears this is an attitude that has not changed within this community since the Culture and Heritage Plan was first published. Participants in the 2007 study maintained “our heritage is First Nations,” and that “the mainstream community does not take advantage of First Nations culture,” (pg. 17). As one participant put it, “there is an occupation of the First Nations here – you can’t ignore it! We must recognize and honour it.”

The majority of local participants acknowledged that being in the middle of a First Nations community makes this place different from others. All 20 Campbell River participants cited this as the most important thing that identifies and defines the culture and heritage of Campbell River. One participant asserted “what this City has to offer cannot be found anywhere else in the world.” Another noted it is impossible to look anywhere within the community without seeing some kind of First Nations influence. One Aboriginal participant highlighted the fact there are several First Nations who reside in the City. The participants highlighted that, while the Big House is a place for Wei Wai Kum ceremonies, First Nations people from other communities who live in Campbell River seek out opportunities to celebrate their own culture, such as the cultural nights that take place at the Laichwiltach Family Life Society on Sunday evenings. This gives people the opportunity to share their own culture, to teach their children about their cultural heritage and traditions, and to bring people together.

A First Nation participant acknowledged that First Nations have been kept apart from the “mainstream of Campbell River” and suggested that a cultural service delivery agreement might provide the opportunity to change that. This same individual stated that First Nations want to participate with the greater Campbell River community, and they need to be part of the community in order to be healthy. “The city does not deliver cultural programming with or for First Nations, only recreation opportunities. When you are inclusive with regard to participation at the decision-making level of any organization that is where the magic is. It creates a synergy that you don’t get from one organization.”

4.5 Summary

Findings from participant interviews suggest that participants were in favour of the promotion and development of arts and culture to support community and economic development, however more clarity was needed to define “cultural services”. The list of questions used to generate discussion among participants (see Appendix 1) helped to identify an important key finding: that there is an appetite among local participants to invest in culture, but that individuals were split on whether a cultural service should be contracted out to the Arts Council or kept within the City governance structure. Participants who believed it was the City’s responsibility did not believe the City was prepared to invest in or commit to such an endeavor, and did not believe the City had a vision for - or understanding of - culture. Of those who saw the Arts Council as a viable option to deliver arts and cultural services on behalf of the City, the majority did not believe the Arts Council had the capacity to deliver the service, while others raised concerns of accountability and conflict of interest.

Another key finding in this research was the need to be more inclusive of First Nations when considering cultural development. Participants clearly articulated how important First Nations

cultures are to the community, and all participants suggested a need for more programming and cultural opportunities that are inclusive of First Nations. As one participant noted, “the arts is a very simple way to find commonality and minimize [situations] where people don’t see eye to eye; it can bring neutral ground, a medium, to get people working together. It’s not about where you live or how much money you have if you are an artist” (2015).

The majority of local participants in this study had little understanding of how a FFSA could be utilized to further cultural goals. It was clear that additional information was needed to help the community better understand how FFSAs are developed and utilized for cultural services, and how communities who are interested in FFSAs can identify whether this is the best approach for them.

5.0 Findings: Jurisdictional Scan

The following jurisdictional scan is provided to further understand how FFSA's are used as a tool for municipal cultural service delivery. Four British Columbia communities were identified as utilizing FFSA's for this purpose, and interviews were conducted with representatives from the organizations contracted to provide this service. Though each community has a unique set of circumstances, with wide-varying populations and levels of funding as well as differing organizational structures, they all share a similar approach to FFSA's, share similar goals and objectives, and have had similar successes.

5.1 What are other communities doing in British Columbia?

5.1.1 Resort Municipality of Whistler, British Columbia

The Resort Municipality of Whistler (RMOW) is a mountain resort community with a population of 9,824 permanent residents and an influx of two million visitors each year (RMOW, About Us section, 2015, para. 1). Although world renowned as an outdoor recreation destination, the RMOW "recognizes the value of arts, culture and heritage" in community development (Whistler, 2013, p. i) and has invested in arts and culture by way of a FFSA with the Whistler Arts Council (WAC) since 2001. At that time, WAC had several successful programs, mostly run by volunteers and temporary contract staff, when they received \$60 thousand from the RMOW as part of a recommendation of a 2001 Arts Plan to hire a professional arts administrator (participant communication, 2015).

The Executive Director was the first professional arts administrator to be hired by the organization, and most of that money went toward her salary. WAC spend the next 15 years engaged with the RMOW to develop multiple FFSA's that would allow them to "provide services that were "better, cheaper, and that no one else could offer, in order to help the municipality" while achieving their own goals (participant communication, 2015). The role of the Executive Director transitioned from programming and developing events (2001) to managing relationships with the RMOW and providing oversight for programming, event management and coordination. Efforts to build a vibrant arts and culture community paid off in 2009 when Whistler was designated the Cultural Capital of Canada, (RMOW, 2015, Culture & Recreation section, para. 3).

Since 2001, WAC grew from no staff to a team of 20, and, as of 2016, manages four FFSA's with the RMOW, which include operating a municipally owned facility and "producing a number of festivals, events and programs throughout the year," (RMOW, 2015, Fee For Service section, para. 2). Through FFSA's, WAC built a strong relationship with the municipality and credibility with all organizations in the community as a key stakeholder and trusted organization that can deliver good services (participant communication, 2015). For fiscal years 2015-2017, WAC will receive \$618,700 each year by way of a FFSA to "focus on initiatives, programs, events and festivals that enhance the visitor experience, enrich community life, build local/regional relationships, build capacity, and help develop Whistler as an emerging cultural tourism destination" (RMOW, 2015, Fee For Service section, para. 4). Additional FFSA's, grant funding, production and rental revenues, donations and sponsorships also contribute to the organization's annual \$1.8 million dollar budget.

5.1.2 Salmon Arm, British Columbia

The City of Salmon Arm is a small community of 17,464 (2011 Census) people located on Shuswap Lake in B.C.'s interior. In July 2012, the Shuswap District Arts Council (SDAC) made a presentation to Salmon Arm Municipal Council proposing a five-year FFSA to support arts and culture. In the presentation, the SDAC highlighted the work they do in furthering arts and culture, what they could be doing with additional funding from the city, and how that would benefit the entire community.

In Salmon Arm, the city contracts out services to non-profits to save time and money (participant communication, 2015). For example, the city owns recreation facilities, but a recreation society runs the programs by way of a FFSA with the city. SDAC believed that asking for a FFSA would provide some fairness to the industry they are working in, as well as stability in funding. They presented a number of statistics to the city, emphasizing current and proposed services, and the economic benefits to the community. Numbers also showed a steady increase in attendance at the Salmon Arm Arts Centre, from 200 in 1994 to more than 1400 in 2011, further emphasizing the continued public interest and support for arts and culture events and programming.

According to SDAC's presentation, culture is an industry that provides a strong "economic engine" for a community (SDAC, 2012, p. 8), and city funding would help SDAC to "leverage existing investment in tourism and economic development; [create] efficiencies by working with other service providers and sharing resources; [and create a] level playing field by ensuring public funds go to a diversity of cultural and recreational opportunities" (SDAC, 2012, p. 15). SDAC asked for 1.2 percent (\$35,000) of the City's Recreation and Culture budget (\$2,861,136) for five years in order to enhance current programming, and create new events and programming opportunities for youth, seniors and the overall community, and a public art program.

SDAC's proposal appeared to be a modest request (in comparison to the entire recreation and culture budget) to invest in the future of an industry that benefits the entire community and contributes to tourism and economic growth (participant comment, 2015). The purpose of the proposal was to show City Council that a FFSA for arts and culture is a cheaper and more efficient way for the community to "secure a vibrant future and an equal footing for an important sector in [the] community and economy" (SDAC, p. 22). Council supported the FFSA agreement for a three-year term, which provided stability of funding and a cost savings opportunity for SDAC by allowing the arts council (at that time) to amalgamate with the art gallery and share resources. This has been and continues to be a successful partnership for the organization (participant comment, 2015).

SDAC continues to provide a number of events and programming activities that support the cultural industry in Salmon Arm, including several family friendly events and programs, outdoor concerts, a Culture Crawl, a weekly radio show on arts and culture in the Shuswap, and educational and school tours, among others. In early 2016, Council voted in favour of renewing the FFSA for another three-year term with a 1.5% increase in 2017 and 2018. In addition to City funding, SDAC receives funding through program sponsorships, memberships, Arts Centre

rentals, grant funding, fundraising events, concerts, and interest from two endowment funds, which help to support ongoing operations and programming.

5.1.3 Town of Golden, British Columbia

The Town of Golden provides another example of a community that has embraced a FFSA to enhance its cultural community, albeit with a more regional approach. According to its website the “Golden District Arts Council...serves the Town of Golden and Rural Golden – a portion of the Columbia Shuswap Regional District (CSRD) – an area with a combined population of 7,000 collectively known as Kicking Horse Country,” (KHC, 2016, para. 1). In 2004, the arts council went to the Town of Golden and the CSRD to ask for operating funds that would contribute to the development of the cultural community. At that time, they were met with skepticism as to what they would be able to do and were challenged to work with the local government and show them how it might work.

Golden District Arts Council went to work. They held a 2-day workshop to determine the direction of the organization, created a new mandate and strategic priorities; they identified community needs and opportunities, established values and operating principles, and evaluated current programs and planned for the future. The Arts Council was rebranded with the name Kicking Horse Culture (KHC) to align itself with the local government, and a new mission to “engage, energize and enrich the cultural life of Kicking Horse Country,” (participant comment, 2015).

The CSRD had established a service in 2002 for Electoral Area A to requisition money for the purpose of economic development. In the same year, the Town of Golden and the CSRD created the Golden Area Initiatives – an NPO owned and operated by the Town and the CSRD – which allowed both local governments to provide joint annual funding from taxation to fund cultural services within the region. In 2005, KHC made another presentation to the Town of Golden and the CSRD requesting operating funding support, and they both agreed to the FFSA proposal, and in 2006, the Golden Area Initiatives (GAI) organization entered into and managed the FFSA with KHC for the purpose of delivering cultural services. Initially, the contract was for \$60 thousand - \$30 thousand each from the Town of Golden and the CSRD - with funds flowing through the GAI, and then to KHC.

In 2014, KHC made a presentation at the annual Union of BC Municipalities conference on the arts council and the FFSA, which has become a success story for Kicking Horse Country. The presentation was the story of “how one arts council went from 35 members and a budget of \$50 thousand to 800 members (more than 11 percent of the area population) and a budget of \$500 thousand in just 9 years” (participant communication, 2015). The arts council was small, board managed, and run by a part-time administrator with volunteer support. Local government funding helped the organization to sustain its efforts, build capacity, and leverage other funding opportunities to support its continued growth while preventing volunteer burnout. The organization is now considered a powerful economic, quality of life and tourism driver for the region, having generated approximately \$2.8 million in revenue over 9 years and creating full and part time jobs for members of the community.

5.1.4 Williams Lake, British Columbia

Williams Lake is a small community located in B.C.'s central interior Cariboo region. With a population of 10,832 (2011 Census), it is one of four member municipalities and 12 electoral areas that make up the Cariboo Regional District (CRD). In 2008, the CRD established the Central Cariboo Arts and Culture Service to provide program funding (up to \$200 thousand annually) for arts and culture programming for three electoral areas and the City of Williams Lake (Zimonick, Zirnhelt and Zirnhelt, 2009, p. 1). Once the service was developed, a consulting firm was contracted to develop a service delivery plan for the arts and culture sector in this region. Based on their research, Stonefield Consultants developed a list of service delivery models for consideration, with a preferred option of creating a new organization – the Central Cariboo Arts and Culture Society (CCACS) – to service arts and culture in the region, along with a proposed five-year budget to get the new organization up and running (ibid, p. 1).

The entire process began with a presentation to the CRD Board of Directors proposing an arts and culture function. Although not all Board members were in favour, those that were moved forward with the development of a bylaw that passed a public approval process - called an Alternate Approval Process - ultimately establishing the service. This was the first regional district in British Columbia to establish a service specifically for arts and culture. As part of that proposal, it was suggested that a NPO take over responsibility for delivering the service by way of a FFSA, with the argument that it would be more cost-effective for a NPO to deliver the service than for the local government to hire internally, and also because NPOs have ability to leverage other funding sources which local governments are unable to do.

At that time, the local arts council was defunct and was not considered as an organization that could manage a FFSA for arts and culture. In fact, the consultant's research highlighted the need for a new organization to be established. A working group dedicated its efforts to setting up a new organization – the CCACS – by writing the bylaws and the constitution, and eventually appointing the members of the new Board. A full time Coordinator was hired to manage the daily activities of the new organization.

The CCACS is now in its seventh year of managing the art and culture function on behalf of the Cariboo Regional District and the City of Williams Lake, as well as managing the Central Cariboo Arts Centre. The organization is governed by a nine-member Board of Directors, and managed by one full-time Executive Director and a part-time Arts Centre Administrator. As noted on their website, they are not a “producing” organization, but rather a “service organization, providing assistance to all arts and culture groups in the region” (Cariboo Arts and Culture Society, 2016, About Us section, para. 2). In its first year, the \$90 thousand budget helped put \$50 thousand back into the local economy (CCACS, 2011, p. 13). The organization continues to operate with the same municipal funding and facilitates the development of arts and culture in the region, manages a small project grants program and administers the CRD's Fee-For-Service Program, and oversees an annual Performances in the Park concert series.

5.2 Summary

Findings from the jurisdictional scan helped clarify how FSAs are an alternative form of service delivery that can - and do – enhance and improve cultural services within a community.

Additionally, these findings identified the significant role nonprofit organizations play in the delivery of cultural services.

Examples from other B.C. communities showcased positive outcomes for those who engage in a FFSA with an ACO for the purpose of cultural services. The Whistler Arts Council has worked closely with municipal officials to develop a strong cultural vision and plan for the community, growing its art and culture sector and putting the community on the world map as a cultural destination. The Shuswap District Arts Council was able to convince the City of Salmon Arm that a small investment in arts and culture can truly benefit a community, and the FFSA has helped the organization deliver more programs more efficiently and effectively to the community, growing its arts and culture sector. The City of Williams Lake and the Cariboo Regional District went from having a defunct Arts Council to a high-functioning Arts and Culture Society that has built a cultural hub within the Central Cariboo community, promoting and developing arts and culture in the region, operating the Central Cariboo Arts Centre and delivering numerous events and workshops throughout the year. Finally, Kicking Horse Culture is another example of how a FFSA helped a small community and rural area to improve economic development by investing in arts and culture, strengthening the fabric of the community. In each of these examples, the NPO started out as a small or barely functioning organization, built trust and credibility within its community, and has seen continued growth year after year. Opportunities for arts and culture experiences in each of the communities have grown each year, and service goals have been met and exceeded.

6.0 Discussion and Analysis

The findings of the literature review, interviews and jurisdictional scan provide the foundation for a discussion and analysis as to the feasibility of a FFSA between the Arts Council and the City.

Andrews and Entwistle (2002) examined the effectiveness of cross-sectoral partnerships among public, private and nonprofit organizations in order to measure how and/or if these partnerships benefit public body efforts to deliver services (p. 679). In their review of PNP literature, they found NPOs “offer a way of connecting to, and learning from, different voices within civil society; [can generate] better policies which are more sensitive to local needs; [and enhance] opportunities for social inclusion” (p. 684). Further, the literature indicated that NPOs are better equipped to provide services that target various niche segments of the population, as opposed to a public sector “one-size-fits-all service” approach (p. 684) and have an advantage over the public sector in that their work is not “driven by politicians’ pursuit of reelection” (p.684).

Research findings indicate there is no standard approach to implementing a FFSA for municipal cultural service delivery. However, research does highlight a number of ways for local governments to determine whether or not it is the best approach for their community, whether they are ready to take on this type of initiative, and how to prepare for it. The following section will look at issues that arose from the research findings as they relate to cross-sectoral partnerships between public and nonprofit organizations, and the potential for a partnership between the City and the Arts Council. Specifically, the section will look at how organizational capacity building, trust, credibility and collaboration are essential elements in building successful public-nonprofit partnerships.

6.1 Organizational Capacity Building

In order to consider a FFSA, the community-based research identified the need for capacity building within both the City and the Arts Council. The City must show its commitment to arts and culture by making it a priority and increasing its investment in the sector. The Arts Council is in need of a vision and strategic plan, needs dedicated staff to manage the work, and must work to build stronger relationships with other cultural organizations. Engaging in a FFSA, however, provides an opportunity for both organizations to increase capacity; as Kieran Williams (2009) suggests, agreements between government and NPOs provide a number of benefits for both parties, including “the ability to explore different avenues of service delivery, and [improved local government] knowledge about the community it is serving” and, for the NPO, a reliable source of funding to help improve operations, as well as improved “visibility and legitimacy” (p. 2).

A FFSA is considered a PNP in that it provides an opportunity for the local government and the NPO to work collaboratively to provide a solution to a problem they both have a stake in, (Gazley and Brudney, 2007, p. 390). In fact, Gazley and Brudney acknowledge Peters’ (1998) assertion that “PNPs can exist both with and without the benefit of a formal agreement or contract” (2007, p. 391) and that scholarly definitions of PNPs “closely match the definitions of collaboration” (2007, p. 391). For the City, a FFSA would afford the opportunity to collaborate with the Arts Council to develop the cultural community and achieve established goals with the aid of an organization that already has the expertise to move those priorities forward. It would

also allow the city to better utilize existing resources and focus internal efforts more effectively and efficiently, eliminating the need for work to be done “off the side of someone’s desk” while increasing the quality of work that is being done. The City may wish to investigate the potential of creating a future internal position responsible for cultural development, and potentially look at restructuring the “Culture” component of the Parks, Recreation and Culture Department into a new, separate department. Should the City consider creating a separate line item in the budget dedicated to culture, this added benefit would ultimately address any questions the community has about cultural spending and would improve accountability efforts.

For the Arts Council, a FFSA could provide stable funding that would allow the organization to be sufficiently staffed as it continues to promote and advocate on behalf of the arts and culture community while working to improve cultural opportunities within the City. In other municipalities where a FFSA exists, a significant portion of that funding goes toward ensuring sufficient staffing levels to manage cultural services. In 3 of the 4 examples from British Columbia, the first thing the organizations did was to hire a full time staff member to help build internal capacity and enable the organization to be successful in its service delivery commitments (participant interviews, 2015).

The Arts Council’s Board of Directors is responsible for determining a vision and establishing the goals and priorities for the organization. The organization is very involved in community-driven projects, and has seen a budget increase from \$62,327 in 2006 to \$122,437 in 2015. This growth may be attributed to the efforts of the current Executive Director, but it is the responsibility of the Board to provide a vision that will ensure the longevity of the organization. Campbell River research participants acknowledged the strengths of the current Executive Director, but also highlighted the need for the organization to review its mandate, mission and vision, and develop a strategic plan that will provide a solid foundation for the organization and steer it forward. As one participant noted, “[the Executive Director] won’t be there forever,” and the organization needs to be prepared to carry on its work if and when that person leaves. Should the two organizations decide to enter into a FFSA, it is essential that the Arts Council Board hold a strategic planning session, identify its strengths and weaknesses, and develop a plan for the organization’s future.

6.2 Trust, Credibility and Collaboration

Vangen and Huxham’s 2003 research into interorganizational collaboration to find “themes in collaboration” (p. 7) found “trust-building [to be a] cyclical process within which positive outcomes form the basis for trust development, and with each consecutive positive outcome trust builds on itself incrementally, over time, in a virtuous cycle” (p. 26). However, their findings suggest successful collaboration is not explicitly based on trust, but rather the ability to cope and build trusting relationships in situations where it does not already exist (p. 26). Further, they propose that a “small wins approach to trust building” is the best tactic to use when embarking on collaborative initiatives (p. 26). Findings from this research project indicate the desire among community participants for the City to partner with an organization that is trusted in order to ensure success, and there were some who did not see the Arts Council as that organization.

Using Vangen and Huxham’s trust-building loop, it is possible that a FFSA would allow the Arts Council to gain that trust and win the confidence of the community.

Figure 6 (below) is an illustration of the trust-building loop that demonstrates how building trust occurs when parties take a risk to do something together. They form expectations about intended outcomes, and when those outcomes are met or expectations are exceeded, trust is reinforced, and it starts all over again (Vangen and Huxham, 2003, p. 11-12). To ensure the cycle continues, as Vangen and Huxham suggest, “outcomes...need to be realistic relative to the level of trust between (and the capabilities and capacities of) the participating organizations” (2003, p. 12). Research participants from other communities with experience in FFSA’s all suggested that an initial agreement with the Arts Council and the City should only include two or three deliverables that are attainable. A senior arts administration executive who participated in the research recommended that the Arts Council “take small steps, and be sure to communicate what is being done, addressing any concerns and keeping everyone in the loop” (2015). In this way, the Arts Council would be able to demonstrate its accomplishments and build the community’s trust, establishing accountability and ultimately building the foundation for future growth and success.

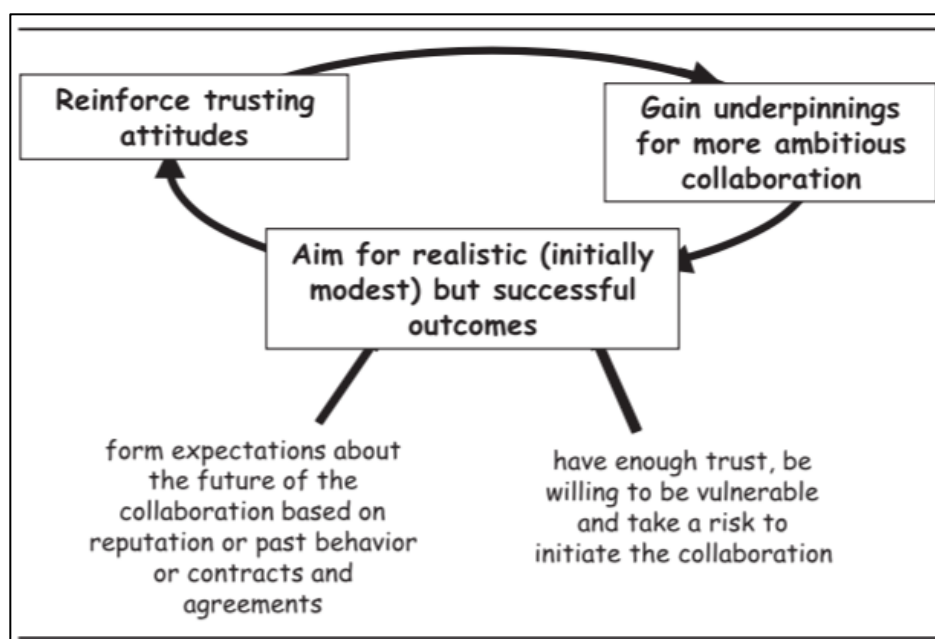


Figure 7. The Cyclical Trust-Building Loop. From Vangen and Huxham, 2003, P. 12.
Retrieved From: http://www.oandp.com/resources/projects/jperrone/building_trust.pdf

Mendel and Brudney (2012) suggest that scholars have not paid enough attention to the “vital role [NPOs] play in providing the institutional space, operational flexibility, and mission stewardship necessary to grow and sustain partnership” (p. 620). In Gazley and Brudney’s research among cities and counties in the State of Georgia to understand benefits and challenges of PNPs, they found that more than 54 percent of governments have collaborated with a NPO, and almost 50 percent of NPOs have collaborated with a government agency, a “noteworthy” result that indicates high levels of joint intersectoral partnerships (2007, p. 397).

Though Gazley and Brudney's research discusses the many benefits of PNPs, their research uncovers challenges that should be considered by all government agencies and NPOs in advance of entering into collaboration of any kind.

Benefits of interorganizational collaboration that are frequently cited in research include cost-savings and organizational learning, the ability to address a shared issue or concern, the provision of a higher-quality service, skill development, risk reduction and can promote greater public accountability (Gazley and Brudney, 2007, p. 392). However, some of those benefits can also lead to challenges. For example, an organization that is already struggling with capacity issues should be aware of the capacity requirement to manage a collaborative partnership. Participants in this research project cited managing and nurturing the relationship with a local government partner as the most important aspect of a FFSA, and the most time consuming. This supports Gazley and Brudney's research findings that "both sectors, regardless of collaborative experience, are more likely to struggle to manage a partnership without sufficient staff resources and time" (2007, p. 404).

A further, and important finding in Gazley and Brudney's research suggests "partnering requires a mission compatible to partnering and a motivation to partner (driven by considerations unique to each sector)" (2007, p. 411). Kicking Horse Culture provides an example of how the NPO shifted its mission and vision to better align itself with that of the local governments in order to ensure they were working toward the same goals. Should the City and the Arts Council consider a FFSA, the City must be prepared to define a long term vision for arts and culture that is, the Arts Council will need establish its own guiding Mission/Vision/Values that align with the City, and both organizations should be prepared to invest time and energy in managing the partnership.

6.3 Summary

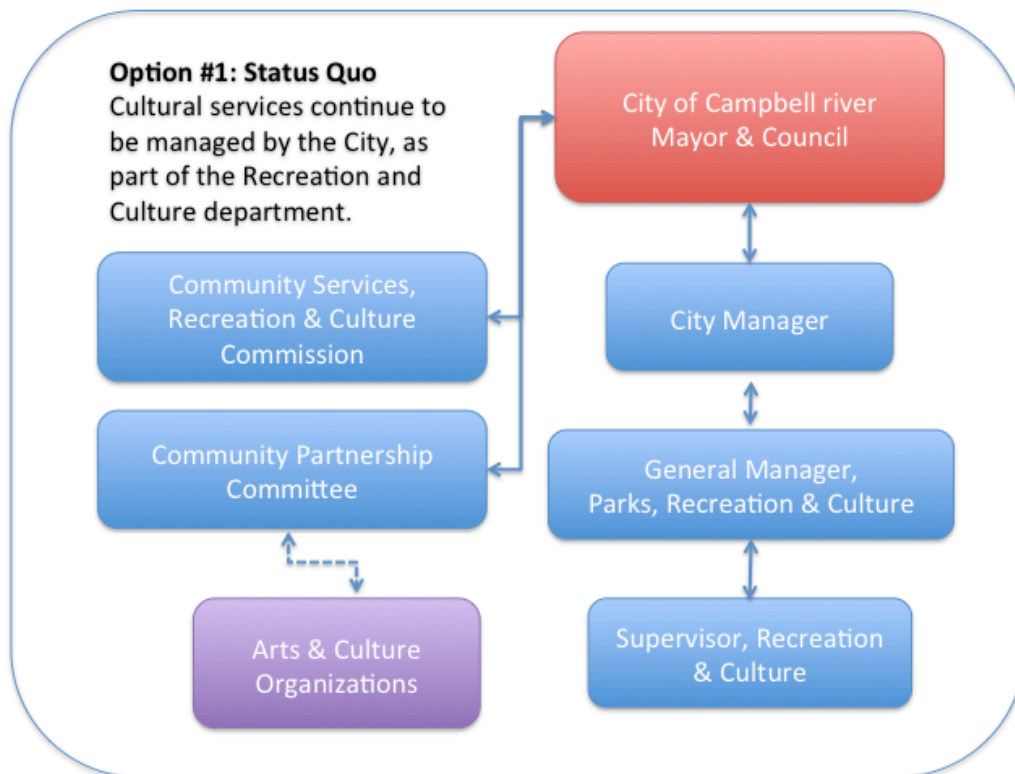
When asked about the success of the Whistler Arts Council's FFSA, that participant acknowledged it was "visioning people" at RMOW that made it possible. The RMOW "could either hire a department with staff and benefits, or [they] could use an existing organization that is] credible, has a good board, with stable, solid staff, and get them to do it," (participant comment, 2015). Other participants provided similar feedback, saying that a FFSA provided the opportunity to improve services in a cost-effective way with positive outcomes for both parties and the communities they serve. As Gazley and Brudney's data highlights, positive outcomes were frequently reported by organizations involved in collaborative efforts and partnerships, including "service improvements, increased citizen satisfaction and trust in government," (2007, 410), however there are challenges that must be taken into consideration prior to embarking on any venture.

7.0 Options and Recommendation

One local research participant summed up the problem that exists: “the City’s current approach to delivering cultural service is woefully inadequate; they don’t have a vision or one person who can [focus on culture], and the Arts Council only receives a dribble of money to provide part-time services” (2015). Based on the findings from all research participants, the literature on PNPs and collaboration, and an analysis of FFSA in other communities, a strong argument exists for the City and the Arts Council to engage in a FFSA.

This section provides three options and list of six recommendations for consideration for the City and the Arts Council. The first option is for the City to continue its current approach, the second is for the City to establish an internal position, hiring someone to manage cultural development in the community, and the third, preferred option proposes that City and the Arts Council to enter into a FFSA for the purpose of delivering arts and cultural services. Each option is outlined and includes the benefits and costs of choosing each option. Subsequent recommendations have been included that can assist both organizations, regardless of the decision and outcome of this research project.

7.1 Maintain the Status Quo



The City has the option to maintain the status quo and may not wish to pursue any changes at this time. With previous year’s changes to the grants-in-aid policy for three-year terms for core

cultural facilities, a newly established Public Art Program and an investment and commitment to downtown beautification, the City is moving forward with its cultural goals. However, it should be noted that it took four years for the development of a Public Art Program alone, and this is only one element of the City’s commitment to invest in culture.

Under the current structure, the Arts Council would continue to operate with 2 part-time staff members and would continue to be eligible for the three-year grant funding term from the City. In 2015, the Arts Council received \$22 thousand from the City’s GIA program, which contributed to its overall \$122 thousand budget.

The City would continue to deliver cultural services by way of funding cultural organizations via grants-in-aid and the provision of operating expenses and permissive tax exemptions. The Recreation and Culture Supervisor would continue work on cultural programming projects that are offered by the City, including Canada Day celebrations and programs offered at the Community Centre. In 2015, the City spent approximately \$1.5 million on arts and culture expenses (see Figure 8), an estimated 2 percent of the City’s overall budget.

City Arts & Culture Expenses	2015
Operating expenses for arts and culture programs and facilities	\$525,811
Grants-in-aid	\$569,364
Permissive tax exemptions (lost revenue)	\$406,263
1% of Recreation and Culture Programming Budget (approx.)	\$30,000
Estimated value of staff time devoted to cultural programming	\$10,000
Total:	\$1,541,438

Figure 8. City of Campbell River Arts and Culture Expenses for 2015. Personal Communications, 2015.

While the City is investing in cultural services, research findings show a general perception among residents that culture is no longer a priority for the City and that it has not been for several years. This is in conflict with the City’s SOCP which commits to focusing on culture as one of the pillars of a sustainable community.

Should the City continue with the status quo, growth within the cultural community is likely to take time. This option offers no opportunity for cost savings nor is there any room for further investment in the arts and culture community. If the community wants to establish itself as a creative hub that will attract business and tourists, and wants to encourage people to see this as an attractive place to live, this approach is not recommended.

7.2 Hire a Cultural Development Manager/Officer for the City



In Option 2, the City would establish a new Economic Development Department, and hire a Manager/Officer of Community Cultural Development with arts administration expertise to implement the goals of the Culture and Heritage Plan and support all cultural planning activities. The position would provide oversight of cultural spending and would be able to focus on the development of a cultural mandate and plan for the community. Research findings highlight the positive economic impact cultural activities have on a community, and as such, it would be beneficial for the organization to create a position that is closely connected with economic development activities within the community. In 2016, the City created an economic development position within the organization, and adding a cultural development manager (or officer) would allow for further support to reach economic development goals.

Creating a full time position to be responsible for cultural development and planning would be a positive step toward achieving the City's cultural goals. More than half of the research participants were in favour of the City investing in a full-time person, and by hiring a FTE for this purpose, the City would demonstrate its commitment to cultural development and signify to the community that this is a priority.

A further benefit of this option would be the creation of a separate line item within the community's budget that is focused on culture. Separating out culture from recreation would

allow for more focused efforts and improved service delivery for both recreation and culture. As was pointed out by a few local research participants, there is a need for clarity in regard to the City's culture budget, and this would improve transparency in relation to cultural investment and spending among all stakeholders, which could go a long way to improve accountability issues that were raised during the course of this research.

However, hiring a FTE would cost the City substantially more than if it were to maintain the status quo or to enter into a FFSA. Based on a review of the career archives available through CivicInfo BC, an online hub for local government information in British Columbia, the salary range for an Arts Programmer, Cultural Development Coordinator/Officer or Manager can range between \$50-\$120 thousand per year, not including benefits and pension, and the added costs for restructuring and setting up a new department. The process would require numerous, costly activities, including the need to review the existing organization and determine how best to restructure, which would involve staff time or, more likely, the cost of a consultant; setting up new systems to budget for and track economic development and culture; the creation of new job descriptions and revising others where there is overlap, to name a few.

There is the possibility of keeping "Culture" as part of the Parks Recreation and Culture department, however this would also have challenges. Research findings highlighted the need to separate culture from parks and recreation, and despite the fact that hiring a FTE dedicated to cultural development would be a positive step toward showing the City's commitment to culture, it may continue to "get lost there" as one participant noted. As culture has come to be recognized as a pillar, or even a foundation, for community sustainability, it should be removed from the municipal parks and recreation structure entirely, given more prominence and included in all community planning initiatives.

Option 2 has several benefits, however for this community at this point in time, it is not the most effective, efficient or sustainable option. Without having the structure in place, this option is not recommended at this time, but should be considered for possible long-term planning within the City.

7.3 Enter a Fee-For-Service Agreement for Cultural Services



In Option 3, the City would enter into a FFSA with the Arts Council, who would take on the responsibility to develop and foster an inclusive and sustainable cultural community and implement the goals within the Culture and Heritage Plan. The contract could be a one-year pilot project, and would allow sufficient funding for the Arts Council to extend the services of the existing Executive Director, and hire a part-time support person to assist in all administrative duties to ensure cultural services are being delivered. An optional shared leadership approach to managing the organization could be utilized by creating two new positions – a First Nations Liaison and a Community Liaison – that would work with the Indigenous communities and other ACOs.

To take on this responsibility, the Arts Council would be responsible for the delivery of arts and culture service programming, continue to advocate for the broader arts and culture community, and work closely with arts and culture organizations to further common objectives. The contract would require partnership and/or collaboration with other arts and culture community partners to plan for and deliver events and programs, including programming and initiatives for Spirit Square and Canada Day events. As well, the Arts Council would be required to leverage additional funding for events and programming that would support the long-term cultural goals of the community.

As noted by one participant, “there needs to be a leader outside of the structure of the City that can advocate for arts and culture organizations; a leader that can help people on the ground enhance their own skills and abilities as individuals and as a collective,” (2015). The City could set up a new organization for the purpose of delivering cultural services, but this would require time and money, both of which are unnecessary. It is within the objects of the Arts Council’s Constitution to “promote and foster cultural activities in the regional area,” and entering into a FFSA with the Arts Council allows an opportunity for this organization to demonstrate its leadership, build capacity, and develop the arts and culture community.

7.4 Recommendation

To advance the inclusion of culture into ‘sustainable city’ public policies and practices, that is, into the frameworks through which urban environments and living conditions are collectively envisioned and constructed, artistic and cultural practices must be recognized as integral to sustainable development and supported in more regularized ways.

*Nancy Duxbury, 2014.
Cultural Governance in Sustainable Cities*

Based on the research findings, the most effective, efficient and sustainable way forward is for the Arts Council and the City to pursue Option 3 and implement a one-year FFSA as a pilot project. This option utilizes and builds on existing community expertise and would be the easiest of the three options to implement. A FFSA provides an opportunity to further collaborative efforts within the arts and culture community, would allow the City to more effectively utilize the money it budgets for culture, and would allow for improved cultural service delivery within the community. This option provides a mechanism for both organizations to build internal capacity, to utilize and build internal expertise, and focus energy on efforts that will have a greater potential for success. As a pilot project, this gives both organizations the ability to determine if a FFSA is the best, most viable option to develop the arts and cultural community: by allowing the City to manage any risk associated with entering into a FFSA with the Arts Council, and it can help both organizations and the broader arts and cultural community discover and validate the benefits of a FFSA.

Examples from other B.C. communities indicate the track record of success using FFSAs. In Whistler, Salmon Arm, Golden and Williams Lake, these partnerships have significantly improved collaborative efforts within their communities and region, have increased the arts and cultural opportunities being offered, and have helped build capacity within their organizations, and have been a key driver in improving the cultural identity of each of these communities. The Golden District Arts Council, for example, went from a 35-member, board-managed organization with a \$50 thousand dollar budget and a part-time administrator in 2004, to an 800-member organization with a \$500 thousand dollar budget and two full-time staff in 2013 (personal communication, 2015). Each of the example organizations has successfully increased community cultural opportunities as a direct result of local government investment.

Findings from participant interviews indicate there is some concern regarding the Arts Council’s capacity to take on added responsibilities. For this reason, it is recommended that the City

begin with a one-year FFSA with the Arts Council as a pilot project, with enough funding to ensure the Arts Council has the ability to increase its staffing capacity. The formula for this proposed funding is the sum of the funding the Arts Council currently receives for operations (\$22 thousand), plus one percent of the 2016 Recreation and Culture Programming budget (approximately \$30 thousand), and the value of current staff time committed to cultural programming over the course of a year (approximately \$10 thousand). As City staff time has typically been limited to between 6 and 10 hours per month, and this initiative will require a dedicated, full time employee at the Arts Council, an additional \$30 thousand (at minimum) should be considered and added to this budget, for a total contractual sum of \$92 thousand per year. This funding will be expected to cover the costs of one full time and one part-time staff member (or potentially a management team) and the delivery of the services. It is also recommended, based on the experiences of other arts councils and communities, that the FFSA be limited to two or three clearly articulated deliverables in the first year, in order to ensure the Arts Council is able to meet reasonable expectations.

The Arts Council should first determine what the community wants and then consider and define what it has to offer. The Arts Council should be prepared to review its capacity levels and decide how much it can do, as only then can it offer something that no one else can, provide a service that is both effective and efficient, and will benefit the entire community. The goal of this type of contract is to help both organizations achieve goals, and ultimately, develop harmonious relationships within the arts and culture community.

It is expected that the Arts Council would work together with the City to determine a list of deliverables, including arts and culture programs and programming, that support the community's vision for a "creative community" where "residents enjoy opportunities for work and diverse cultural expression and a high quality of life" (City of Campbell River, 2012, p. 3-2). Deliverables should be realistic and in line with meeting current objectives, and expectations must be clearly within the one-year agreement. After one year, if all deliverables are met and both parties are pleased with the outcomes, the City and the Arts Council would have the option of entering into a longer-term agreement, potentially for two or three years, at which time funding may be renegotiated. Deliverables should be based on what the City and the Arts Council have already been doing. It is recommended that the City and the Arts Council use the Cultural Services Contract attached as Appendix D as a guideline for the development of a FFSA.

Another concern that arose from the research findings was the potential of resistance from other arts and culture organizations to work with the Arts Council, should it be awarded a FFSA with the City. This issue should be tackled early in the process by setting up a facilitated meeting with arts and culture organizations to address their concerns, looking at what is important, identifying the players, knowing who has the best skills, and learning how to work together to achieve greater goals. Ongoing and open communications will help to improve collaboration with all organizations as well as strengthen those relationships.

To further the efforts of building a strong cultural community, it is recommended that the Arts Council work with the City to explore regional opportunities for funding arts and culture.

Participants commented on the 'regional' aspect of arts and culture, and suggested the need to make more connections with regional political players. In other communities where a regional service has been established, additional funding helps to support arts and culture programming and initiatives. The City of Campbell River resides within the Strathcona Regional District and shares a boundary with three electoral areas whose residents access and participate in arts and culture programs and events, and as such, it is worth exploring the potential of a service, similar to that of the Cariboo Regional District and the Columbia Shuswap Regional District, that would allow for sustainable funding for arts and culture in the region.

To ensure a successful partnership between the Arts Council and City, it is recommended that the following actions be taken to support implementation of a FFSA:

1. That the Arts Council undertakes succession planning and begins building capacity within its organization. This should start at the Board of Directors level by reviewing the society's mandate and bylaws, participate in a strategic planning session and develop a long-term vision and mission for the society.
2. That the Arts Council explores a shared leadership approach to managing the organization that would include the Executive Director, a First Nations Liaison and a Community Liaison.
3. That the Arts Council and the City work together to develop a shared mission for the delivery of arts and cultural services within the community. The development of a shared mission is a contributing factor to successful partnerships, and in taking this step will ensure alignment of the Arts Council and the City's arts and cultural objectives.
4. That the Arts Council and the City host a facilitated roundtable with other arts and culture organizations to discuss the proposed fee-for-service agreement and resolve any concerns that may exist among them. Integral to moving forward is the need to build trusting, collaborative relationships within the arts and culture community. Starting this dialogue early, and maintaining open and ongoing communications will be essential to implementing a successful FFSA.
5. That the City develop a cultural mandate to guide cultural development. To ensure inclusivity, the mandate should include a provision that the City engage and collaborate with its First Nation community partners in all matters of cultural development.
6. That the City develop a cultural policy to support the mandate and guide decision making and planning for cultural development. Included in this policy should be a defined list of activities that the City considers "cultural services".
7. That the City create a separate line item and budget for culture. This step will bring further clarity to the community and demonstrate the City's Culture and Heritage Vision 2025, which is to nurture and support the community's cultural heritage (City of

Campbell River, 2015, p. 12).

8. That the Arts Council work with the Strathcona Regional District to consider the development of a regional cultural service delivery model. This would involve the creation of a regional cultural service function that would support the growth of the arts and cultural sector in the region. Culture is not dictated by municipal boundaries and is something everyone in the region benefits from.

8.0 Conclusion

In his book, “Who’s Your City?” Richard Florida cites Aristotle’s observation that “human beings seek happiness above all else” (2008, p. 147). His research looks at the association of place as it relates to pleasure, and he asserts that is one of the most important determinants of a person’s individual happiness. Florida makes convincing arguments about pride of place, and the connection between place and identity to support his theory that place is a “key factor in the global economy” (p. 288). He illustrates how there are only a few dozen places in the world that truly generate innovation and economic activity, and suggests that the success of these places is achieved by “the great power of the clustering force” (p. 288), the notion that like-minded, creative individuals seek out each other and gather in places where they thrive and generate a “self-perpetuating economic edge” (p. 288). A wonderful example of this can be seen in Nashville, Tennessee, a city whose country and western music scene exploded between 1970 and 2004, making it a national leader in the music industry, bypassing both New York and Los Angeles, home to some of the world’s best talent, and “*the place for music writing, recording and publishing*” (p. 124).

Cornfield (2015) further highlights this phenomenon in his book, *Beyond the Beat: Musicians building community in Nashville* (2015). He talks about how artists who have migrated to the city are “building an inclusive, place-based expressive occupational community [and] advancing the well-being of their peer community” (p. 3). This concept of an “expressive, place-based, and inclusive community” as it relates to cultural development is one that could be applied to any occupation of the arts and culture community, and for a place like Campbell River, with so many unique qualities, this type of “artist activism” (Cornfield, 2015, p. 4) may be the answer to growing the community’s creative sector.

As Crossick and Kaszynska’s (2016) conclude, cultural value is derived from the individual experience of arts and culture, which can have a broader impact on communities “to be economically innovative and creative” (p. 7) and that we need to pay more attention to how people experience arts and culture (p. 7). One of the key themes that arose from this research study suggests that people who live in the City of Campbell River are hungry for culture. Participant interviews indicate there is a readiness for a cultural renaissance, and a desire to make this a place that attracts the so-called “creative class”, a term coined by Richard Florida with his 2002 book “The Rise of the Creative Class: and how it’s transforming work, leisure, community and everyday life.” While the City may be struggling in its ability to define its cultural identity, there is an opportunity for this community to reinvent itself and grow the creative sector that currently exists.

In its 2014 Annual Report, the City acknowledged the need to “nurture and support [culture and heritage in order to] create a new future for Campbell River” (n.d. p. 12). If the City is committed to creating a sustainable future and wants to build the creative community that it has envisioned, it will need to make a long-term commitment to – and investment in – furthering its creative and cultural priorities. The City has an opportunity to plan for a cultural renaissance, and the Arts

Council is poised to support the process. The only thing left to do is to commit to the process and invest in the creative cultural community that is slowly incubating.

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Appendices

Appendix 1

Draft Interview Questions

1. What knowledge do you have of the cultural community in Campbell River?
2. Are you a contributing member of the cultural community?
3. If you are contributing to the cultural community, what is your contribution?
4. Who benefits from your contributions?
5. How do you benefit from your own contributions?
6. How have you benefited from the cultural services within the community?
7. What cultural services do you participate in?
8. How often do you participate in cultural services?
9. How would you define cultural services?
10. Are you familiar with the City of Campbell River's Sustainable Official Community Plan and its cultural objectives?
11. How do you think the City is doing in delivering of cultural services?
12. How would you describe the Arts Council's role in helping to promote cultural services within this community?
13. Do you work with the Campbell River Community Arts Council on cultural projects?
14. Do you think the Arts Council is better positioned than City staff to facilitate and coordinate cultural service delivery within this community? Explain.
15. What is your knowledge of the funding structure of arts and culture funding in BC and the City of Campbell River?
16. Do you think these funding structures work well? Please explain.
17. Do you have any ideas/suggestions for a different funding model for arts and culture at the local government level? Please explain.
18. Are you familiar with a fee-for-service model, such as the one utilized by the Regional Municipality for Whistler, where an arts council delivers cultural services on behalf of the Regional Municipality on a fee-for-service basis? What is your opinion of this model?
19. Are you aware of any other kind of public sector-nonprofit relationship whose purpose is service delivery? Please explain.

Appendix 2

Interviews – Cumulative Responses

How would you define culture?

- It is the defining force that keeps us inspired, keeps us moving forward.
- When we look back to ancient civilizations, we look at the arts and culture, predominantly. The art/artifacts represent society at the present; (dreamers, artists/scientists) define what our culture will be...they make it happen. When that stagnates, there is no culture.
- Culture is the expression of the way in which people express their values. Value is very important word. What do we value? Culture is what it looks like when we find ways to express ourselves.
- It is all encompassing, not just one thing; it means something different to different people. It's a means of allowing for expression in your community and engaging on things that your doing every day – but it's more inclusive than that: there are so many different subsections – your origin, your background, a medium you would like to take up.
- Arts and culture – it's not just art; it is your background, you world. It is everything: what people do, what we create, not just in the arts, but in everything
- Art is a subset of culture – any and all interactions where commerce is not the principal driving force – spin off economic factors are very significant, but anything where there is an exchange or a consideration of ideas, as primary activity, and how people take care of each other – caring culture of human capacity, and social, how we operate in our social world.
- Art just reflects what is going on in society and culture, and comments on it.
- Cultural encompasses, visual arts, spoken arts, drama, music, and events that contribute to the well-being of the community;
- Culture has economic impact, and social benefit
- Culture on the lower level – being a reflection of a community. It is the communication of the community: how we tell our story, our identity of who we are. It is our story or our response to the world around us to our community, including the arts – visual & performing arts, literary arts
- I think of First Nations culture, it's important, the history of First Nations, my own background, my heritage, things that are important to us.
- The way of being, lifestyle of a group of people;
- The intangible, almost emotional reaction, or feeling that people have about people and community, and interactions within a community.
- Not necessarily something one can put their finger on
- There are tangible elements within a culture; i.e. artwork, colours, visual representations of what a community is.

Do you think Campbell River has a cultural identity? If so, what does it look like to you? (what is it?)

- I don't think it has found its cultural identity yet; I think great things are happening in silos.
- Unfortunately no, not one that I think people could identify.
- Arts & cultures, sometimes, in a resource based industry, you have creative people working with people who are blue collar level, who may not be familiar with each other (either sector); Haven't had the chance to have those two meld and come together;
- RE Youth /young people: we have a growing seniors population. We need to find a balance between years of experience and having a group of people who can show us what can be! Not what was.
- It is desolate here; barren – sort of a void
- As an outsider coming in I noticed it right away - no sense of pride.
- Markers of culture and identity are something people identify with. This is where Campbell River is struggling. Is it "Campbell River, the salmon fishing capital of the world?" We just don't know if that is it.
- I think that CR does not have a cultural identity - Campbell River is in search of a new persona.
- First Nations people are the foundation of it.
- I don't know if it is distinct from the rest of the north island, but definitely a culture of the north island that I would associate with the outdoors, First Nations influences, resource-based economies, which comes into play in the arts (e.g. the chainsaw carvings); you don't see that anywhere else.
- Yes – it is the proximity to ocean, visual arts, and textile work, and a very vibrant arts community. The First Nations influence in Campbell River, much of which is related to the ocean. The ocean is totally engrained in the cultural fabric of the community.
- There has been a shift in the cultural identity – it was more of a blue-collar town; cultural events that appeal to broader community has shifted.
- It is more grey-hairs; programming has been mostly geared to older crowds, but that is changing.
- Look at demographics - not a lot of cultural events/jobs here for younger people, hard to keep them here.
- Still known as salmon capital of the world, seems to be a strong American influence here.
- Outdoor recreational opportunities are the appeal/identity at a global level.
- Not sure if (there is a community identity); they try to make their identity around tourism, and fishing, but don't think they have the growth incentive that they should have.
- I think Campbell River is too much stand alone and not much willing to work with other groups within the region.
- I think it is still seen largely as a 'blue collar town' full of pick-up trucks and rednecks.

What is your knowledge of/involvement in the cultural community in Campbell River?

- Mainly through involvement with First Nations; knowledge and info

regarding the First Nations in the area, but culture in general; learned a little about the history of the area;

- I have been engaged to some extent with Ken Blackburn – I know a little about the arts council;
- Men's Club – has been around for 50 years (women are allowed);
- Tyee (fishing) club;
- Service clubs (rotary, lions clubs, pink salmon festival);
- Altrusa;
- Long standing performing arts organizations – Rivercity Players, Art Gallery, Arts Council, Impressions, Arts Festival;
- Raincoast Creative Performing Arts, Shoreline Festival;
- INFilm/film festival;
- Campbell River Singers (choirs);
- Basic knowledge of First Nations;
- knowledge of the industry (basic cultural industry);
- I'm a singer-songwriter;
- Married to a visual artist;
- Theatre performances, the arts festival;
- Words on the Water (writers festival);
- Logger sports/events are totally a cultural event;
- Special events in the community, like Arts Fest, Canada Day celebrations;
- Arts and culture organizations, such as the theatre, the art gallery, Rivercity Players;
- I think forestry is a player in the cultural realm here;
- Transformations on the shore;
- Volunteer with local arts and culture organizations;
- I believe that going to events, showing up at them, is contributing to the cultural community and is often something that is overlooked.

How do you think the City is doing in delivering of cultural services?

- I think the city is not doing well, because I think it is confused and does not have a vision. At the outset of every endeavor, it is incumbent to look to the end; it needs help to get a sense of identity and a vision, and get the process started.
- The art in Campbell River is super safe, doesn't make you question or think a lot about it. It would be great to come to a place where we can explore different avenues and different things and make people question – opens the doors for people growing up here to see that the city is questioning things – pushing the boundaries.
- Campbell River is very sprawled – which sucks in a community because the downtown core becomes a desolate wasteland – that makes it difficult for any community
- Need for a central hub – creating space for people to come (youth/artist run centers) – it's great to create a community out of context of being

commercial all the time –but you need more. You need culture.

- Not much happening downtown – art and music go hand in hand - Need to create space for that to happen
- There are things happening here – like anywhere, but in silos
- Just as equal amount of amazing folks with potential, but there is no conduit or outlet for it to happen – for their creativity to be explored.
- It needs outside influence – that is what would bring people in. If something hip is happening here.
- Funding for public space - seems like a possible game-changer if the powers to be can step out of way and let it happen
- The city needs to be able to explain what they spend on culture.
- They don't understand how it would work.
- In many cities, arts and culture is often lumped with parks and recreation; Often it gets lost there – but in places where it is a priority, it is successful, and it is critical to have a person for which that is their priority
- Need to grow the expertise within the City.
- The City still doesn't understand arts and culture.
- Needs to take investment in culture more seriously.
- Need people to be paid properly – money invested into culture is used efficiently and immediately, NPOs know what they are doing, they are used to scrimping (unfortunately), they know how to put every dollar to work.
- I think city can always do better; they are not in the culture business; culture reflects the community, have to be more active.
- Campbell River needs to do more, we have great stories, we just don't make it accessible to everyone (e.g. residents and transients passing through).
- Tendency to rest on the laurels of the fishing industry, that has changed, people who access it has changed; not utilizing technology in a way that makes sense yet; need to do better to bring cultural components together.
- Struggling how to brand “the region”; The Strathcona Regional District has a role here.
- Sounds like there is a gap to me; wanted to understand how the city is structured: e.g., 3-4 people in Parks, Rec & Culture; all managers, but no one person dedicated to Arts & Culture. How are they allocating resources? Sports and recreation are well allocated – I think there needs to be a critical review of how resources are allocated, then there may be the potential to build something, and have a professional partner within the City.
- Largely, the vibrant arts and culture community has been driven by the community, not the municipality.
- Woefully inadequate in the delivery of cultural services; it's all about the money – need to improve
- First, they don't have a vision, one person who can think about culture, this is what we should be doing, don't have someone who does that

- Little dribble of money for Arts Council – only part time players;
- There are a lot of good people working for the City, but as far as arts & culture go, it's really a matter of funding / hiring / contracting the right people.
- I think there are a few members of Council who are great with cultural services, but I don't think all council members have the same drive toward cultural services/events;
- Doing pretty good, I think that the people that I am in contact with at the city, the staff, are really pushing for a well rounded community; its difficult to answer, other than anecdotally; I don't know how it works, how they support different orgs. I think they do a good job.
- When you look at other communities, like Courtenay, Cumberland, Nanaimo – there is all this cool stuff going on. Campbell River will look at itself and wonder 'what am I doing wrong'? The opportunity is that moment – the powers that be need to get out of the way, and let it happen.
- I've never been to an art opening where it's just speech after speech; that represents where this city is at. If that structure dominates and dictates what the public art movement is and could be, then artists will not come. That is way too "down your throat"
- There are too many politicians involved, too many people with their hands in the pot.

How would you describe the Arts Council's role in helping to promote cultural services within this community?

- It's about telling story through different mediums
- It's about identity – the organization and its previous iterations of the Board had struggles with other nonprofits in community, burned their bridges with the city, lost their space, long history of battling between non-profits for limited city dollars;
- City gives them a small grant, but does not endorse them the way they used to. The consequence: became quite divisive,
- There is history (bad history) between cultural nonprofits, museum, art gallery, theatre, etc.
- Arts council started art gallery, more than 20 years ago, large committee fundraised for 10 years, started the art gallery, then they split the board, 2 separate entities, (Arts Council & Art Gallery); they never came back together
- Arts Council was in a little office in the Art Gallery, did some things together, but the boards would not work together – would not allow two organizations to work together.
- Tried to do programming with the City, but then it was rental of their space to do programming, but public saw it, it was done in community centre, associated with parks and rec, but they were not parks and rec programs; they made mutual arrangements, or in-kind donations to make those things happen.
- In some communities Arts Councils provide all cultural programming, e.g.

Whistler, Hope, Salmon Arm.

- It is making a valuable contribution and has been for a long time, by being innovative, responsive, and asking some of the questions that the City has not been asking around how to develop cultural identity. I think the AC should continue to do that.
- I think AC has been trying to do what the city should be doing. E.g. AC took initiative to engage with community service agencies - people understood that cultural identity and community means you have to access all the cultural and social services that are part of it.
- Not really understood the Arts Council as a resource to us, or lobbying for us;
- Arts councils seem to be different in most cities;
- The one here is not really an umbrella for the arts organizations;
- Arts council – less and less of an arm's length;
- Typically, an arts council has respect of community, across the country;
- The organization understands the arts community – advocates as well as administers arts grants;
- Needs to be about the Arts Council, not the person - the capacity and the structure of that organization. What is the capacity of the organization?
- They (should) have a convening role. Bringing together arts and cultural 'tables', look for efficiencies in arts and culture services they could provide members, rather than everyone trying to do their own thing; advocacy; lobbying; looking for city-wide opportunities that would benefit everyone;
- Seems to be no connection between AC & politicians; need that person locally making the connections with the regional and provincial players; we seem to be quite isolated here. The business community seems to be engaged, but not arts and culture.
- Other role for the AC: data collection. Being able to gather up what, how many contributions that arts & culture makes to the community; people, dollars, etc.; provide an opportunity for ACOs to do education and training
- Great intentions but limited, I don't see a lot of what they do; I would like to see more;
- Ken works part time for the AC and other half for the Museum;
- One guy who has a tremendous amount of potential but no budget to back it up;
- They have done some really good things – i.e. the Public Art Project – wrapping things with art, the hospital project;
- Need a vision; Would be nice if the Arts Council had some kind of part in it;
- In some communities, arts councils provide all the cultural programming;
- Whistler's AC is in municipal space – it took about 5 years for them to develop and become the large capacity, high functioning well-oiled machine that it is;
- I think they do a phenomenal job – Ken strikes good balance between business, finance direction behind his processes and decision making, but

I also see his creative and imaginative side and how he marries the two very well in the way he presents himself, at different meetings, events, Sybil Andrews cottage, etc. I think that the cottage is a great physical representation of what the arts council is.

- The projects they do in the community are diverse enough in their offerings and also inclusive, e.g., the gardening project at Sybil Andrews, spaces for rent, quilters, drum circle, inviting people to be part of the community. Appears to be very inclusive.

Do you think the Arts Council is better positioned than City staff to facilitate and coordinate cultural service delivery within this community? If so, why?

- I don't think AC should do it;
- Needs to be clean. New group would work better than AC; Just because you are an artist doesn't mean you know how to do the work – i.e. how to do public stuff; art installations, etc., vs. the artists
- The arts council is all about the artist! We can't have them personally benefiting. Should be the reverse –the arts council should be part of the planning, but should be stand alone body that manages them and works with them – no conflict of interest. You don't have to come from the arts world to manage arts – need business-minded people. In favour of growing arts & culture sector – need someone with business skills to work with them
- At the end of the day, it's conflict of interest, managing the big picture cannot profit by the work they are promoting
- If you can find a structure that self-regulates – maybe the AC is involved with the delegation of the structure, but leery of giving the project to one person to jury the entire process; Not sure the AC structure would work
- Better opportunity for variety.
- A non-profit is more nimble than a government in ability to change programming, to accommodate change as it sometimes happens; harder to turn a big bureaucratic machine around; E.g.: Arts Council is an umbrella org, works with and promotes all kinds of arts, who are nonprofits themselves, (nonprofit, guild, society, informal group, collective); AC doesn't differentiate whether it's nonprofit; does not exclude groups that aren't formally set up as societies; all are welcome.
- If an AC is a charity, federally, it has the ability to give grants to other charities. I.e., Quilters Guild is federal society, it can now be recipient for funds from AC; Can't give money to a 'guild' that is not formal, without an agreement in place to do some kind of sponsorship; AC is an umbrella for societies, collectives, hobby groups, interest groups; AC does its best to promote all those sectors.
- Yes, only because the city is not doing it, and does not engage. The AC should not be better positioned unless it is mandated by the muni. I think the Muni should be more engaged with the fabric of the community. The AC is part of it, individuals are part of it, and social services are part of it, etc., hockey team, all part of fabric of community. Goes back to vision,

being able to look within. If you already decide what it's going to look like, the decision may be to weave the fabric of the community. The fun is bringing all the contributors in. You need all the threads.

- Right now, we have a whole bunch of threads just hanging there. The AC has done its best to weave those threads together, culturally, including with community serving agencies. I think it is the job of the municipal government to do that. Many people here come from different backgrounds, cultures, etc., how do we weave the fabric? Draw on the strength of those people.
- The worry about a small arts council is that it becomes more dependent on the personality that is running it rather than institutional capacity, which can be very functional if the right person is in that role, but could change dramatically
- In my opinion, arts council should be an organization that can outlive its personality.
- Safer to have it within the municipality; staff – accountability;
- Small community, nonprofit board, easier for that to be problematic
- Should be more people talking about that, when we talk about a small town; arts councils are larger, huge driving force in the community; with two people, part time, it is difficult, and I see problems;
- I would prefer to see a department of culture at the city level, I don't think the city is ready, or the arts council;
- That decision making structure needs to be in place first;
- Need trust; realtors, arts & culture people, sit on commission (re grants);
- AC too small, no infrastructure;
- A lot could be accomplished as having as an arts advocate/liaison, speaks to the readiness as to the logical first step, to build the understanding in with everyone else at the city and be operating as that expert
- Could have greatest person in the world who everyone adores, but you need to have structure in place;
- When you are dealing with the arts council, or talk about the arts council, you are talking about one person;
- That person is not going to be there forever; has to be about the process and the jury – for example, when I'm gone, someone else will come in. It is important to not identify an organization by the person but by the work they do
- Also, need to look at the Board of Directors – if they (AC) are managing a funding organization, it's a different role, their responsibility will change, they are ultimately responsible for the organization – would be managing the budget (oversight of budget mgmt.); Boards of Directors also come and go
- Boards can be volatile, involved, not involved, seen them split, resign, etc.
- Stability is key!
- Campbell River is just at the beginning of looking at this;
- The issue of discipline in the arts is worth looking at, AC, or arts advocate,

must be multidisciplinary, speak for all disciplines;

- I think you may find that cultural institutions are hesitant to participate fully, if the AC was left as sole entity involved; That is the perception, and it has to be beyond that; Has to engage a community panel of experts (arts, tourism, culture,) equal buy in/market share;
- When you brand things under the AC and introduce something new, not sure others would share that vision;
- AC has become Ken, and Ken alone, and that is fine, but it becomes a handicap as well, one entity, and people can't see past that.
- Reluctant to outsource, removes responsibility of City to provide cultural services; if I were to go to the Arts Council and then go back to the City, it would take longer to accomplish things; I would like to see my point person within the city (not at the AC)
- I'm torn: what's the role of the City, to deliver services, but not at the expense of the service. Unfortunately there can be a gap – the city needs to accept the mandate of the plan ensure that it has prominence and focus in the community. The next layer is, who delivers on those.
- It would really work, if they believe that the arts council was that leadership. I don't know if they have developed that kind of relationship. Challenge in a FFSA, presumably it can be offered cheaper than in a big bureaucracy, one-one contact with city is important;
- My opinion is based on local players and structures in place; my view is that the AC is very local and projects are very local; maybe the AC has not received the funding and support from the City and the SRD to develop its organizations; I don't know that I see them doing a lot of that activity. If they got that expertise on board, maybe; I think the AC should be a leadership body of the arts organizations; I see the AC catering to Museum, rather than generally across the community.
- Not at this point in time as I see them now. But there is a historical piece in terms of how they've been funded. Among arts organizations, wonder about the funding equity. Just a function of history in this community, and who people knew along the way. They have secured their facility grant over and above the operating grant.
- I think city would still need to have someone dedicated to monitor/keep an eye on it, make sure the work is being done. Maybe not full time but still need someone.
- What about the Community Partnership Committee? It could be redundant. Benefit of having the Arts Council is that you may have people with expertise that is very specific to arts & culture – CPC has some people that have that knowledge and expertise, but some do not understand. That would be the benefit, to have people with the expertise.
- If CPC had very specific arts and culture criteria, if Arts Council as voting member, it depends on how funding would be distributed.
- I think of governance and accountability, how do you hold AC accountable for the decisions they are making?
- I think the bigger question is, does the arts & culture community have the

capacity to commit to working under the Arts council?

- Yes, only because they have the personalities involved to do it, I don't know anyone in the city like Ken who has the arts background and expertise; Ken is the major motivator there;
- Anyway they want to do it – hire a new person, or contract out (cheaper way, no benefits involved); I would think that contracting out the best method;
- Yes. I think so.
- I think there needs to be a leader that is outside of the structure of the city, and I think Ken can really provide that leadership role. And maybe there are people that don't think that, but I think that there needs to be a leader that is not a city staff member to advocate for arts organizations, and city can help and have the resources, i.e. hosting a meeting for all those people to get together to discuss, create space for that conversation;
- I think that if it's outside of the city, that it's really helping the people on the ground enhance their own skills and abilities as individuals and as a collective. We want to be innovative in how we deliver our cultural services...wouldn't it be great, instead of people doing it from the city, off side of their desk, and less influenced politically;
- I would prefer to see a department of culture at the city level, but I don't think the city is ready, or the Arts Council;
- That decision making structure needs to be in place first;
- Need trust.
- Realtors, arts & culture people, sit on commission (re grants);
- Recreation is usually given a higher priority
- First Nations – the arts (and leisure) is very simple way to find commonality, and to minimize where people don't see eye to eye, that it can bring neutral ground, medium, to get people working together, and its' not about where you live or how much money you have, if you are an artists.
- Sport is a great example – soccer, great example, all you need is a ball. There are some things that really do alienate people from one another.
- It concerns me, the divide that happens between First Nations and non-First Nations – and pushed to be so divisive and it scares me. The arts are a way to combine cultures. Doesn't necessarily happen for all art forms.

What is your knowledge of the funding structure of arts and culture funding in BC and in the City of Campbell River? Do you think these funding structures work well? Explain.

- The bottom line is the dollar: nonprofit organizations live for funding; Grants In Aid;
- That is a big problem, no matter what sector you are in;
- Funding competition is biggest barrier to collaboration;
- It is all about survival;
- Have a very cynical sense of it. I think that in BC (limited knowledge) it is

a strong reflection of “cronyism” – boys club, girls club – if you’re not part of the club, then what?

- Most orgs face same kind of limits to what they are able to achieve because of lack of adequate funding
- As larger community, must determine value of culture and fund it appropriately:
 - a. Where should funds come from?
 - b. Need to maintain traditions,
 - c. Need to include First Nations, definitely
 - d. Government should be responsible, and contributing to that sustainability of the cultural traditions
 - e. Benefactors
 - f. Entities in communities
 - g. Need stable funding
 - h. Set up a cultural fund to support cultural entities; at moment, there is nothing
- Municipalities are largely funding theatres on the Island: The Royal – MacPherson is Regional District funded, Cowichan is regional; the Port is mostly related to Municipality; same with the Sid Williams and the Tidemark; combination of Regional District & municipal funds; funding comes from BC Arts Council, federal grants, Canada heritage, cultural spaces; etc.
- Applications and reporting for provincial and federal grant application processes are painful, and in a sector where resources are a premium, time, dollars, etc., that application process is cumbersome.

Do you have any ideas/suggestions for a different funding model for arts and culture at the local level? Explain.

- One of biggest things is requirement around acknowledgement where funds come from: we have a branding requirement around it. Might be something to consider, the branding – known where that money has come from.
- No, because there is a need for the Province to build funding capacity; but will always have finite dollar at the end, and you’d still be left with someone, somewhere determining where value is greater, someone making the decisions; it is an inherently biased system regardless of how you approach it.
- Should be a Regional Arts & Culture Function – AC should be spearheading that; Cowichan has a manager of arts and culture, who is spearheading the acquisition of an arts & culture function. Is this a only a city responsibility? What about the Regional District? It seems a really good way to fund arts and culture
- Regional District Function (tax levy) for arts and culture & stable funding from the RD;
- Long-range planning – still have to apply every year; multi-year agreements that account for inflation would help to streamline things (with

the caveat – still report on results)

- Memberships – collaboration among (i.e. utilize shared software to track and do memberships – would be cost-effective with other orgs)
- Joint fund development opportunities
- Some way to ensure a real representation of what culture is, and its diversity, that goes beyond the traditional ideas of what culture is, and that there is from the get-go, a more innovative way of showing the impact of the delivery of those cultural services, so that it is not just a report to council that gets read in front of 12 people at a council meeting;
- That residents get to provide input on impact; a way for organizers to provide feedback, and ensure that the factors that contribute to quality of life are being accounted for;
- That intangibles that create community are supported and that it isn't about how many dollars they brought in, or how many people attended, but that there are qualitative measures in place to ensure their value is realized and supported by our decision makers.
- A lot could be accomplished as having as an arts advocate/liaison, speaks to the readiness as to the logical first step, to build the understanding in with everyone else at the city and be operating as that expert
- The issue of discipline in the arts is worth looking at, AC, or arts advocate, must be multidisciplinary, speak for all disciplines
- Need knowledge and processes in place that are inclusive and accessible to all different arts orgs.
- Whatever the model, a committee or jury process would be great - people be biased to whatever they like
- As a cultural worker, this is basically contracting out and paying poorly; People do it cheaper with nonprofit, they will work for less; What does the city want to accomplish with this? If you want to take it seriously, pay accordingly!
- Every year we have to go ask for money for operating. We are in direct competition, why share information. We realized we needed to present a unified voice, loud voice, meet, decide on aspects of our presentations, as executive directors, we agreed on aspects, then would present individually, and they would say they heard that before, and we all came away with significantly more money, not the same, but more, and proved a point: unified stronger voice, more community building, leveraging power

Are you familiar with the fee-for-service model, such as the one utilized by the Resort Municipality for Whistler? What do you think of this as a model for Campbell River?

- Shared cost arrangement model - Help embed them in communities
- I believe Salmon Arm arts council is an amalgamation of 2 societies – separate gallery society, merged two entities into one, and then transferred and downsized their boards;
- Whistler is in the municipal space, arts council helped navigate that so it could become the large capacity, high functioning, well oiled machine that

it is today; this was part of preparation of the Olympics;

- Development took about 5 years – they were, prior to moving into that center - gifted a stand-alone, portable, chalet style, that they moved around the village (permanent once hooked up) but small office space (given to them)
- Kicking Horse Culture - Not a space related one – I believe their space is their own. Their long-time executive director navigated service agreements, just to provide concerts, festivals, to animate local and tourists coming through golden, garnered a lot of support; expanded gallery space, have more staff; raised money themselves to renovate that space
- Lots of orgs can take care of the inside of a building, but not change the landscape of a community.
- Really, it is a city responsibility, but cities just don't have that ability.
- Non-profits can leverage other funds that cities can't.
- Another benefit of relationship with non-profits: can find places to fund something that really is embedded in the municipality
- As a cultural worker, this is basically contracting out and paying poorly. People do it cheaper with nonprofit, because they typically work for less
- What does the city want to accomplish with this? If you are going to look at hiring an engineer – it would be done differently
- If you want to take it seriously, pay accordingly!
- Expense of it should be just 1 of 6 or 7 things affecting the decision to enter into a FFSA. If money is the driver, then that is insulting. It should be a position in the city, and it should be a juried process.
- Anytime there is a financial exchange attached, and a definite set of requirements, then we monitor it to ensure we are achieving objectives. We get caught – you pin success on what's been done instead of what made it successful/how it is successful;
- Challenge of any model, is the funding of organizations that would go with that plan; Would need to be really clearly spelled out, what they should be doing, how they get paid to do it, and how to ensure the whole community is engaged in delivery of those services
- To fund to promote and grow the arts and culture is good. People need to be fair. The challenge is for any external funding body to appear to be unbiased because of the size of this community.
- Gov't contracting out - Any effort like that is vulnerable to a change in leadership. Having someone mandated (within gov't) is good. I think there should be some look within the structures of the city and the SRD. Not supportive of outsourcing it. I would like the City and SRD to start taking some responsibility for the piece of the community that is just as important as recreation and parks. Hiring a staff person would show that Arts & Culture *is* important.
- Yes – but typically, with FFSA's, you pay after you service is delivered; use MOUs if you want to pay up front;

- FFS model: Hardly any connection to community in that way that – less than ideal; The Arts council is supposed to be a cultural animator in a community, doesn't matter what they deliver, what their programs are, they are an umbrella org that covers many of the arts,

What type of governance model, policies, ideas do you think should be included in this model?

- What I think we need – on one hand, we need different people from tourism sectors on board, same with economic development, it becomes your skill set;
- Need to separate business from the creative side;
- If someone is to take over arts & culture for the City, it needs to be business person; otherwise just funding arts people;
- Things have to be done properly – people can't be personally/professionally benefiting from this venture;
- Needs to be set up very clearly, with an accounting side
- They need an accountant a book keeper, need full transparency
- What is the big picture; need to do a bigger job, think bigger
- Bring in artists for a few months, connect them to the funding - \$25K for public art each year come and do residency, within two years this city would completely transform.
- If a community wants to change, that is the quickest way to do it. If you get 6 x 2-month residences – 12 artists – over 2 years, you will transform your whole community. Within the 2 year program that will totally change the community and get people talking about it. Need a place for an artist in residence (visual arts program) – bringing in outside artists and having somewhere for them to land.
- Consensus is great, but committee's suck, especially in regard to art. The model that would work is hiring a curator, give them the power, and let them do the work. I don't advise one person holding power for more than 5 years, esp. in the arts – need to put a limit on it. Art is a weird thing – it is a wild beast. It should not be tamed like that (in the bureaucratic world)
- Example: we would have meetings, talk about ideas – then one person (leader) would decide what he/she wanted to do. One person dealing with the relationships to the community, it was closer to the ground, less hierarchical...then it was done. Things would get done. When you are grouped in systems structure – it goes down to lowest common denominator
- In the arts, good to give the power to an individual – if they are no good, then they go; but the opportunity for really pivotal things to happen is much greater.
- I don't think it should be an organization – maybe an independent curator, someone from within the community, but should be a professional, very few professional curators in Campbell River.
- I don't know where the money would come from.

- A lot of the granting system has been going away from artist run centers to artist collectives.
- Need to new blood to bring new, great ideas. Do not want to stifle the energy – in the art/creative context, switching things up is good.
- Use a rhizomatic model of governance: rather than hierarchical, nodes that connect to everything, they all touch, everything is autonomous – everything works together, but they are a one-to-one relationship – keep communication and streams of work low to the ground; keep it horizontal rather than vertical.
- It's not about pulling people together to do the things you want them to do, but rather giving them the tools to do their own thing, keep them inspired;
- Have schedules that define expectations and output; eg: recreation, programming, what are the parameters, what are they responsible for, what are the programs, the boundaries, the supports, how flexible are they in terms of space, does the City have right to bump them, arrangements must be very solid;
- Might get more creative programming with an arts council, but they need autonomy and trust; need to outline the details very clearly, what are the deliverables, and what is the City paying for, what are the benchmarks for success.
- Must be very careful not to take job of a Union Employee.... it's not just a way to getting cheaper labor to do arts programming. You need to bring in specialists who are not union employees to do this work – still, a cost savings to be had in most cases
- Need to be able to compare apples to apples, e.g. wages of people hired. That alone should show cost savings. E.g. salary of Executive Director and all the things put together are less than a single wage of someone at the City of Campbell River. The only way to do that is have City hand over information.
- Manage 25% of programming from Aboriginal community locally;
- Work with multicultural society – do programming with them, events, activities;
- Differentiate between founding cultures and multicultural;
- Must be done in concert with finding the vision/development of cultural policy and programming for Campbell River, which will help to develop cultural identity. Then there has to be a financial contribution. Part of budgeting for municipal government. It must be done together: can develop the vision, but the vision is dependent upon material means, otherwise won't go anywhere. You can have all the money in the world, but without a vision, people will use the money but not for the purpose of culture.
- Good to explore what First Nations are doing – this is another form of local government – a nice microcosm to look at; E.g. some bands meets the economic and social development goals through their own programs and services and do not use FFSA's; others do both;

- What ways would culture become part of the decision making for the City?
- Should be considering tourism and economic development as part of this model;
- One of the first things is that, you must keep peer assessment. Gives organizational confidence of the community.
- If not decided by a committee of peers, practicing artists, it wouldn't have the trust of the arts community.
- Need knowledge and processes in place that are inclusive and accessible to all different arts organizations;
- Ability to show the knowledge of different arts practices; Expertise can be brought in from time to time; An individual can't really jury dance, music, film, etc., e.g. If someone hates theatre or new music or whatever, they will be biased to whatever they like;
- Whatever the model, a committee or jury process would be great;
- Needs to be a growing plan, a living thing – the cost will go way up and benefits will go way up. Culture is a growing constituency, growing importance;
- Need a clear transparent mechanism for this type of model, show how people will be held accountable;
- People in cultural community, and recipients of culture, have to understand what is happening, what is the point of this, why will it work, in a way that people can understand and be part of process of cultural planning; E.g. If you deliver something fantastic, is it because 5 people think is great, or 100 people think is great: what is the defined criteria, eligibility, analysis, measurements;
- Need strong accountability for deliverables; need to know up front what the deliverables are;
- I don't think a staff member could manage it. A staff person could only report on funding, see funding go through, but even that would be wrong... let the council do it, report on it at the end of the year,
- Have deliverables – what you want e.g., number of art shows per year, etc.;
- Have an audit trail – should be laid out in what you have to report; that should be written into the FFSA; an audit is good for finance and for procedures; The contract should be able to be cancelled by the City with ample notice if there were just cause; need to be able to show that they are meeting their deliverables.
- Contract should be with the City, but managed by the City Manager (who takes direction from Council);
- First Nations programming should be included in the contract.

Other thoughts:

- Hardly any connection to community in the way that – less than ideal
- The Arts council is supposed to be a cultural animator in a community,

doesn't matter what they deliver, what their programs are, they are an umbrella org that covers many of the arts. That org does not have any connection with its community in any way. Organizes an art walk, forced

- Is it about expertise, and immersion in a sector: it is not a city cultural planner's specialty, that is predominantly an administrative type role to oversee programs, if you want variety, and find opportunities to engage community, and all aspects within the community, painting classes, weaving, there is more opportunity to grow interested in those areas if you use people from non-profits in the area...they may have them,
- Cultural manager is a great position, but you need someone with the finger on the pulse of what's happening in the community, things like accessing the teachers, the leaders, the artists, who are typically all members of the arts council; they can contribute and teach in that other and open environment
- What will be most important is the community (much like determining economic development readiness for a community) standing, where the community is in its cultural development life cycle and its capacity. Arts Councils are VERY different from area to area. Really, the only thing they share in common is their name.
- As a cultural worker, this is basically contracting out and paying poorly
- Remodeling of Canada Arts Council: First Nation art is one of 5 main pillars of things to do, shift in how they do things there.
- Trying to be more inclusive; Aboriginal art doesn't fit into certain disciplines, needs to have its own category for art in the country; Nation building process.
- Having an Aboriginal liaison person at the city would be a great opportunity;
- Cultural person could be an Aboriginal person, too.
- Interested in determining what they are doing, have a vision, know what they want; there is a lot going on – Rivercity Arts Fest struggled along, now there is a society, but still struggling; City likes to think/respond to community groups that do their own thing; The only part they (the Arts Council) have is to rent a table and put up some art, but the arts council – doesn't even sit on the committee – last year they may have given some money toward the arts fest
- We don't get paid to communicate – there is no hub, we need a hub for arts & culture.

Appendix 3



**Centre for Research
and Education in
Human Services**

73 King Street West, Suite 202
Kitchener, Ontario N2G 1A7
Phone: (519) 741-1318 Fax: (519) 741-8262
E-mail: general@crehs.on.ca
Web page: <http://www.crehs.on.ca>

How to Do a Good Interview

Before the interview

- take two pens, bring a good notebook, one that is easy to write on
- remember to read over list of interview questions and bring it with you

As you begin

- say how much time it will take
- briefly describe topics to be covered
- let people know that choosing not to participate will not effect services
- let interviewee know you are taking notes and that you may need to ask them to slow down

Asking questions

- make eye contact whenever possible, especially when you are asking the question
- acknowledge what people are saying with nods or smiles, or by saying “okay, mm, hmm” etc.
- know the questions well enough to follow people if they jump around from question to question - let the conversation flow naturally
- don’t worry about silences - wait for people to decide what to say or tell you that they need clarification of the question. Often what comes after a silence is important.
- don’t push people if they don’t want to discuss a certain topic. Try to find out why they don’t want to discuss it. Ensure them that it is okay. to “pass” on a question.

Probing

- base your probes on your notes - try to use the interviewee’s language
- encourage people to describe their own experiences specifically rather than talking in generalities. Ask things like: “Can you tell me a bit more about the

last time you experienced that or felt that way?” “Can you give me a specific example of that?”

- encourage people to talk about themselves rather than other people or people in general. Say things like “do you personally feel that way? Is that something you have experienced?”
- ask people “why do you feel that way?”
- use probes where possible to gently remind people of the focus of the interview or get them back on track.
- if you feel a person is uncomfortable, ask them. Don’t be afraid to ask for clarification or repeats
- interviews are different from conversations - sharing your own thoughts is okay, but your main purpose is to get respondents’ stories
- thank people for their time and their information. Remember it is an honour to hear someone’s story!

Confidentiality

- be aware of what will be done with the data and how its confidentiality will be safeguarded
- explain to interviewees how your data will be identified (by number)
- emphasize to interviewees their freedom to refuse to answer any questions they find uncomfortable
- consider beforehand how you will deal with any unexpected negative effects (e.g., a respondent becoming distraught because of a misunderstanding about the purpose of the meeting)
- explaining to interviewees that you have an obligation to report the disclosure of abuse or other illegal activities
- assure people that they can contact you afterwards if they have any questions

*For more information,
or to arrange a workshop on interviewing,
contact us!*

Appendix 4

Fee for Service Agreement: Cultural Services (the “Contract”)

BETWEEN:
XXXXX
(“we”, “us” or “our” as applicable)
at the following address:

AND:
XXXXX
(the “Contractor” or “you” or “yourself” as applicable)
at the following address:

Date of Contract: this Contract will be effective upon the first day of the term (described in Schedule “A”), regardless of when it is signed (the “Effective Date”).

IN CONSIDERATION OF THE MUTUAL BENEFITS, COVENANTS, REPRESENTATIONS, WARRANTIES AND AGREEMENTS SET OUT IN THIS CONTRACT AND IN THE SCHEDULES OUTLINED BELOW, THE CITY AND THE CONTRACTOR AGREE WITH EACH OTHER AS FOLLOWS:

A. Definitions

To be determined by the partners

B. Whereas:

1. The City has agreed to provide funding to You by way of a contract for cultural services from XX DATE to XX DATE to the City of Campbell River.
2. Notwithstanding B.1. (above), the Term of this Contract shall be from DATE to DATE, providing that no later than DATE the participants to this contract shall either:
 - a) give notice of intent to fund and enable this Contract beyond XXX DATE in which case the Term will be appropriately amended or,
 - b) give notice of intent to fund and enable this Contract only to XXX DATE in which case this Contract shall be renewed for a 1 year term only.
3. This core funding is largely intended to maintain Your paid staff complement, enabling a consistent and sustainable repertoire of cultural services defined under the terms of this contract and other associated activities you may undertake.
4. Notwithstanding and as a result of s. 2b, (above) it is expected that You will therefore leverage and apply for other appropriate external funding sources to also help meet human resource needs and carry out the services within this contract and the services as agreed to with other external funding sources for various programs.
5. Your role within the greater community is holistic and practical by nature, with a mission to “**insert mission statement here**” (e.g. *to enhance the cultural life of Campbell River*). In this role, You will act in good faith, to plan, operate, and deliver the cultural services described in this contract in a manner that will:
 - 5.1 Foster a diverse, inclusive and sustainable cultural landscape in the community;
 - 5.2 Have You act as an advocate and ambassador for culture on behalf of the community in communication with government, industry and other stakeholders;
 - 5.3 Ensure collaboration with community partners to plan, promote and perform cultural programs and events, provided such partners are capable and receptive to such partnering initiatives;
 - 5.4 Provide for services of promotion and networking to Your members; and,

5.5 Have You act as a clearinghouse for information and resources concerning arts and culture in the community.

Schedule A - Services

1. Lead Program Deliverables by Year

Investigate, plan and make best efforts to continue to provide the level of programming that You have traditionally developed and delivered including:

(List programming deliverables of Arts Council here)

2. Collaborative Programming with Community Partners

Investigate, plan and make best efforts to act as a delivery partner with other community organizations to implement:

- 2.1 Where appropriate and possible, You shall assist community partners with community celebrations;
- 2.2 Cultural activities that are last minute offerings which fall outside of the planning and scheduling of the Art's Council's annual event cycle;
- 2.3 Professional support to key volunteer festival and event activities.

3. Marketing and Promotion Activity

Where appropriate, You will continue to list arts and culture event information supplied by community organizations in [an email newsletter, for example] and on the Your website. You will use Your marketing initiatives to target local residents and visitors. You will collaborate on strategic planning, event creation and marketing strategies with City, Tourism, and the Chamber of Commerce for further community economic development purposes.

4. Future Program Development

Dependent upon funding and partnership contributions, investigate and make best efforts to develop and implement the following programs:

- 4.1 Sponsoring/hosting visiting artists to deliver professional development workshops to local artists, artisans and hobbyists;
- 4.2 An appropriate, uniquely tailored community festival or series of experiential events that meaningfully captures the culture and brand of the community and is positioned for longevity.

5. Associated and Ancillary Deliverables

Nothing in this agreement is intended to prevent You from providing further services beyond the scope of this agreement, but You shall at all times give priority to the provision of services under this agreement.

6. Reporting Deliverables

You will provide a written report to Us detailing the status of each initiative listed under Schedule A of this document, including expectations, challenges, opportunities, and implementation targets, as well as any added initiatives undertaken or planned to be so by XX DATE of each year of this Agreement. The report shall also include meaningful statistics including but not limited to:

- audience numbers (in order to profile attendance trends);
- results of periodic audience surveys to develop a profile of visitor numbers;
- visitor statistics