

Creative Entrepreneurs Club Glasgow



## **ARTS AND CULTURE STRATEGIC FRAMEWORK & INVESTMENT PLAN**

Torpedo Factory  
Creative Arts Centre (1920)



## **BEST PRACTICE REPORT**

Custard Factory, Birmingham



DECEMBER 2006



# TABLE OF CONTENTS

<b>INTRODUCTION</b> .....	<b>2</b>
CATEGORIES OF INITIATIVES .....	3
ARTS AND CULTURAL INDUSTRIES – A DEFINITION .....	3
<b>1. OVERVIEW</b> .....	<b>5</b>
<b>2. CREATIVE DISTRICTS</b> .....	<b>7</b>
INVESTMENT STRATEGY .....	8
VANCOUVER EXPERIENCE .....	8
LESSONS LEARNED .....	8
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	9
<b>3. CREATIVE CLUSTERS</b> .....	<b>13</b>
INVESTMENT STRATEGY .....	15
VANCOUVER EXPERIENCE .....	15
LESSONS LEARNED .....	15
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	15
<b>4. CREATIVE HUBS AND CENTRES</b> .....	<b>18</b>
INVESTMENT STRATEGY .....	20
VANCOUVER EXPERIENCE .....	20
LESSONS LEARNED .....	20
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	20
<b>5. INCUBATORS</b> .....	<b>23</b>
VANCOUVER EXPERIENCE .....	24
INVESTMENT STRATEGY .....	24
LESSONS LEARNED .....	25
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	25
<b>6. ENTREPRENEURSHIP CENTRES</b> .....	<b>29</b>
INVESTMENT STRATEGY .....	30
VANCOUVER EXPERIENCE .....	30
LESSONS LEARNED .....	30
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	30
<b>7. NETWORKING</b> .....	<b>32</b>
INVESTMENT STRATEGY .....	32
VANCOUVER EXPERIENCE: .....	32
LESSONS LEARNED .....	33
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	33
<b>8. JOB CREATION AND WORKFORCE DEVELOPMENT</b> .....	<b>35</b>
INVESTMENT STRATEGY .....	36
VANCOUVER EXPERIENCE .....	36
LESSONS LEARNED .....	36
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	36
<b>9. PHYSICAL INFRASTRUCTURE</b> .....	<b>39</b>
LIVE/WORK SPACE .....	39
PUBLIC SPACES .....	44
<b>10. CULTURAL TOURISM</b> .....	<b>48</b>
VANCOUVER EXPERIENCE .....	52
INVESTMENT STRATEGY .....	53
LESSONS LEARNED .....	53
IMPLICATIONS AND CONSIDERATIONS FOR THE DTES .....	53
<b>11. INVESTMENT</b> .....	<b>56</b>
<b>APPENDIX 1 - GLOSSARY</b> .....	<b>58</b>

## **Introduction**

This report is intended to document the best practices that demonstrate how actions and interventions within the community arts and cultural sector can lever and contribute to value added economic activity, and a thriving, skilled workforce. In compiling this report, the consultants undertook secondary and primary research drawing on reviews of literature and scans of notable projects. This report does not provide a comprehensive inventory of projects. It does provide a review of several noteworthy North American and International projects. In identifying the projects for inclusion in this report the consultants focused on projects that can demonstrate the following:

1. Practical experiences that demonstrate interventions and mechanisms that can achieve economic revitalization without displacement;
2. Successful examples of how to maximize existing community assets to lever economic activity; and,
3. Factors and elements that can be employed to nurture and grow the DTES economy while strengthening the local arts and cultural community.

In particular, the consultants used the following criteria and preferred outcomes for selection of the projects.

### **Criteria:**

Transferability: Can the project's best practices be successfully incorporated or adapted into an action plan for the DTES?

Sustainability: Can these practices be sustained in the DTES context?

Innovation: Does the project demonstrate innovative practices that have the potential to positively change the way we approach the issues?

Track Record: Has the project been in operating long enough to truly demonstrate its impact and validate the benefits of the practices?

Scope: Does the project address multi-faceted issues that recognize the uniqueness, complexity, and diversity of the arts and cultural sector in the DTES?

### **Outcomes:**

Does the project satisfactorily demonstrate any or all of the following outcomes?

- Provide direct economic benefit while promoting arts and culture in the DTES;
- Build on and expands the current workforce;
- Create new job growth;
- Increase investment in infrastructure;

## **ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report**

---

- Encourage community economic “spin off”;
- Maintain and strengthen the unique and positive community identity; and,
- Support revitalization without displacement.

### ***Categories of Initiatives***

In undertaking the research, the consultants have categorized initiatives and interventions into ten broad categories. These categories are not mutually exclusive but they are intended to provide a framework to identify the types of intervention and support that can be used to encourage and sustain economic growth to the benefit of the arts and culture sector and the DTES community at large. They include:

1. Creative Districts
2. Creative Clusters
3. Creative Hubs and Centres
4. Incubators
5. Entrepreneurship centres
6. Networks
7. Job creation and workforce development
8. Physical infrastructure
9. Cultural Tourism
10. Investment

### ***Structure of the Report***

Each section of the report provides: a background on the initiatives; a brief summary of the investment strategy underpinning the initiative; identification of any similar or related initiatives in the Vancouver area; lessons learned; and implications for the DTES. In this latter section a number of questions are raised that will be used to stimulate and inform the stakeholder consultations. These questions are not exhaustive; they are a starting point. They are directly related to specific initiatives and are intended to help guide a discussion on how best to adopt each initiative to the Vancouver situation. There are a number of questions that are not raised in the body of this document. These questions are fundamental questions that must be carefully considered in the framing of the investment strategy. They include:

- What does investment in arts and culture without displacement look like?
- What needs to change in the DTES in order to attract private sector investment in Arts and Cultural Industries?
- How can we best use existing arts and cultural resources
  - for the improvement of program delivery?
  - to attract investment/support for existing and future program?
  - to create economic opportunities for residents?

### ***Arts and Cultural Industries – A Definition***

In undertaking the research the consultants recognized that the term arts and cultural industries do not have one common definition. The scope and application of the term differs from place to place, and circumstance to circumstance. For the

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

purpose of this research the consultants did not differentiate between the arts, the cultural industries, and the creative industries in seeking best practices. However in consideration of the sectors already operating in the DTES we are being guided by the following definition<sup>1</sup>:

*Those activities which have their origin in individual creativity, skill, talent, and which have their potential for wealth and job creation through the generation and exploitation of intellectual property. These have been taken to include the following sectors: advertising, architecture, the art and antique market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software and television and radio.*

### **Next Steps**

The questions raised in this report will be used to stimulate discussion throughout the consultation process.

---

<sup>1</sup> Source: DCMS 2002

## **Overview**

Communities worldwide, faced with significant economic decline and challenges to sustainable prosperity have recognized that the arts and cultural industries can play an important role in their revitalization. These jurisdictions have integrated the arts and cultural sector into their economic development strategies to achieve a wide range of direct and indirect economic goals. A common aim of community strategies is towards creating and sustaining a more competitive business climate and enhanced quality of life.

Our review of best practices suggest that thriving communities employ strategies that maximize the power of collaboration, capitalize and encourage the creativity and talents of the local cultural community, build and lever existing resources, and balance innovation with prudent investment across the sectors. Many of these noteworthy communities have used common economic development tools, policies, protocols, and practices in the implementation of their strategies. However “not every city wins with the same tool”<sup>2</sup>. There are inherent risks in the standardization of these tools and practices. Careful consideration must be undertaken in determining which is the right tool or mix of tools for a particular community to achieve its economic potential. Understanding the strengths, challenges, complexities, capabilities, and capacity of a community is key to choosing the right tools and practices. In addition the successful implementation of the tools is dependent on several factors including a community supported vision, integrated planning, broad-based engagement and collaboration, a vibrant and sustainable creative community and leadership committed to nurturing the physical and human resources of the arts and cultural industries. It should also be noted that while these tools and practices have proven to be valuable in community revitalization, they are not a panacea. It was evident in our best practice review that, while in some situations the tools developed serendipitously or through the vision of a single artist or developer, in most instances economic initiatives and investment in the arts was part of a much broader community economic strategy involving multiple agencies and collaborators across several sectors. In addition, the choice of tools and practices were supported by careful research, the development of accurate information about the community’s assets and resources, and ongoing performance measurement.

The common tools identified in our review included:

**1. Development and Support of Cultural Magnets and Icons**

These tools and practices are aimed at strengthening those places and institutions with the power to attract and hold people and businesses, define local cultural heritage, draw tourists, and catalyze economic growth. They

---

<sup>2</sup> Jan vander Borg & Antonio Russo: Culture and Urban Development; Euricur Conference March 2006.

## **ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN**

### **Best Practices Report**

---

include the development of creative districts (page 7), public spaces (page 44), and cultural tourism (pages 48).

#### **2. Increase Entrepreneurship and Jobs**

Tools and practices in this area support and nurture emerging artists, crafts persons, small design and media businesses, and other for-profit and non-profit cultural-based creative enterprises. They focus on developing an environment that nurtures creativity and talents, grows entrepreneurial skills, and personal income, markets creative products, and fully engages the artists' abilities in communities to help strengthen local economies. They include creative hubs (page 18), incubators (page 23), entrepreneurship centres (page 29), and live/work spaces (page 39).

#### **3. Build Human Capital**

This category focuses on providing educational and leadership development opportunities that encourage personal creativity and provide opportunities for the development of new talent and expertise. This category of best practices is implicit in many other categories. In particular it can be found in practices involving job creation and workforce development (page 35).

#### **4. Grow Partnerships and Collaborations**

Encouraging existing partners and growing new partnership and collaborative relationships is considered essential to the success of economic development initiatives. Tools and practices in this category help to provide the arts and cultural industries with improved access to capital, information, larger markets, and technical assistance. Common tools include the development of industry clusters (page 13) and networking organizations (page 32).

#### **5. Provide Incentives**

There are numerous tools providing incentives to promote new economic growth. These tools include fiscal incentives, funds, grants, loans, and land based policies that stimulate enterprise development, job creation, mixed use development, infrastructure enhancement, and preservation. The design and use of these tools are normally predicated on local, regional, and national government statutes and policies, and therefore they are not easily replicated.

Our review of best practices affirmed that there are no "silver bullets". It is our assessment that each community has had to design, develop, and implement approaches based on their own unique community circumstances. In the majority of situations, our review indicates that in general there is considerable initial and ongoing resource support from government. In fact, in many situations, it is apparent that governments are in the forefront of recognizing the contribution of arts and cultural industries to local economies and are the champions calling for continued public and private investment in the sector.

Within the scope of this project, we were not able to identify whether or not goals related to revitalization without displacement were actually achieved. A cursory review of articles and information related to the different project identified that in some communities there is not a consensus on whether economic development has brought revitalization or whether it has bought wholesale gentrification.



## 1. Creative Districts

Over the past two decades there has been a growing recognition that arts and culture not only can contribute to local economies, but in fact can be the economic engine supporting a wide range of direct and indirect economic goals. Cultural districts are magnets supporting redevelopment and encouraging investment. A cultural district is defined as *"a well known, labeled, mixed use area of a city in which a high concentration of cultural facilities serves as the anchor attraction"*<sup>3</sup> Common labels generally refer to them as arts districts, but they are also called, arts and entertainment districts, or a theatre or museum district and so on.

There are many notable examples of the creation of vibrant cultural districts in economically disadvantaged inner-cities. By focusing attention and encouraging private financial investment of the area, these districts are acting as catalysts for revitalization. A notable example is Centre de Cultura Contemporania in El Raval, Barcelona. This is the first centre in Europe to address the urban culture as a driving force behind change and a generator of social, urban planning, and cultural developments. It has significantly contributed to the revitalization of EL Raval, a poor inner-city neighbourhood known for its crime and sex trade workers, by creating a new cultural circuit and resulting tourist destination.

These districts are generating income and jobs, transforming buildings, increasing tax revenues, attracting new commercial enterprises while strengthening existing business. They have become recognizable destinations bringing in non-residents, and showcasing the communities' unique character. They have also contributed to improving the quality of life for local residents, and they are attracting new residents. There are many examples of creative districts in North America, these include: Quebec City's Quartier St. Roch; New Orleans' Warehouse Arts District, New Orleans Louisiana; Queens Street, Toronto; and the Houston Theatre District, Houston Texas. Of particular interest to the DTES may be the Tucson Arts District. This district is not confined to a compact area rather it meanders through several neighborhoods inking historical areas and various cultural facilities. This report features Avenue of the Arts, Philadelphia, and the Tucson Arts District, Tucson Arizona.

---

<sup>3</sup> Benefits of Cultural Districts: Hillary Anne Frost-Kumpf, American for the Arts

### ***Investment Strategy***

Governments are encouraging inner-city revitalization using arts-led regeneration. Building on a community's character and comparative advantage in sectors such as music, theater, and museums the local and regional governments act as a catalyst to private sector development. The governments promote and facilitate the adaptive reuse of urban areas to create retail, residential, commercial, and cultural spaces. Ongoing marketing and public relations strategies encourage and stimulate additional private sector capital investment.

### ***Vancouver Experience***

Recently the Provincial Government has announced a partnership with the City of Vancouver to develop a cultural precinct in downtown Vancouver. This precinct will be bounded by Georgia, Hamilton, Dunsmuir, and Beatty Streets as well as the Provincially-owned land at Robson Square. The planning process for this precinct will involve a review and prioritizing of cultural initiatives such as a new provincial Asia-Pacific Museum of Trade and Culture and a new National Gallery of Aboriginal Art. It also includes the possible renovation of the Queen Elizabeth Theatre Complex and the relocation of the Vancouver Art Gallery. The review will yield a short-term and long-term plan and will begin initial development work on a proposed major cultural precinct in downtown Vancouver<sup>4</sup>.

It is clear that if Vancouver already had a cultural precinct it would be in the Downtown Eastside. This community is in fact one of the most creative in the country. In a study on Canada's most creative neighborhoods released earlier this year, B.C. is the Province with the highest proportion of arts workers, and it has two postal codes tied for seventh: V8K on Salt Spring Island and V6A in East Vancouver - the Downtown Eastside. The DTES is home to not only countless artists and the artistically inclined, but also numerous galleries, performance spaces, art studios, film production companies, publishing houses, radio (Co-op Radio), television stations (Channel M), graphic design firms, and the finest recording studio in North America. There are arts and cultural programs at the numerous community service organizations in the neighborhood and festivals take place all year round. There are new facilities; including the pending restoration of the Pantages Theatre and the recent acquisition and renovation of the Golden Harvest Theatre by Infinity Media.

Granville Island could also be considered a successful example of a cultural district.

### ***Lessons Learned***

In some cases initial reaction to these projects has been mixed. In the case of the Avenue of the Arts there was a fair amount of skepticism in the media. The cultural community feared that the emphasis on this project would draw money away from arts organizations. While some of these fears appear to have been overshadowed by the ongoing success of the project, there are still concern in the community with respect to the "gentrification" of the area.

---

<sup>4</sup> Provincial/City Press release April 05, 2006

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

Successful projects require a collaborative partnership between the local and regional government, the community, local business, and interested developers. Also key to successful arts-led revitalization projects is the ability to maintain a balance between economics, community identity, commerce, and creativity such that revitalization occurs without wholesale gentrification.

***Implications and Considerations for the DTES***

Currently the Developer’s Steering Committee, residents, organizations, and businesses in the DTES are working towards creating co-operative development initiatives that inform and educate developers about the needs of the community. The recent announcement concerning the cultural precinct may provide some spring board and linking opportunities for the DTES. In light of this initiative, the creative district approach taken by Tucson may provide some useful insights for the DTES especially with the possible redevelopment of cultural assets such as the Pantages Theatre.

1. *What assets does the DTES have that could anchor and support the development of a creative district?*
2. *How can the history and the historic architecture of the DTES be used to support a cultural district?*
3. *What is required to retain the existing community-based cultural assets which would be a feature of the DTES cultural district?*
4. *What is required to encourage patrons from beyond and within the neighborhood to attend performances, galleries, and events within the Downtown Eastside?*
5. *What is required to increase the critical mass of performing arts venues in the Downtown Eastside, including theatre, film, dance, and music venues?*
6. *What can the DTES do to maximize the benefits and opportunities of the recently announced bordering cultural precinct?*

<b>Creative Districts</b>	
<b>Name of Project</b>	Avenue of the Arts, Inc. (AAI) Philadelphia, Pennsylvania
<b>Reference</b>	<a href="http://www.avenueofthearts.org">www.avenueofthearts.org</a>
<b>Background</b>	Broad Street is the longest street in any city in the United States. It is 12 miles long and crosses the entire city of Philadelphia, PA in the north-south direction. A portion of South Broad Street is named the Avenue of the Arts and is a mile long. The Avenue of the Arts has been a catalyst for Downtown revitalization. It has upgraded Philadelphia's tourism and hospitality industry as a way to replace lost tax revenue and build a new industry.

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

	The project was initiated in the early 1980's by the Central Philadelphia Corporation supported by the William Penn Foundation, local property owners, and civic leaders. This district is anchored by the Academy of Music. In the early 1990's under the leadership of former mayor and current Governor Edward Rendell the Avenue of the Arts, Inc. (AAI) an independent non-profit organization.
<b>Mission/ Purpose</b>	AAI was created to lead coordinate, advocate and oversee cultural and related development along North and South Broad Street.
<b>Project Overview</b>	Over the past ten years, AAI has worked to develop this segment of Broad Street into Philadelphia's premier arts and entertainment district. AAI coordinates planning and research efforts to support new development and revitalization in the Avenue of the Arts District. Using Arts and Culture as a vehicle for economic development, AAI plays a vital role in overseeing this multi-million dollar project.
<b>Planning/ Services</b>	AAI works with the city and its member to develop, research, and plan new development for the Avenue of the Arts district. Through processes such as gathering information regarding available development sites and informing people of potential development opportunities within the District (providing descriptions, dimensions, zoning and contact information) they further development and stability of the district. Marketing of the arts district has also been essential to its acceptance by the community, businesses, and local government.
<b>Membership</b>	AAI has many private and public partners or "members". Mainly those art organizations, schools and businesses located in the avenue of the arts district are the key partners.
<b>Funding &amp; Key Partnerships</b>	AAI works closely with the Commonwealth of Pennsylvania, the City of Philadelphia, the corporate and foundation communities, AAI members and its many constituents.
<b>Cost &amp; Responsibilities</b>	Membership dues are deductible as ordinary and necessary business expenses. Donations are deductible as charitable gifts. Sponsors of events have a number of incentives including banners displayed during the event/program, sponsor recognition during the event, company logo on all marketing, PR and press materials, etc.

<b>Creative Districts</b>	
<b>Name of Project</b>	Tucson Arts District Tucson, Arizona
<b>Reference</b>	<a href="http://www.tucsonartsdistrict.org">www.tucsonartsdistrict.org</a>
<b>Background</b>	The Arts District lies in downtown Tucson. It is not a compact district but it winds through governmental, financial, and residential districts and links to historic areas and cultural facilities. The area includes the Armory Park Historic District, home of the Temple of Music and Art, the Tucson Community Center, the Main Library, Tucson Museum of Art in the El Presidio neighborhood, the Warehouse Historic District, Los Barrio, and the Fourth Avenue retail district.

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

	<p>The Tucson Arts District Partnership is a non-profit, charitable organization incorporated in 1989. The organization is governed by a Board of Directors representing arts, business, economic development, tourism, historic preservation, and neighborhood interests. The Partnership is appointed to manage the Arts District under the Tucson Arts District Master Plan, adopted by the City of Tucson's Mayor and Council in 1988.</p>
<p><b>Mission/ Purpose</b></p>	<p>"...to provide a focused arena for the community's wealth of artists and arts and cultural resources while rejuvenating the City Center by creating a framework through the arts in which economic growth can occur."</p>
<p><b>Project Overview</b></p>	<p>The Tucson Arts District Partnership work is designed to provide a focused arena for the community's wealth of artists and arts and cultural resources while rejuvenating the City Center by creating a framework through the arts in which economic growth can occur. The Partnership manages and promotes the district, plans activities and supervises licensing of street vendors.</p>
<p><b>Planning/ Services</b></p>	<p><u>Open Studio Tour</u> Artists' studios, not normally available to the public, are open twice a year, traditionally November and March. Over 250 artists display work at more than 30 locations in and around downtown, attracting visitors from around the state and region.</p> <p><u>Urban Picnic</u> Annual Urban Picnic &amp; Art Auctions are held at the Tucson Museum of Art courtyards. Unique "lunchbox" collectibles, along with other art created by some of Tucson's most renowned artists, are auctioned live following the morning's silent auction and gourmet lunch.</p> <p><u>ArtWalk</u> The ArtWalk is a guided tour of downtown art spaces. Work of every type can be found, including contemporary, traditional, regional, Native American, and folk art. Participating sites are located throughout historic neighbourhoods, merchant districts, and the central downtown area.</p> <p><u>Art Square Market</u> This popular outdoor juried art market features work in a variety of media by nationally acclaimed Tucson artists, and talented local and emerging artists. Tucson nights include opportunities for dining and live jazz.</p> <p><u>Historic Walking Tours</u> Tours focus on the Warehouse District history and visits to studios/galleries and the Armoury Park Neighbourhood where many of the earliest residents were Southern Pacific Railroad employees.</p> <p><u>Phantom Gallery</u> This program offers juried local artists an opportunity to display their work in temporary gallery spaces such as vacant storefronts, city government buildings and community centers. The ten-year program has promoted over 400 artists.</p> <p><u>Artist of the Month</u> A program by that features recent works of local artists.</p>

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

	<p><u>The First Light Creative Center</u> This Center provides affordably priced studios and meeting spaces, classes, workshops and facilities for networking and forums, arts supply and artist services, including planning assistance and small business loans.</p> <p><u>Artspace Development Loan Program</u> This program includes workshops and networking to help artists and organizations find and rehabilitate space.</p>
<b>Funding &amp; Key Partnerships</b>	There are numerous corporate sponsors including the Flynn Foundation, and American Express. Corporate sponsors fund art district events and programs. The Partnership is also supported through earned income and government grants. The Partnership also receives donations and is supported by many volunteers.
<b>Cost &amp; Responsibilities</b>	Donations are deductible as charitable gifts. A sponsorship package has been developed. Sponsors of events have a number of incentives designed to showcase the company and their contributions to the District.

## **2. Creative Clusters**

A cluster is a local or regional network of firms, and organizations including non-profits, financial institutions, educational and training institutions and governments whose linkages mutually reinforce and enhance their competitive advantage. They can be each other's consumers, competitors, partners, suppliers, funders, or research and development sources. Over the past 20 years industry clusters have been gaining worldwide acceptance as a means of equipping sectors, regions or cities with the structure, tools and policies to capitalize on their competitive advantages in ways which will result in greater innovation, increased investment, more jobs, and improved commercial success.

Industry clusters have several descriptors however; a popular description was penned by Michael Porter in 1990<sup>5</sup>. Porter states that clusters are *"a geographic concentration of competing and cooperating companies, suppliers, service providers, and associated institutions"*. Porter champions the belief that geographic proximity produces vigorous competition among firms that encourages and facilitates innovation. At the same time, it provides valuable networking opportunities, demand and supply side cost efficiencies, and an increased ability to bring attention and focus to the industry. Porter also believes that increased competition within a cluster creates a momentum of its own, attracting new firms, skilled workers, additional facilities and other resources. Silicon Valley in California is often cited as a successful cluster.

According to a recent study in Australia<sup>6</sup>, firms within a cluster have a number of advantages, including:

- lower input and transaction costs;
- improved access to high-quality, low cost information such as marketing information through sharing and cooperation;
- higher levels of familiarity and trust, which reduce the time and cost of reaching cooperative and other agreements; and
- the aggregation of demand for services, which may result in the provision of specialized skilled labour, transport, communications and other infrastructure.

Recently there has been considerable attention focused on clusters and the creative industries. In recognition that the creative industries tend to be made up of small firms, freelancers, or independent artists clustering has been considered by some as a strategy that will allow the innovation, creativity, and flexibility displayed by smaller firms and individual entrepreneurs to be incorporated as part of a larger industry structure and strategy. It also allows firms and individuals to improve

---

<sup>5</sup> *The Competitive Advantage of Nations; Michael Porter 1990*

<sup>6</sup> National Office for the Information Economy- Creative industry Study Stage One 2001

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

information flow, coordination, and networking characteristics while retaining their independence.

Many jurisdictions have recognized the importance of cultural industries to local and regional economies. They generate jobs, create profit, and celebrate the unique character of the area. England, Scotland, Ireland, Canada, and Australia are just a few of the countries supporting the creative industries through the promotion of cluster policies and initiatives. However, numerous studies have recognized that creative clusters are not the same as other clusters.

*Simon Evans states that 'A creative cluster includes non-profit enterprises, cultural institutions, arts venues, and individual artists alongside the science park and the media centre. Creative clusters are places to live as well as to work, places where cultural products are consumed as well as made. They are open round the clock, for work and play. They feed on diversity and change and so thrive in busy, multi-cultural urban settings that have their own local distinctiveness but are also connected to the world.'*<sup>7</sup>

Creative industries are often categorized into the following three broad groups:

Arts and Culture

Performing arts, visual arts, literary art libraries, museums, galleries, archives, auctions, impresarios, heritage sites, performing arts sites, festivals, and arts supporting enterprises photography and crafts.

Design

Advertising, architecture, web, and software, graphics industrial product, fashion, communications, interior and environmental.

Media

Broadcasting, digital media, film and video, recorded music and publishing.

By their nature creative clusters cut across many different economic sectors. This presents both opportunities and challenges - opportunities through inter-sectoral networks and potential innovations; challenges because the lack of industry cohesiveness means that common cluster strategies will not work. In some countries, such as the UK strategic responses to this situation have included a significant amount of coordination and the intense participation of local government. This is occurring in new areas and also in areas where clusters have developed organically such as London's Soho district. Many of these long-term organic clusters now require protection and renewed support.

Working in collaboration with the private sector, agencies in the UK and agencies in other jurisdictions have brought together a wide range of cultural actors, public agencies, and sources of funding in order to capitalize on the cultural opportunities that exist in their towns and cities. This report highlights the London Music Cluster.

---

<sup>7</sup> Simon Evans, Director of Creative Clusters web reference UNESCO cultural activities



### ***Investment Strategy***

Cultural creativity is proving to be a powerful economic force when partnered with business and technology. Clusters are being used to identify, develop, and strengthen partnerships across the sector. By building a critical mass of interest and entrepreneurial activity clusters are providing a framework that assists small firms to grow, become more competitive, and create jobs for the benefit of residents. They also provide a practical means of linking local businesses to the regional or national economies.

### ***Vancouver Experience***

Building Opportunities with Business (B.O.B.) is currently developing clusters for the DTES in three areas: Tourism and Hospitality; Construction; and Business Processes. It has been noted that with the high percentage of creative businesses in the DTES that developing a creative industry cluster in the area may be a desired progression. The Tourism and Hospitality Cluster is largely structured on attracting visitors and residents to many cultural and heritage assets. Therefore, the overlap with a creative cluster, most notably where it applies to cultural tourism, is significant, and will require clarification prior to further development of the fledgling clusters.

There is already some cooperative work being undertaken by DTES organizations in this regard. A number of arts alliances have already been created to provide management expertise for small dance and music groups, to undertake joint marketing and advocacy initiatives, etc. These alliances include the Alliance for Arts and Culture, the Greater Vancouver Professional Theatre Alliance, the Dance Centre, Gastown Galleries, Pacific Association of Artist-Run Centres, etc.

### ***Lessons Learned***

Successful creative clusters are those that support a total value chain approach. That is, they pay attention to how cultural assets are developed and deployed beginning with the nurturing of creative talent through to the production and distribution of the "products". There also needs to be enough critical mass, or compatible firms and organizations within the area in order to create meaningful opportunities and benefits. In addition a successful creative industry cluster requires a flexible and informed business structure that reflects the priorities of its members.

### ***Implications and Considerations for the DTES***

Membership in a DTES cluster could provide the participants with a number of benefits. They include:

- Increased access to procurement opportunities;
- More opportunities for the development of wealth enhancing partnerships, collaborations, and cooperative ventures;
- Greater opportunities to reduce costs through the sharing of resources;
- Improved access to critical market information;
- Improved access to innovation, technology, research and development;

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

- The opportunity to develop and access pools of specialized skills, expertise, and value added products;
- A collective focus on addressing the challenges of business in the DTES; and,
- An opportunity to improve the ability to provide real value to customers and attract and retain a larger customer base.

1. *Who would be involved in the development of a DTES creative cluster?*
2. *What sub-sectors would be represented, and who is ready to participate?*
3. *Who should coordinate a cluster support system?*

<b>Clusters</b>	
<b>Name of Project</b>	London Music Cluster, London, England
<b>Reference</b>	<a href="http://www.dti.gov.uk/clusters/map">www.dti.gov.uk/clusters/map</a>
<b>Background</b>	London dominates the UK music industry. The music cluster accounts for 64,000 jobs. London also has considerable related industries such as the music press and video production. Clusters were initially identified as an important area of economic development in the December 1998 Competitiveness White Paper. As a result, a high-level Clusters Policy Steering Group led by Lord Sainsbury, was set up to identify barriers to cluster development and recommend appropriate new policy initiatives to Cabinet. The work of both groups was informed by a map of existing cluster activity in, UK Business Clusters in the UK. A white paper in 1998 recognized the key role clusters development could have on the regional economy, and encouraged Regional Development Agencies (RDAs) to develop existing and embryonic clusters in their region, building on their natural regional capabilities. London Development Agency (LDA) plays an important role in supporting the cluster initiatives
<b>Mission/Purpose</b>	To support the continued development and growth of the music industry in London - "to bring music to the people".
<b>Project Overview</b>	The core of the cluster is made up of music recording/rehearsal studios, music press, record production and promotion, music/record distribution, music publishing and sound engineering. The firms and institutions are all in the London area. The leadership and membership come together to develop common goals to identify opportunities, formulate policy, share information and R&D, and to facilitate the development of support infrastructure.
<b>Membership</b>	Membership is open to business, individuals, organizations, institutions and government who have a registered interest in the London music industry

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

<b>Services</b>	Core activities of the cluster include: <ul style="list-style-type: none"><li>• Export assistance</li><li>• Joint access to shared resources such as facilities, equipment, R&amp;D and business development services</li><li>• Developing strategies to promote cluster companies, attract new firms, investment capital and employees</li><li>• Input into shaping government policy and investment infrastructure</li><li>• Investment in workforce development and training</li><li>• Market research and marketing</li><li>• Capacity building</li><li>• Identification of key investments, markets and other opportunities</li></ul>
<b>Funding</b>	Funding for initiatives comes from LDA and other UK government and European sources.

## 4. Creative Hubs and Centres

Many jurisdictions have noteworthy examples of dedicated spaces created for the arts and cultural sector. These centres are considered social, economic, and cultural assets. In many cases these centres have proven to be pivotal in revitalizing neighborhoods, and in some cases making significant contributions to the local and regional economy. These centres have become tourist attractions and anchor tenants encouraging other developments. They have facilitated investment in historic, empty, or new buildings and façade improvements. They have also brought new energy into neighbourhoods and are contributing to the growth in non-arts and culture businesses. Examples of these centres include *The Custard Factory* (Birmingham, England), and *The Torpedo Factory* (Alexandria, Virginia). Locally Granville Island is an example of a creative centre or hub.

Typically these centres provide space where artists come together to show and share their work, give and receive feedback, teach and learn, ponder artistic and professional challenges, share workspace and equipment, and exhibit their work. Artists credit the centres with building long-term audiences and markets for their art which supports their ability to make a living as an artist, and in turn contributes to the local economy.

They feature:

1. a dedicated space for gatherings, shared equipment, personal or group work areas, exhibitions and performances;
2. an open door, in the sense that anyone who expresses an interest may become a member, have access to events and services at an affordable price, and apply for merit-based mentorships, funding, and exhibitions; and,
3. services that are either offered at a modest fee, on a first-come-first-served basis, or that are competitively available on the basis of merit or need.

Centres generally have some or all of the following characteristics:

- A space dedicated to an artistic medium or a geographical or affinity community, accessible to all without a fee to walk in the door.
- General membership at an affordable rate without screening requirements, though certain services may be restricted to those who meet criteria or successfully compete for them.
- A newsletter and other publications, including a website, that cover upcoming events, publishing and exhibition opportunities, funding competitions and sources, and community news.
- Classes at various levels of expertise.
- Opportunities to see master artists at work and hear them speak about their careers and art.
- Equipment to share and space to work or rehearse, often on a rental basis.
- Meeting space for artists, art lovers, and community members.

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

- Competitions for grants, mentorships, and awards at different levels of expertise.
- Opportunities for exhibition, readings, publication, and performances for artists at various stages of development.
- Mentoring and critical feedback.
- Connections to people, resources, organizations, and networks in their field regionally, nationally, and internationally.
- Leadership and teaching opportunities.

A recent study of artist centers in Minnesota<sup>8</sup> found that,  
*"Many of today's successful centres began with a founder's vision who came forward to articulate a need. In some cases, founders were friends emerging from school and wanting to continue the peer support and feedback they had enjoyed as students. In other cases, one or several emerging artists played a key start-up role, finding and recruiting others to join the effort. In general, at least one founder in each case had a strong artistic sensibility and worked from an artist's point of view, although he or she may have soon paired up with non-artist partners skilled in management."*

Over time, the function and nature of these centers has changed. They have found that to be successful they must broaden their scope to include other constituents - children, amateurs, members of their local communities, and artists inside and outside of the region. Some of these progressive changes also include providing live/work commercial studios. In 2005, the Eastside Arts Alliance in Oakland, California opened one such facility.

An exception to the traditional startup is the Custard Factory. The Custard Factory provides affordable working, entertainment, exhibition, and learning space for more than 700 small arts, media, and entertainment enterprises in the Digbeth area of Birmingham. It is an example of arts and media-based urban revitalization that has helped to stimulate the physical regeneration of an inner city area and is now providing a considerable number of employment opportunities. According to Bennie Gray the developer of the Custard Factory, he bought the old Bird's Custard Factory in 1990. A group of drama students who wanted to find a free place to rehearse then approached him. They put on a private performance for Mr. Gray and he was impressed enough to give them the space for free. Over the following months, many artists approached him, and soon there were several hundred people working at the Custard factory. Mr. Gray redeveloped the site and today he offers very low rents through "cross subsidies".

Another well known centre is The Torpedo Factory Art Center in Alexandria. Information about the Torpedo Factory Center is presented in this report. The Eastside Cultural Centre, a new project of Oakland's Eastside Arts Alliance, is an example of an arts production hub and housing initiative. Cellspace, in San Francisco has emerged as a successful community-supported production and presentation hub attracting significant private sector investment.

---

<sup>8</sup> The Arts Economy Initiative, Ann Markusen, February 2006

### ***Investment Strategy***

Centres provide cost efficient opportunities for collaboration and innovation. They support local capacity development and training while providing opportunities to expand markets and strengthen the local commercial base. These Centres are also magnets to attract non-resident spending and broader investment. These Centres also allow for cross-subsidization from operational revenues.

### ***Vancouver Experience***

The Vancouver Dance Centre – a joint rehearsal and administrative facility for the dance community is an example of a Creative Centre. It is funded through heritage incentives, and capital grants.

In addition, the Dominion Building, the Shelley Building, 23 West Pender, International Village, Carrall Street, and Parkers Street Studios have organically become creative hubs, filled with writers, artists, filmmakers, designers, publishers, festival groups, along with numerous NGO's that are policy research based.

In 2001, the First Nations Creations Artists Cooperative was funded by the Western Economic Partnership Agreement, for a Water Street artist-run gallery to primarily focus on First Nations artists in the DTES. It was intended to ensure fair market price for the sale of artwork, as well, it intended to mentor and provide training opportunities for youth. It regrettably failed as a non-profit cooperative after less than one year, and became a commercial enterprise named Spirit Wrestler Gallery.

### ***Lessons Learned***

The majority of centres have been developed and sustained through public sector resources usually in the form of land, grants, and loans. Typically the facilities have been created through a re-use of existing or derelict buildings. In many cases operational sustainability, especially in the early days requires significant support from outside the non-profit sector. In some cases such as the Custard Factory (private developer) and the Torpedo Factory (public/NGO) leadership and innovation have resulted in the establishment of very successful centres. (The Torpedo Factory offers a "how to" book on developing a sustainable Centre.) Successful centres are sustained through strong multi-sectoral and community support, broad and inter-generational programming and self-generation revenue streams to support operations.

### ***Implications and Considerations for the DTES***

A mixed use centre could create "energy", become a community asset, and bring in non-residents to the area. For example, the Woodward's development with SFU has the capacity to anchor and foster a variety of students, community, and commercial cultural productions.

Local arts production hubs could support many small and fledgling arts organizations and businesses, which continue to exist despite a scarcity of resources. Persistent

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

low (per capita) arts funding levels in British Columbia, one of the lowest levels of any province in Canada, has resulted in a pattern of underdeveloped, structurally unsound, and failing arts organizations. Hubs can generate low-cost collaborative solutions to these conditions.

Most visual arts resources and spaces in the DTES do not meet building code, occupancy permitting, fire safety, and liquor sales requirements. Supporting the development of safe and legal physical spaces will enable arts groups to “come out of the shadow” and focus their limited human and financial resources on arts production and programming for the benefit of the community and marketplace.

<b>1. Is there a need or market for a creative centre in the DTES?</b>	
<b>a)</b>	<i>What buildings in the DTES would lend themselves to becoming a centre?</i>
<b>b)</b>	<i>What steps should be taken to further consider the possibility of a centre?</i>
<b>c)</b>	<i>Who should take the lead?</i>
<b>d)</b>	<i>What are the potential sources of funding?</i>

<b>Creative Centres</b>	
<b>Name of Project</b>	Torpedo Factory Alexandria, Virginia
<b>Reference</b>	<a href="http://www.torpedofactory.org">www.torpedofactory.org</a>
<b>Background</b>	<p>The Centre was in fact built in 1918 as an actual torpedo factory. At the end of WW2 the buildings were vacated and it became a storage facility, including storage for the Smithsonian Museum. The City of Alexandria purchased the buildings in 1969 and in 1974 artists and the City worked together to transform the buildings into studio space for artists. In 1984 Alexandria Art Center Associates bought the building and it was leased back from AACAA by the City and subleased to the Torpedo Factory Artist’s Association. The City repurchased the building in 1998 and the Artist Association took over the overall management of the building.</p> <p>The Torpedo factory is located on the Potomac River and is part of the revitalization of the waterfront. It attracts over 800,000 visitors a year.</p>
<b>Mission/Purpose</b>	A place where a community of artists works while interacting with and educating the public. “The Centre promotes awareness and appreciation of the visual arts through community outreach programs, exhibits, and events in support of America’s premier working visual arts center.”
<b>Project Overview</b>	The centre houses over 165 artists representing a broad range of media. Visitors may join artists in their studios and observe their work. The artist tenants are involved in considerable community outreach including high school mentorship programs, youth at risk and visiting artist programs.
<b>Membership</b>	The Center is supported by the artists’ monthly membership dues and income generated by renting the facility for special events after normal operating hours. Friends of the Torpedo Factory offer 5 membership classes with dues

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

	ranging from \$35 to \$500.
<b>Facilities</b>	<ul style="list-style-type: none"> <li>• The 84 working studios where you can visit with the artists, watch them work, ask questions, and purchase original one-of-a-kind works of art</li> <li>• 5 galleries, including the Target Gallery</li> <li>• The Art League Gallery</li> <li>• The Art League School</li> <li>• Enamellists Gallery,</li> <li>• Multiple Exposures Gallery (photography),</li> <li>• Potomac Craftsmen (fiber), and Scope Gallery.</li> <li>• 2 workshops, including Fiberworks and Printmakers, Inc</li> <li>• The Alexandria Archeology Museum</li> <li>• Friends of the Torpedo Factory</li> </ul>
<b>Services</b>	Provides affordable rental and equipment to artists. The Torpedo Factory holds an annual jurying for artists interested in studio space in the Art Center. All artists working in fine arts and fine crafts are eligible however vacant studios are fairly rare,
<b>Costs and Responsibilities (2000)</b>	The artists are responsible for 62% of utility costs. All other operating costs are borne by the artists, including all administrative, janitorial, security, staff, advertising, printing, minor building maintenance, lighting supplies, and insurance for the entire building.
<b>Funding</b>	Capital grants, loans, "friends"



## **5. Incubators**

In many jurisdictions throughout the world, independent contractors, small or micro-businesses, dominate the arts and cultural economy. It has been suggested that while many of these businesses are skilled at producing their art and cultural products they do not necessarily have the same level of expertise in developing or running a profitable business. Focus groups in Louisiana<sup>9</sup> raised the concern that poor business skills are often combined with a deep-seated ambivalence about mixing art with commerce. Increasing the economic value and creating jobs in locations where there is a high percentage of small or micro-enterprises has required increased focus and investment in enhancing and improving business management skills and encouraging business growth. The goal of this investment in developing business acumen has been to help existing and emerging enterprises become important economic drivers in their community or region.

Over the past few decades a number of programs have been developed to support small business growth. Incubator facilities and entrepreneurship centers are examples of business development initiatives. These facilities usually provide one stop resource centres offering programs that include business and professional advice, technical support, and increased or improved access to financial and human resources. During the past two decades, there has been an increased focus on the need to customize this support to reflect the special needs of certain industries and sectors. Today, there are many successful examples of business development initiatives designed specifically for small businesses within the arts and cultural sector.

The purpose of an incubator is to foster the growth of new and small business by providing a supportive environment that enables increased access to resources and advice. Success is achieved when these small businesses become viable and self-sufficient enough to move out of the incubator and into their own spaces. Incubators are described by the National Business Incubation Association as follows:

*Incubators nurture young firms, helping them to survive and grow during the start-up period when they are most vulnerable. Incubators provide hands-on management assistance, access to financing and orchestrated exposure to critical business or technical support services. Most also offer entrepreneurial firms shared office services, access to equipment, flexible leases, and expandable space - all under one roof.*

Since the 1980's there has been a growing number of 'arts incubators'. In many cases, these incubators have been initiated as part of a broader economic revitalization strategy within inner-cities and depressed regions. Examples include

---

<sup>9</sup> Louisiana: Where Culture means Business Culture Economy Strategic Plan 2005

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

Arts Bridge in Chicago, Flashpoint in DC, or the Innovation Center in Croydon, South London, UK. Over the past 25 years incubators have evolved and taken several different forms. In some cases incubators are independent private non-profit organizations, public non-profit or in other situations they are housed and operated by the local or regional government. Arts Incubators provide three basic classes of service to their residents:

1. inexpensive space and shared facilities;
2. technical programs and business building assistance; and,
3. opportunities for collaboration and networking (between residents, residents and support services, and residents and the community).

Generally, arts incubators have the following characteristics<sup>10</sup>:

- They provide a physical location and office, work related equipment, shared art equipment;
- Residents/members have access and gain skills in various business, artistic, and professional development programs;
- Residents/members are offered help over a finite period, often three to five years;
- Arts Incubators are designed to contribute to the strengthening of the local economy by facilitating the development of viable arts related business; and
- Incubators are tailored to meet the needs of the local community.

Common practices and policies include:

- administration by non-profit organizations;
- available to artists, groups and businesses of diverse backgrounds and styles;
- entrance into the residency program is juried with a focus on maintaining quality;
- residencies are contractual;
- rents are affordable;
- non-resident artists, businesses and neighbors may become “members” and have access to facilities and programs;
- there is a focus on creating opportunities for collaboration between residents, members, and the community.

This report highlights two examples of incubators: Arts Bridge and Flashpoint.

### ***Vancouver Experience***

Currently there are no arts and culture incubators in the DTES. A new media incubator, supported by the federal government several years ago, failed to meet its planned objectives.

### ***Investment Strategy***

Incubators can strengthen the competitiveness of small business which in turn can generate employment for local residents.

---

<sup>10</sup> East Side Arts Incubator Feasibility Study and, Incubating the Arts: Establishing a Program to Help Artists and Arts Organizations Become Viable Businesses, Author: Ellen Gerl with Joy MillerUpton and Meredith Erlewine Publisher: NBIA Publications c:2000

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

***Lessons Learned***

It is also important for communities to have realistic expectations for an incubator. Incubators do not address excessive unemployment initially they tend to have a small but important footprint on the economic development of a community. When combined with entrepreneurship education and improved flow of capital, an incubator can be a reliable and consistent source for creating new enterprises and local wealth. To be successful incubators require a network of support from public and private organizations including the investment community and educational institutions.

***Implications and Considerations for the DTES***

An arts incubator could help focus attention and strengthen and increase the presence of arts and cultural industries in the DTES community. By serving the needs of emerging artist, arts groups, and creative industry businesses, an arts incubator may contribute to the economic development of the DTES.

1. *Is there a need or market for an arts incubator in the DTES?*
  - a) *If yes, what programs and services should the incubator offer?*
  - b) *What buildings in the DTES would lend themselves to becoming an arts incubator facility?*
  - c) *How could an incubator in the DTES provide affordable rent and be sustained?*
  - d) *What steps should be taken to further consider the possibility of an arts incubator?*

<b>INCUBATORS</b>	
<b>Name of Project</b>	<b>Arts Bridge /Arts Management Project</b> Chicago, Illinois
<b>Background</b>	Arts Bridge is one of the oldest arts incubators in the USA. It was an outcome of the 1986 Chicago Cultural Plan. The organization was founded in 1987 and was initially focused on the performing arts groups. The organization was restructured in 2004 increasing its scope and services. (The information presented here is prior to the 2004 restructuring)
<b>Reference</b>	<a href="http://www.artsbridge.org">http://www.artsbridge.org</a> and, <a href="http://www.artsathenaeum.org">http://www.artsathenaeum.org</a>
<b>Mission/Purpose</b>	"To strengthen the economic viability of Chicago's non-profit arts community by connecting emerging and underserved cultural groups with arts management expertise and a professional business environment and to provide artistically and culturally diverse groups access to an extensive network of business services which prepare them for success in the competitive arts market" (1987-2004)
<b>Project Overview</b>	The organization offered technical support designed to help arts groups of all disciplines become viable and sustainable businesses and important contributors to the arts community of Chicago. Its members had access to advice, training and information about planning, fundraising, marketing, board/staff development, and financial management from art management consultants, business professionals, funders and non-profit arts and cultural administrators. In the early stages only office space was provided but today performing spaces are also available.

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

<b>Membership</b>	<p>Arts Bridge pioneered a two-tiered membership concept, Resident Group and Non-Resident Members :</p> <p><u>Resident groups:</u></p> <ul style="list-style-type: none"> <li>• Non-profit arts groups, almost exclusively performing arts</li> <li>• Arts Bridge residents were selected from a pool of applicants. They were chosen based on their "fit" to the overall organizational goals and their ability to gain the best benefit from the services being offered.</li> <li>• The resident group had access to all facilities – including establishing an office – and services for a relatively small monthly rent (\$120 per month in 2004: use of some facilities required reimbursements at discounted rates).</li> <li>• Residents were contractually required to develop annual work plans, attend professional consultation, and attend business-development workshops.</li> </ul> <p><u>Non-resident:</u> Non-resident groups could buy Arts Bridge memberships for as little as \$25 annually. Members were entitled to use some of the facilities, such as the resource library and mailboxes, and received discounted admission to events and workshops.</p>
<b>Facilities</b>	<p><u>Resident Group:</u> offices, meeting space, shared office equipment, and performance space, and resource library. <u>Members:</u> conference room, mailbox, and resource library.</p>
<b>Services</b>	<p><u>Resident Group:</u> administrative support; annual planning; consulting; business development workshops; publications; reception support; vendor discounts; and, referrals. <u>Members:</u> referrals; training events; and, vendor discounts.</p>
<b>Costs and Responsibilities (2000)</b>	<p><u>Cost to Residents:</u> \$300-410/month (includes rent), plus reimbursements <u>Resident responsibilities:</u> Residents are required to complete and monitor the implementation of annual work plans; spend a pre-defined number of hours in professional consultation; and attend a pre-defined number of workshops and forums. <u>Cost to Members:</u> \$25-\$150/year (year 2000 dollars)</p>
<b>Funding</b>	<p>It was suggested that memberships may have provided up to 10% of annual revenue for Arts<sup>11</sup> Federal, state, local government funding and private sector support</p>

<b>Incubators</b>	
<b>Name of Project</b>	<b>Flashpoint</b> Washington DC
<b>Background</b>	Flashpoint is a project of the Cultural Development Corporation (CuDC). The CuDC is a private non-profit organization established to engage artists and cultural organizations in community development and revitalization efforts throughout the District of Columbia. In December 2003, the CuDC opened Flashpoint. It is DC's first arts incubator, designed to nurture eight emerging nonprofit arts organizations, providing office space and services to build organizational capacity and affordable exhibit and performance spaces to expand audiences

<sup>11</sup> Eastside Arts Incubator Study: Eastside Business Improvement District 20

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

<b>Reference</b>	www.flashpointdc.org
<b>Mission/Purpose</b>	"Assist small, emerging organizations and businesses in developing the administrative infrastructure and financial capacity necessary to transition into more permanent facilities; provide state-of-the-art facilities and great visibility in downtown for emerging arts organizations and arts-related business; and develop professionalism in the emerging arts community and to nurture the creation of sustainable jobs in the arts."
<b>Project Overview</b>	<p>Flashpoint provides an environment for small and emerging nonprofit arts organizations to develop and eventually grow into their own space. Housed in PN Hoffman's Mather Studios the incubator space includes a contemporary art gallery, "black box" performance space, a dance studio, office space, and workstations. The gallery and performance space draw audiences to the facility which supports the local economy while providing an opportunity for increasing the profile of the resident artist groups. Space that is rented to other non-resident groups contributes to an increased awareness of the arts in the community as well as provides opportunities for outreach, collaboration, and networking.</p> <p>In addition to housing the 8 non-profit groups, the program helps the organizations with management and administrative services including accounting, bookkeeping, marketing and direct mail as well as fundraising, grant writing, strategic planning and board development.</p> <p>The gallery at Flashpoint accepts applications from artists and curators for exhibitions.</p>
<b>Membership</b>	<p><u>Resident Groups</u></p> <ul style="list-style-type: none"> <li>• Designated non-profit arts group (performing arts)</li> <li>• Be based in the DC metro area and dedicated exclusively to an artistic or cultural endeavor;</li> <li>• Have produced high quality arts programming, products, or services for the past two years;</li> <li>• Employ at least one part-time professional staff member; and</li> <li>• Compensate all artists employed by the organization or business.</li> </ul> <p><u>Non- Resident Members</u></p> <p>Flashpoint offers membership at <u>two levels</u> through the "Red Circle" program. The Red Circle in addition to providing monetary resources brings together business leaders, artists, arts organizations, neighbors, and patrons interested in growing the arts industry, cultivating new work, and nurturing new artists in support of a revitalized DC.</p> <ol style="list-style-type: none"> <li>1. <u>Play members</u> get access to performance, special invitations, and acknowledgement of support for the "art scene"</li> <li>2. <u>Work members</u> receive discounted space rental, some business resources and access to business development workshops</li> </ol>
<b>Facilities</b>	<p><u>Resident Groups</u></p> <ul style="list-style-type: none"> <li>• Furnished office space, shared conference room and resource library;</li> <li>• Shared printers, phone system, copier, fax, mailroom and Internet access;</li> </ul>

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

	<ul style="list-style-type: none"> <li>• Priority usage of the incubator 900 sq ft gallery, dance and rehearsal studio, and 75 seat theatre lab</li> </ul> <p><u>Members</u></p> <ul style="list-style-type: none"> <li>• Discounted facility rentals</li> </ul>
<b>Services</b>	<p><u>Resident Groups</u></p> <ul style="list-style-type: none"> <li>• Opportunity to strengthen organization/business through training, networking, and information sharing;</li> <li>• Administrative support</li> <li>• Regular technical and strategic assistance workshops and seminars;</li> <li>• Assistance in identifying resources for expanding existing staff and facilities</li> </ul> <p><u>Members</u></p> <ul style="list-style-type: none"> <li>• Business development workshops, and networking</li> </ul>
<b>Costs and Responsibilities</b>	<p><u>Resident Groups</u></p> <ul style="list-style-type: none"> <li>• \$450/month</li> <li>• Pay monthly participation fee over term of agreement*;</li> <li>• Provide an accountant prepared financial statement at the end of each year;</li> <li>• Develop and maintain an active annual strategic work plan which incorporates Incubator Development Objectives** and performance based budgets;</li> <li>• Submit a projected organizational budget annually;</li> <li>• Participate with your advisors (i.e. Board, investors, etc.) in organizational development workshops;</li> <li>• Attend community building events and participate in group technical assistance workshops;</li> <li>• Maintain staff at the incubator office at least 20 hours/week (Monday through Friday between 8 a.m. and 6 p.m.); and</li> <li>• Utilize the benefits of the incubator program listed below.</li> </ul> <p><u>Members</u></p> <ul style="list-style-type: none"> <li>• \$65-\$400/year</li> </ul>
<b>Funding</b>	Supported by CuDC, federal and state support and Red Circle sponsors/donors

## **6. Entrepreneurship Centres**

Most jurisdictions have small business development centres designed to help entrepreneurs and small business become more economically viable and assist business in achieving sustainable growth. In many jurisdictions, this assistance is generic in nature providing a range of support services such as business planning, marketing, financial advice, and access to government resources and programs. Examples of these centres include Small Business BC and Small Business Entrepreneurship Centres (Ontario). However, recent research conducted in the UK<sup>12</sup> has strongly indicated that creative industry enterprises are not being identified and included in the operations of mainstream economic development and business support agencies. It is suggested that this is because small business in the creative industries do not fit standard business models, and they are not always regarded as legitimate economic contributors. It is also suggested that small business tend to regard these economic development agencies as not able to understand their specific requirements and the commercial environment in which they operate. This is especially true for traditional artists and arts organizations because in many situations the local arts sector is not well connected to the commercial marketplace.

Research undertaken in the UK has indicated that creative industry business support service should have the following characteristics: sector-specific; respected by the sector; closely linked to industry networks; flexible; and responsive. This support must act as an interface between the creative industries sector and the more formal economic development sector. Research findings indicate that only through the development of a dedicated service can the local support infrastructure begin to connect adequately to the sector. These findings have guided the work of Creative London, a public private partnership administered under the London Development Agency (L.D.A.). The mission of Creative London is to address the many challenges facing the creative sector in areas such as financing, investment, real estate, talent, and promotion. The L.D.A. is supporting the development of 10 “creative hubs”. These hubs are locally based partnerships charged with removing barriers and driving forward a long term program of investment and growth.

There are now a growing number of enterprise centres and hubs throughout Britain and Europe. These centres specialize in providing programs and resources designed to meet the needs of small business in the creative industry sector. These centres recognize the unique characteristics of the sector and are able to tailor support that reflects the realities of the creative sector market place. One such centre highlighted in this report is *The Creative Industry Development Agency (CIDA) of Manchester*.

---

<sup>12</sup> UK: Creative Industries Task Force April 1998

### ***Investment Strategy***

Entrepreneurship Centres ensure that businesses in the creative sector have improved access to a wide array of business support services. This specialized support enables these businesses to develop and thrive, and in turn increases their potential contribution to the overall local and regional economy.

### ***Vancouver Experience***

In Vancouver there are numerous organizations that provide assistance to small business. One such organization in the DTES is Building Opportunities with Business (B.O.B.). However there is no organization that specializes in support to the creative industry sector.

The three local Business Improvement Associations occasionally work with limited creative sector partners, for such activities as Gastown and Chinatown festivals and markets, as well as (limited-scope) joint marketing initiatives to link restaurants with art galleries.

The Alliance for Arts & Culture's SEARCH program provides entry-level entrepreneurial skills training for lower mainland artists, including many residing or working in the DTES.

### ***Lessons Learned***

Numerous studies<sup>13</sup> have indicated that generic business support agencies such as Small Business BC do not satisfactorily meet the needs of small business in the creative industries. Many business failures can be attributed to little formal business training resulting in elementary errors such as cash flow failure, inadequate book-keeping, bad debt, and ignorance of tax, health and safety, employment and other regulations. Generic business support agencies can be helpful addressing these rudimentary problems. However in addition to a lack of expertise in these areas, there is also a lack of knowledge on the structure of the sector, including regulatory and representative bodies, price and costing, profit margins, controlling access to distribution, and intellectual and property right protection.

### ***Implications and Considerations for the DTES***

To support the economic growth of this sector consideration should be given to investing in the development of support programs that recognize and meet the unique characteristics and structures of the creative industry market place in the DTES. This could occur through adopting and applying conventional business support programs to entrepreneurs in the cultural industries.

---

<sup>13</sup> *ibid*



**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

1. *Are the current small business support services adequate to meet the needs and support the growth of the creative industry in the DTES?*
- a) *What kind of business development support do entrepreneurs in the DTES require?*
- b) *What information is considered important to individual business viability and growth in the cultural sector in the DTES?*

<b>Entrepreneurship Centres</b>	
<b>Name of Project</b>	<b>Creative Industry Development Agency (CIDA)</b> Manchester, England
<b>Background</b>	The Creative Industries Development Service (CIDS) works in and around Manchester. It is one of five such agencies in England. It is designed to help people who work in or who are looking to set-up business in the creative industries including: art, music, design, fashion, film, photography, games, performing arts, digital media, poetry, or related fields.
<b>Reference</b>	<a href="http://www.cids.co.uk">http://www.cids.co.uk</a>
<b>Mission/Purpose</b>	CIDS aim to develop sustainable cultural and creative enterprises in the Greater Manchester region.
<b>Project Overview</b>	They offer a first stop information and referral service; network development; and business and professional development assistance for creative industries. CIDS has a staff of nine. It receives its funding from 10 individual organizations: local and regional governments and arts boards, the Manchester region's investment and marketing agencies, and representatives of these and other public organizations and private companies guide its activity through membership of the CIDS Management Board.
<b>Membership</b>	Business support is offered to individual practitioner who wants to become a business, someone looking to develop in the creative industries, or a creative business that needs to develop regionally, nationally or internationally.
<b>Facilities</b>	Business Centre
<b>Services</b>	Services include: <ul style="list-style-type: none"> <li>• comprehensive Information and signposting</li> <li>• personal business diagnostic service</li> <li>• personalized and informed guidance to funding, business start-up and business development</li> <li>• sector specific professional development programs</li> <li>• support for Industry networks</li> <li>• Industry Marketing or Market Development Initiatives through market research, trade fairs, exhibitions and shows</li> <li>• Business Expansion Scheme. Financial assistance for business relocation, equipment, and product development</li> <li>• Export market research and development.</li> </ul>
<b>Costs and Responsibilities</b>	There are charges for some services where appropriate, such as our Loop / Loop Plus events. Other services are provided free to the client through local authority, Regional Development Agency and European Regional Development funding sources.
<b>Funding</b>	CIDS operates as an independent not-for-profit business with an annual budget of £1,4 million. It works to deliver its services through fifteen different partnership relationships.

## **7. Networking**

The strength and economic potential of any sector is influenced by the support it receives from within the sector and from external organizations such as public and private agencies, financial and educational institutions, and governments. It is important for any sector to be able to create a support system that can highlight and motivate internal and external interest in the sector, provide leadership, stimulate investment, increase its resource base and impact its position as an economic engine. This is particularly true for the arts and cultural sector where there are a large number of small companies, freelancers, and individual artists.

*"Because of the unstable and collaborative nature of creative work, the creative economy is a fundamentally social economy, in which connections amongst individuals and business are crucial to success-and even to survival."<sup>14</sup>*

In addition the nature of the creative economy means that small business and individual artist operate within a niche environment. Often, to deliver a project, a group of creative businesses must work together. This might mean having to create new partnerships or associations to undertake a specific project. To be able to develop these partnerships creative businesses need to be able to develop their own networks and have access to existing networks.

In recognition of the importance of developing strong and visible support systems many jurisdictions have identified establishing and building cultural networks as a priority. This support infrastructure facilitates both formal and informal connections including connections to peers, competitors, suppliers, patrons, and financial backers. The following highlights one such organization in Glasgow, Scotland

### ***Investment Strategy***

Networks help to overcome the "isolation" and niche environment often associated with creative industries. Networking provides small business and artist's access to a larger pool of resources and talent and supports capacity building and future growth.

### ***Vancouver Experience:***

There are numerous formal and informal groups and organizations providing networking support for the arts and cultural industries. New Media BC, Pacific Association for Artist-Run Centres, and the Greater Vancouver Professional Theatre Alliance, are some examples.

---

<sup>14</sup> Creative New York; Centre for an Urban Future Dec 2005

***Lessons Learned***

Successful formal networks have received funding and resource support from governments in order to operate effectively. Successful networks include amongst their membership both leaders of the industry and the new practitioner.

***Implications and Considerations for the DTES***

The DTES already has a number of formal and informal networks that support the arts and cultural industries. The most significant to develop in recent years is the Community Arts Network, which emerged from the Community Arts Initiative and Carnegie Community Centre's 100<sup>th</sup> Anniversary. They have successfully organized a series of 'Business Breakfasts' and in October 2005 produced a two-day symposium on "Artists Respond To Gentrification," which provided peer training for arts organizations and individuals on models for protecting the community's arts infrastructure.

1. *Is there a need for a "new" cultural industries network in the DTES?*
  - a) *Do the current networks meet the needs of the arts and cultural industry at the individual and sectoral level in the DTES?*
  - b) *Do the current networks operate independently?*
  - c) *Are there strong linkages between arts and cultural segments?*
  - d) *Do the current networks foster sectoral level respect and inspire confidence that would encourage increased investment in the DTES?*
  - e) *Are there networks outside the DTES that would be good affiliates or collaborators?*
  - f) *Do the networks have the "right" membership?*

<b>Networking</b>	
<b>Name of Project</b>	<b>Creative Entrepreneurs Club</b> Glasgow, Scotland
<b>Background</b>	The Creative Entrepreneurs Club (CEC) was established by The Lighthouse in 2001 and currently has 600+ members drawn from all areas of the creative industries sector. The CEC is coordinated by The Lighthouse, Scotland's National Centre for Architecture Design and The City.
<b>Reference</b>	<a href="http://www.creativeentrepreneurs.com">http://www.creativeentrepreneurs.com</a>
<b>Mission/Purpose</b>	To support the development of mentoring, networks, business-to-business collaboration and industry based research Scotland-wide in the creative industries

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

<b>Project Overview</b>	The Creative Entrepreneurs Club (CEC), a place for all the creative industries in Scotland to meet, discuss, and debate issues of concern for the creative industries. This sector includes representation from a number of areas including: films, television, games, theatre, music, new media, advertising, and publishing.
<b>Membership</b>	<p>Membership is open to any person or agency interested in the creative industries or the opportunities presented by the club. Membership provides the following benefits:</p> <ul style="list-style-type: none"> <li>• Invites to 5 exhibition preview events</li> <li>• Free admission to the Lighthouse</li> <li>• Listing in the most relevant Creative Industries Directory in Scotland</li> <li>• Free Lighthouse Publications</li> <li>• 10% off everything in Form, The Lighthouse Shop</li> <li>• Listing on 'Friends of The Lighthouse'</li> <li>• Priority booking for our international design conference</li> <li>• Access to Wi-Fi throughout the building</li> <li>• Discounts on evening hire of conferencing facilities</li> <li>• Discounts on use of meeting room (holds 10 people)</li> </ul>
<b>Facilities</b>	The Lighthouse in Glasgow is recognized nationally and internationally as a centre of excellence for the promotion of the Creative Industries, particularly in Design and Architecture.
<b>Services</b>	The CEC brings industry representatives and practitioners together to network, pitch their new ideas, listen to speakers, and showcase their work. The CEC hosts around six networking events each year, and has already attracted in excess of 1500 members including industry leaders.
<b>Costs and Responsibilities</b>	Annual fees range from a single person at £59 per annum to a corporate membership of £300 per annum. Free membership is available to those who wish to subscribe to the Creative Industries news and events notification.
<b>Funding</b>	CEC support includes government; NESTA (National Endowment for Science, Technology and the Arts – lottery funded) and Scottish Enterprise.

## **8. Job Creation and Workforce Development**

The arts and cultural industry directly employs a significant numbers of people. Stats Canada reports that there are over 740,000 workers in the cultural industries<sup>15</sup>. In the 90's employment in the arts and culture sector consistently outpaced the growth of Canada's work force. However since 2000 there has been a slight decline in the numbers. This decline has been attributed in part to the difficulties faced in developing, producing, and distributing Canadian cultural products at a profit given the relatively small size of the markets, and the growing global competition.

The cultural workforce faces a different employment environment than those in many other occupations. Creative workers are often required to be proficient in a number of areas because they are frequently called upon to serve more than one function at a time or shift roles from project to project. In addition the nature of the sector often requires employers to hire skilled workers in non-standard jobs for project specific tasks. The economic realities of the sector often results in employers hiring creative workers on a free-lance basis rather than offering fulltime employment. These situations have led to a high proportion of self employed workers. In fact in Canada 1 in 4 workers<sup>16</sup> is self-employed and many workers often need to supplement work with other employment.

The cultural work force can generally be grouped into three categories:

**1. Originators and Interpreters**

Musicians, dancers, choreographers, writers, artists, film theatre directors, composers, photographers, fashion designers interior designers, architects, and conservators.

**2. Technicians**

Broadcasting, sound engineers, camera operators, editors, library and museum technicians, technical writers, and workers in the construction trade who build sets or historic renovations.

**3. Educators**

Those who teach the next generation of the cultural work force.

Many jurisdictions have recognized that developing a skilled workforce throughout the value chain is needed in order to maximize the economic and social benefits from the cultural industries. This includes developing workers with complimentary artistic, business and technical skills. However until recently most jurisdictions did not fully recognize the cultural industries as an economic sector. Therefore, many workforce development programs do not sufficiently include cultural training and employment

---

<sup>15</sup> Web reference: [www.canadacouncil.ca](http://www.canadacouncil.ca)

<sup>16</sup> *ibid*

## **ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report**

---

opportunities in their plans and programs. Some jurisdictions are paying special attention to the development of a cultural workforce. For example Louisiana's<sup>17</sup> recent cultural strategic plan calls for the creation of cultural career resources and outreach programs targeted to high school; the development of industry driven sectoral training programs; and the creation of a clearing house of information on cultural occupations and training resources.

This report presents a workforce training program in San Antonio Texas: SAY SI (San Antonio Youth-Yes)

### ***Investment Strategy***

Job creation and workforce development strategies are critical to the growth and health of the cultural industries sector. Strategies identify key target areas and help to coordinate and guide workforce development efforts to meet critical or emerging needs.

### ***Vancouver Experience***

Over the years there have been a number of workforce development programs that supported segments of the arts and cultural industries. *(At this time we are continuing to collect and assess information on these programs)*

### ***Lessons Learned***

There is a wide range of employment opportunities in the cultural industries however many of the opportunities do not provide long term employment. The self-employment nature of the sector does support income opportunities for non-traditional workers. In addition the sector also offers new possibilities to realize diverse employment aspirations.

### ***Implications and Considerations for the DTES***

Stats Canada has identified that the DTES has a high proportion of artists and cultural industry workers. DTES also has a high percentage of Youth at Risk. Studies indicate that the arts and creative studies can provide effective learning opportunities to build the workforce of tomorrow. According to the National Governors Center<sup>18</sup> arts based education and training increases academic success, heightens standardized test scores, and lowers the incidence of crime among the at risk population.

*Several local arts organizations have or continue to deliver training and employment support programs in the arts, including the Firehall Arts Centre (professional theatre mentorship), First Nations Employment Centre (arts and film training), Gallery Gachet (marginalized artist's capacity building and arts administration training), Heart of the City Festival (capacity building program).*

---

<sup>17</sup> Louisiana: Where Culture Means Business, Strategic Plan- 2005

<sup>18</sup> NGA Center for Best Practices: Issue Brief: May 2002

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

1. *What are the barriers to employment in the creative industries in the DTES?*
- a. *What programs and training are currently available?*
  - b. *What type of workforce training is required in the DTES?*
  - c. *Who/What should be targeted?*

<b>Workforce Development</b>	
<b>Name of Project</b>	SAY Sí, San Antonio Texas
<b>Background</b>	SAY Sí began as a program under the umbrella of the King William Neighborhood Association in a space at the Blue Star Arts Complex [a large warehouse arts district south of downtown San Antonio]. Classes began in February 1994 with 12 students from one high school. Since that time, SAY Sí has steadily grown to include over 120 students from over 50 schools in its programs, with studio sessions held 5 days a week. Additionally, thousands of youth throughout Bexar County participate in SAY Sí's outreach program, Project ABC [Artists Building Communities].
<b>Reference</b>	<a href="http://www.saysi.org">www.saysi.org</a>
<b>Mission/Purpose</b>	SAY Sí is committed to creating a premier, dynamic, and nurturing educational environment for San Antonio's artistic youth. SAY Sí recognizes that the arts reshape how young people learn, communicate, and prepare for their work and civic future. SAY Sí's vision is to meet the current needs of students, to provide adequate programs and resources, and to prepare for future growth and development for San Antonio's economic and cultural community.
<b>Project Overview</b>	SAY Sí is a non-profit organization established in 1994. It provides year round, long term training for young people in the inner-city. It offers multidisciplinary arts program that provides students opportunities to develop artistic and social skills in preparation for higher educational advancement and professional careers.
<b>Membership</b>	Students are recruited three times a year, and are eligible to participate in SAY Sí throughout high school.
<b>Facilities</b>	SAY Sí has a new 25,000 sq. ft facility. 15,000 sq ft is used for its programming. The remaining space is leased to artists and retail operators.
<b>Services</b>	<p>Components of the high-school program include:</p> <ul style="list-style-type: none"> <li>• Artistic and creative skills enhancement through projects which involve a variety of media and which create opportunities to explore and master new techniques;</li> <li>• A self-awareness and personal discovery process through projects which require the students to respond to important aspects of their lives;</li> <li>• Guidance and instruction from SAY Sí's artistic staff and visiting artists;</li> <li>• Quality supplies, materials, and equipment required to execute and create the students' projects;</li> <li>• Exhibition opportunities for the students' artwork in a gallery setting; and,</li> <li>• Assistance in the development of portfolios, resumes, and applications to art schools, community colleges, and</li> </ul>

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

	universities, or assistance in finding jobs upon graduation from high school.
<b>Costs and Responsibilities</b>	The students have free tuition however to maintain a place in the program they must stay in high school and have a minimum C average. In addition students must attend at least ten hours of studio sessions a week. Students receive financial benefit from the sale of their work: 50 percent at the time of sale, 30% in a scholarship fund to used upon completion of the program, and 20% to Say Sí to offset program costs.
<b>Funding</b>	SAY Sí operating budget is approximately \$485,000. The organization has core funding from a wide array of public and private sources. SAY Sí also has several special fundraising programs throughout the year.



## **9. Physical Infrastructure**

### ***Live/Work Space***

Revitalization requires investment in the physical environment. As cities, strive for distinction, and social and economic well being there is increased investment in buildings, facilities, and public realm spaces. These changes can have both positive and negative impacts. These changes can improve the quality of life for residents by providing attractive areas for residents, workers, and visitors alike. They can also result in significant increases in the cost of living for businesses and residents in the area. The creative sector is very susceptible to these increased costs.

The creative industry has a high percentage of small enterprises, non-profits, and self employed workers. Many of these workers and businesses have low or sporadic wages and profits. High rental costs and scarcity of working space have significant impacts on this sector often making it impossible for low income artists and small businesses to survive. In order to pursue their vocation many artists move into low income areas. However, it has become somewhat of a paradox. Artists move into low income areas that are usually in some state of physical deterioration and community decline. The creative community brings new vitality to the area and over time their presence serves as a catalyst for development and revitalization. In turn real estate values rise to the point that long term residents and the artists themselves find that they can no longer afford to stay in the community.

Many jurisdictions are recognizing the role that the creative sector plays in regeneration. As North America moves away from a strictly manufacturing/ resource based economy to more of a knowledge-based economy, cities and regions are looking at ways to entice knowledge-based industry. Recent studies have suggested that young, skilled workers in the knowledge economy prefer to work in areas that have a high creative population. Cities wanting to attract these workers and their industries are promoting and encouraging investment in arts-based districts. However there is a growing recognition that it is important to strike a balance between the low income population and long term residents and the new upwardly mobile residents. This balance will ensure that the physical improvements will improve the quality of life for all residents while the distinct character of the neighborhood will be maintained through the provision of affordable living and working spaces.

Maintaining affordability is key in striking a balance. There are several examples of local governments, developers and members of the creative community working together to ensure that regeneration and new developments contain affordable living and work space. A noteworthy model is Artspace Projects Inc. Artspace is a non-profit organization dedicated to its mission:

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

*"to create, foster, and preserve affordable space for artists and arts organizations. We pursue this through development projects, asset management activities, consulting services and community building activities that serve artists and arts organizations from a variety of economic circumstances. By creating space, Artscape supports the continued professional growth of artists and enhances the cultural and economic vitality of the surrounding community."*

Initially Artscape worked out of Pittsburgh but it has taken on project in other areas including Portland, Seattle, Houston, and other cities. Artscape projects generate positive cash flows, and have contributed to the revitalization of the community by encouraging additional arts activities and by attracting visitors to the area.

In Toronto Artscape, a non-profit enterprise has undertaken a number of projects that help to revitalize, build, and maintain creative communities. Through its unique relationship with the City of Toronto, Artscape has been a player in a wide range of major revitalization projects including: Queen Street West, Liberty Village, and The Distillery Historic District. Artscape is able to bring to the table specialized expertise that includes: property management, master planning, development of arts districts, creation and management of multi-tenant arts centres, engagement of stakeholders in creative cluster projects, and research on monitoring the impact of arts-driven revitalization projects. Not without controversy in such a thriving urban centre, Artscape projects have sometimes paralleled dramatic increases in adjacent property values and artist rents. Artscape succeeds in serving artists whose production is market based or commercially oriented, and can sustain near market scale rents.

Recently, a Winnipeg developer has constructed and opened The Edge Artist Village, located on Main Street near the Disraeli Bridge in the Exchange District. This development has eight live/work residences, some including two-level lofts and open garden patios, and a communal studio space on the main floor. Rents range from \$495 per month, to \$795 a month. The new development is intended to begin the revitalization of a depressed area. The development provides an alternative to the dozens of artists who squat illegally in Exchange District studios. Many of these studios are zoned for residential use, and often lack basic necessities such as bathrooms and kitchens.

This report features the Artscape in Toronto and Artshab in Edmonton.

### **Investment Strategy**

The investment strategy is to support "revitalization without displacement". This strategy allows artists to stay in areas they have helped revitalize by providing affordable shelter and working space.

### **Vancouver Experience**

The introduction of artist live-work zoning changes was the direct result of advocacy and mobilization of the artist community, and the formation of Artist for Creative environments (ACE). Artists collaborated with City staff to solve the acute problem of harassment and evictions of artists in the DTES (and elsewhere) who lived and produced in illegal spaces. However, after working with the real estate and developer community, twenty years of dramatic changes has resulted in little change to the opportunities for low-income artists for safe and affordable shelter. The benefits have largely been felt by the real estate sector, which exploited low-cost industrial-zoned land for new housing construction. Few developments have ever been affordable to the vast number of working artists. Inadequate criteria and guidelines for ownership have entitled young single professionals, preferring the allure of SOHO style lifestyles, to perpetually dominate the market. Further, unnecessarily inclusive guidelines flooded the projects with new home buyers whose art production was limited to a computer or sales, and did not warrant the development of industrially-zones lands. This also had the compounding effect of removing warehouses, ideal for industrial and other art production, from availability to DTES artists.

Current examples of live/work in the DTES include CORE Artists Live Work Co-op, the ARC at 1701 Powell St. (which offers common production space for artists in the building), as well as CORE (Affordable artists live work), and The EDGE (market rates and Strata) at 275 Alexander St.

Once every three years, The City of Vancouver grants occupancy of two artist live/work studios to Vancouver-based, low-income professional artists for a non-renewable lease. The program supports professional artists by providing an extended term for them to concentrate on their creative process. The Award Studio is located (outside the DTES) at 272 East 4th Avenue (at Scotia Street). The 528 sq. ft. third-floor studio has a large northeast-facing window and concrete floors and is fitted with an industrial fan and slop sink. The studio is equipped with a fridge, stove and washer/dryer. There is no associated parking stall in the building. There is a common roof deck area and amenity room. The City owns the Award Studio.

While the Award Studio will be provided rent free, the recipient will be required to pay all associated occupancy costs (e.g., utilities, phone, insurance, moving expenses and charges, etc.).

### **Lessons Learned**

Although affordability is a very significant factor the availability of appropriate space is also extremely important. Visual artist, designers, and architects often require space that can accommodate industrial production. This often means that they must locate in areas zoned industrial. The lack of appropriate spaces sometimes means that artists find themselves living and working in illegal spaces. As real estate prices continue to rise it may be difficult to maintain an affordable rent. Since other residents and businesses will also be affected by higher costs, new housing for artist in the DTES must be accomplished while recognizing the context of the general shortage of affordable housing in the market. Attempting to find appropriate combined live/work space may actually significantly increase costs. Separating

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

shelter costs from work space requirements may allow for greater flexibility in finding affordable solutions.

**Implications for the DTES**

As development occurs in and around the DTES rents will continue to increase and finding affordable living and work space will be challenging. Housing developments could be prioritized which include shared amenities for tenants' art production. Specific artist live-work developments would be desirable should the City negotiate incentives for developers who support 'marginalized' artists' access, rent-to-own, units supported by long-term provincial housing subsidies, or 'mortgage helpers' from a private/charitable foundation investor.

1. What steps or initiatives could be undertaken to encourage the development of long term, affordable space for the creative industries?
2. What type of live/work space is required?

<b>Work/Live Space</b>	
<b>Name of Project</b>	Artscape Toronto, Ontario
<b>Reference</b>	<a href="http://www.torontoatrscape.on.ca">www.torontoatrscape.on.ca</a>
<b>Background</b>	<p>Artscape is a non-profit organization that grew out of the Toronto Arts Council at a time when the real estate market was booming. City inspectors were closing down illegal artist live/work spaces in warehouse buildings and there was growing concern about the viability of artists and arts organizations continuing to live and work in downtown Toronto.</p> <p>Artscape provides services in a number of areas including:</p> <ul style="list-style-type: none"> <li>• Non-Profit Real Estate Development</li> <li>• Space Provision</li> <li>• Programs + Services</li> <li>• Planning + Consulting</li> <li>• Research of Arts Infrastructure Development</li> </ul> <p>In 1995 Artscape opened the first legal artist live/work building at <a href="#">900 Queen St. W.</a> in Toronto. This prime Queen West location provides subsidized and market rate housing for 22 artists and their families and six artist work studios.</p> <p>In 1998 the opening of the <a href="#">Parkdale Arts and Cultural Centre at 1313 Queen St. W.</a> marked Artscape's first foray into mixed-use development in a project that combined low-cost artist live/work studios with business associations, social service organizations, and a gallery.</p>
<b>Mission/Purpose</b>	Artscape purpose is to build creative communities and expand the knowledge about the dynamics of creative places. Artscape's work encompasses building creative places, developing creative districts & clusters, and cultivating creative cities.

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

<b>Project Overview</b>	<u>Space Provision</u> As a non-profit studio provider, Artscape leases 200+ affordable spaces to professional artists of all disciplines in six different neighbourhoods in Toronto.
<b>Membership</b>	Professional individual artists and non-profit organizations are eligible to apply. For individual artists, the Canadian Artists' Code is used to assess their professional status. To apply, artists must submit a statement about the proposed use of a studio in practicing their craft. Applicants also fill out a simple form and provide an up-to-date curriculum vitae detailing professional qualifications, exhibition/commission history, education, representation and any other relevant experience. A selection committee of current Artscape tenants regularly reviews applications and recommends artists for tenancy.
<b>Services</b>	Studios under Artscape management include artist work and live/work spaces, designer/maker retail studios, offices, production, performance, and exhibition facilities for non-profit arts organizations, and complimentary ancillary uses. Live/Work Application - Artscape offers both Rent-Geared-to-Income and Market Rent studios. In accordance with the Social Housing Reform Act 2000, all RGI applicants must apply to one centralized list.
<b>Funding</b>	For more than 10 years, Artscape has operated at 100% occupancy with vacancies filled from a waiting list. Artscape receives strong support for its projects from government and private sector organizations

<b>Work/Live Space</b>	
<b>Name of Project</b>	Arts Habitat Edmonton, Alberta
<b>Reference</b>	<a href="http://www.artshab.com">www.artshab.com</a>
<b>Background</b>	Arts Habitat is a non-profit organization formed in 1995 as an initiative through the <a href="#">Edmonton Arts Council</a> as part of an attempt to revitalize Edmonton's downtown neighbourhood by offering affordable rent to members of the arts community. In 1999 ArtsHab a 10 unit combined live/work space for artists
<b>Mission/Purpose</b>	"to provide safe, affordable and appropriate living and working space for artists".
<b>Project Overview</b>	Arts Habitat was Edmonton's first artist live/work space. ArtsHab One, in downtown Edmonton. The live/work spaces are open concept with lofts, large windows and basic kitchens and bathrooms.
<b>Membership</b>	Spaces are available to be rented by artists working in any artistic discipline.
<b>Services</b>	ArtsHab One offers 10 live/work apartments ranging in size from 500 - 1,000 square feet and 3 work only studios from 250 - 1,500 square feet. Currently the monthly rent for 1000 sq foot space is \$760.00
<b>Funding</b>	The Artshab project is facing rental increases. To combat this issue, the residents are involved in fund raising activities.

## ***Public Spaces***

Public spaces can be a catalyst for regeneration and an opportunity to engage the community. Britain's Deputy Prime Minister John Prescott in a recent report titled "stated:

*"Improving our public space is not about creating a sanitized, sterile, shrink-wrapped world. It is about creating living, sustainable, and inclusive communities – communities where people feel they have a stake in their future."<sup>19</sup>*

Public space has unique qualities. It has the potential to link together the agendas of livability, community cohesion, and sustainability. It gives the opportunity for 'people-mixing' not available elsewhere. Good community spaces can encourage continued investment, which in turn can generate jobs and new business opportunities.

There are many examples where public art and good design have played a key role in regeneration, resulting in a sense of community identity and neighborhood pride. Many of these projects have come about through the collaborative efforts of the local government, the neighborhood, and the arts community. In some situations the early champions have been the local government keen on regenerating derelict or declining neighborhoods. Examples of this are in Barcelona, Spain, and Glasgow, Scotland. In other situations the local residents and arts community have initiated improvement to public spaces. Often these community based groups have come together to address a specific community problem, such as addressing safety concerns or improving the aesthetics of the neighborhood. In doing so, they have improved the quality of life for residents and local business. In addition they have been able to project a positive image that can counter negative and disparaging stereotypes. An example of this is the *Mural Arts Program* (MAP) in Philadelphia, PA which is featured in this report.

## **Investment Strategy**

This strategy brings sustainable investment and business activity to the area by improving the quality of the public environment and by addressing the needs of all the users.

## **Vancouver Experience**

Currently there is a Public Realm planning process underway.

## **Lessons Learned**

The revitalization of public spaces offers opportunities to bring together diverse groups and interests. Organizations like MAP are in an excellent position to serve a range of constituencies' neighborhoods, young people, and artists, and to connect these often isolated and vulnerable groups. In addition this type of organization can act as a bridging institution to mobilize networks and to connect grassroots and

---

<sup>19</sup> "[Living Places: Cleaner, Safer, Greener](http://www.pps.org)" web reference [www.pps.org](http://www.pps.org)

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

community organizations with regional resources, government agencies, and private grant-makers to the benefit of the broader community.

**Implications for the DTES**

Consideration is currently being given to improvements of the Downtown Eastside Public Spaces.

1. Are there areas in the Downtown Eastside that would benefit from improvement to Public Spaces?
2. What initiatives should be undertaken to improve Public Spaces?

<b>Project Background</b>	
<b>Name of Project</b>	Mural Arts Program Philadelphia, PA
<b>Background</b>	<p>The Philadelphia Mural Arts Program (MAP) started in 1984 as a component of the Anti-Graffiti Network (PAGN). PAGN is a city-wide initiative to eradicate destructive graffiti and address neighborhood blight. As part of this effort, PAGN hired mural artist Jane Golden to reach out to graffiti writers and redirect their energies to mural-making. In 1996, the City of Philadelphia recognized MAP as a program distinct from the Anti-Graffiti Network and established the Mural Arts Program as a non-profit organization,</p> <p>The Community Murals arm of MAP works with over 100 communities each year to create murals that reflect the culture of Philadelphia's neighborhoods. Mural projects often include stabilization of abandoned lots and revitalization of open spaces. MAP's community partners include block captains, neighborhood associations, public schools, community development corporations, local non-profits, and City agencies. MAP strives to coordinate mural projects with existing strategies for community development, thereby leveraging grassroots social capital to build positive momentum and stronger results.</p> <p>Philadelphia is nationally and internationally recognized as America's "City of Murals." Every year more than 5,000 tourists and residents enjoy MAP's mural tours. In October, Philadelphia's annual Mural Arts Month, over 5,000 people attend city-wide events such as lectures and gallery exhibitions. MAP also produces popular items such as the acclaimed book Philadelphia Murals and the Stories They Tell, a short film titled A Healing Kaleidoscope, and an annual mural calendar.</p>
<b>Reference</b>	<a href="mailto:info@muralarts.org">info@muralarts.org</a> <a href="http://www.muralarts.org">www.muralarts.org</a>
<b>Mission/Purpose</b>	The Advocates have a broad mission of youth development and neighborhood revitalization through the creation of public art.
<b>Project Overview</b>	MAP is a public art program that works in partnership with community residents, grassroots organizations, government agencies, educational institutions, corporations, and philanthropies to design and create murals of enduring value while actively engaging youth in the process. The program uses murals as a means of reclaiming neighborhoods and redirecting lives of youth in

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

	<p>Philadelphia. The program includes the creation of over 120 interior and exterior murals at 36 sites throughout the city. MAP employs over 300 artists each year.</p> <p>MAP has 5 main objectives:</p> <ul style="list-style-type: none"> <li>• <b>Develop</b> sustainable partnerships with community organizations in order to create murals that reflect the community's culture, history, and vision</li> <li>• <b>Catalyze</b> community development, neighborhood activism, and civic pride</li> <li>• <b>Foster</b> youth development through experiential art education and mentorship with professional artists</li> <li>• <b>Support</b> artists and artisans in sharing their talents and experiences with youth and communities in Philadelphia</li> <li>• <b>Use</b> the power of art and the mural design process as tools for community engagement, blight remediation, beautification, and demonstration of civic pride.</li> </ul>
<b>Membership</b>	The program offers educational programs and art instruction to over 1000 students, ages 8 to 18.
<b>Facilities</b>	Programs are held at schools and community centres throughout the city.
<b>Services</b>	<p>Programs include:</p> <p><u>Mural Corps</u> is a program for youth ages 14-18, many of whom have been with MAP education programs for three years or more. Over the course of the school year, Mural Corps youth work to improve their communities by planning and painting small murals throughout the City of Philadelphia. In the spring and summer sessions, Mural Corps students contribute to the revitalization of an empty lot by creating an extraordinary art garden.</p> <p><u>Big Picture</u> is a yearlong mural-training opportunity for youth between the ages of 10 and 18. Big Picture's lessons intend to help youth participants become creative thinkers, while also providing them with skills in problem solving, and teamwork. Students work extensively on group projects with other students, artists, the community, and other facets of Mural Arts. Experienced artists and educators teach lessons about Philadelphia murals. Each summer, half of all Big Picture sites throughout the City have the opportunity to work with a professional muralist on a large-scale mural.</p> <p>ArtWorks!, a delinquency prevention program in partnership with the Department of Human Services includes academic assistance, community service, family involvement, and job readiness training. ArtWorks! draws on MAP's extensive experience with after-school art education and using art as an instrument of outreach and healing. ArtWorks! combines a high-quality mural making and art education curriculum with intensive team-building and conflict resolution exercises, empowering youth with improved communication skills and tools for academic achievement. ArtWorks! Goal is to instill discipline and process-oriented work habits in students, and to provide a safe haven where students receive individual appreciation for their skills and achievements.</p> <p>The <u>ARTscape</u> Program enables adjudicated youth to serve court-appointed community service hours at two facilities: <i>Eakins</i> in North Philadelphia, and <i>ARTscape: Hawthorne</i> in South Philadelphia.</p>



**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN**  
**Best Practices Report**

---

	<p>ARTscape offers a structured, supportive environment, where youth can: explore the visual and creative arts, learn to work as a team, build relationships with mentors, and contribute to their community in a positive way.</p> <p>For the past three years, MAP has also held weekly art classes with inmates at the State Correctional Facility at Graterford. The goal of the Prison Program is to use mural-making as a medium of self-exploration and rehabilitation.</p>
<b>Costs and Responsibilities</b>	<p>Classes are offered at no fee, and accessible to youth. The program now has a policy to create a project notebook that helps create systematic collection of data that can be used to track the benefits of each project.</p>
<b>Funding</b>	<p>Mural Arts had become a \$5 million annual operation. It has over 100 private funding sources including private businesses and property owners, neighborhood associations, public schools, community development corporations, local non-profits, State Correctional Facility and City agencies.</p>

## 10. Cultural Tourism

The majority of tourists visit a place to experience those unique qualities that define its character, capture its essence, and provide for its collective memory; as such it is often argued that all tourism is cultural. There is not however a standard definition for cultural and heritage tourism. It is perhaps best defined by its attributes:

- Cultural tourism is an entertainment and educational experience that combines the arts with natural and social heritage and history;
- It is a tourism choice which educates people about the aspects of performance, the arts, architecture and history in relation to a specific place;
- A cultural tourism experience is multi-cultural and multi-generational; and
- Cultural tourism provides experiences to visitors interested in learning about indigenous cultures and traditions, history and heritage, and allows for contact with local people and lifestyles.

In essence cultural tourism provides for authentic experiences sought by tourists who have an interest in the history, art, environment, values, and lifestyle of an area, and who wish to gain a sense of personal enrichment from contact with a community.

Cultural activities with strong market appeal to tourists include:

- Performing Arts (Theatre, Dance, Music)
- Art Galleries and Schools, Gardens, and Crafts
- Downtown and Ethnic Neighbourhoods
- Historic Sites, Villages and Reconstructions
- Museums and related Attractions
- Festivals and Events
- Literary Arts
- Aboriginal Culture
- Learning English and French
- Cuisine

While cultural motivation for travel has always been around it has only been in recent years that cultural tourism has emerged as a distinct travel product. Lately within cultural tourism, two other niche markets have been identified, Creative Tourism, and Enrichment Tourism. Creative tourism is a development of cultural tourism but goes a step further, encouraging participation, not simply observation: Creative tourism involves learning a skill on holiday that is part of the culture of the country or community being visited. "Creative tourists develop their creative potential, and get closer to local people, by actively participating in workshops and learning experiences that draw on the culture of their holiday destinations." <sup>20</sup>

---

<sup>20</sup>Creative Tourism New Zealand: web reference: [www.newzealand.com](http://www.newzealand.com)

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

Enrichment tourism is an even more inclusive term that broadly groups learning travel, cultural travel, ecological travel and cuisine experiences. One of the main elements that often, but not always, defines enrichment tourism is active participation. From the perspective of culture, a traveler who attends a two-week writing workshop at their destination is definitely experiencing enrichment travel.<sup>21</sup>

According to the World Tourism Organization (WTO), 37% of all international trips include a cultural component. Furthermore, for the past few years cultural tourism has been growing at a rate of 15% a year worldwide. The Canadian Tourism Commission also reports growing numbers<sup>22</sup>:

- Of the 23.3 million Canadian adults in 2000, over 1.3 million expressed an interest in travel involving the performing arts, 2.1 million sought travel involving the visual arts, while 2.6 million were in the market for travel involving heritage activities.
- Of these, 80 p. cent claim to have taken a leisure trip within Canada during the past two years.
- Between 2000 and 2026, it is estimated that the number of Performing Arts Enthusiasts among adult Canadian travelers will rise from 1.3 million to 2 million, the number of Visual Arts Enthusiasts from 2.1 million to approximately 3.1 million, and the number of Heritage Tourism Enthusiasts from 2.6 million to 3.7 million.

The volume of visitors interested in arts, heritage, and culture make it an attractive market for the travel industry. This coupled with the fact that cultural tourists tend to be more affluent, spend more money, stay longer, and appreciate the educational value inherent in the cultural experiences. However increased visitation can bring about both positive and negative benefits to a community. If managed properly the community benefits can include:

- **Strengthening and stimulating the local economy:**
  - increase visitor expenditures
  - generate employment
  - diversify the economy
  - offer labour intensive and small scale earning opportunities
  - attract investment
  - increase the tax base
  - increase retail sales and profitability
- **Promoting resource preservation and protection:**
  - preserve the unique character of the community
  - increase awareness of community resources
  - increase investment in soft and physical infrastructure
- **Strengthening the community**
  - increase community pride and civic involvement
  - provide educational opportunities on history and traditions for residents and visitors
  - build closer and stronger community networks
  - provide new facilities
  - revaluation of local culture and traditions

---

<sup>21</sup> ibid

<sup>22</sup> Travel Activities and Motivation Survey (TAMS), April 2003

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

For the arts, heritage, and cultural industries properly managed cultural tourism can provide a number of opportunities. These include:

- **Increased income**
  - Greater earned income in a period of declining grants and increased competition.
  - Access to new audiences and markets that can augment revenues in a sustainable manner
- **Increased recognition**
  - Increased awareness and recognition of the contribution of the cultural resources to the local economy
- **Increased influence**
  - Increased partnerships and the ability to influence policy in the preservation, protection, development, and presentation of cultural assets and resources.

Properly managed cultural tourism should bring positive benefits to the community but excessive and poorly managed tourism can significantly threaten the very fabric of the community. Mismanaged cultural tourism can change communities by causing them to lose their unique identity and values. These negative impacts are often brought about by several closely related influences<sup>23</sup>: They include:

- **Commodification:** Tourism can turn local cultures into commodities.
- **Standardization:** Destinations risk standardization in the process of satisfying tourists' desires for familiar facilities.
- **Loss of authenticity and staged authenticity:** Adapting cultural expressions and manifestations to the tastes of tourists.
- **Adaptation to tourist demands:** Tourists want souvenirs, arts, crafts, and cultural manifestations, and in many tourist destinations, craftsmen have responded to the growing demand, and have made changes in design of their products to bring them more in line with the new customers' tastes.
- **Culture clashes and irritation due to tourist behaviour:** Cultural clashes can take place as a result of differences in cultures, ethnic and religious groups, values and lifestyles, languages, and levels of prosperity.

According to the Centre for Community Enterprise<sup>24</sup> community cultural tourism requires the integration of at least three essential components:

- The desire of a community to share its cultural legacy with tourists
- An intact cultural resource base that can provide the foundation for a community cultural heritage product
- An accessible travel market that is interested in visiting the community's heritage resources

---

<sup>23</sup> United Nations Environment Programme: Negative Socio-Cultural Impacts From Tourism: web ref: <http://www.unep.org/pc/tourism/sust-tourism/soc-drawbacks.htm>

<sup>24</sup> Centre for Community Enterprise, Focusing on Special Sectors "Cultural/Heritage Tourism Tools and Techniques" web ref. <http://www.cedworks.com>

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

Tourism is a complex industry with limited government influence or control. It is driven by private sector, including a significant number of large multinational corporations. On the other hand arts and cultural industries tend to be made up of micro-enterprises and non-government organizations that are highly dependent on government policies, grants, and funding support. Arts and tourism consultant, Louise Glickman stated that "*Culture and tourism make strange bedfellow, at least at first. Tourism people talk numbers like room nights, occupancy rates, and parking for buses. Arts people talk creative programming and event planning.*"<sup>25</sup> The matching of tourism and arts and culture requires leadership, collaboration, communication, partnerships, and the establishment of shared values and goals. In jurisdictions where cultural tourism is successful such as the Okanogan, Quebec, and Toronto local convention and visitors bureaus have staff dedicated to cultural and heritage tourism. An important aspect of their job is in maintaining close working relationships with the local arts agencies and non-profit organizations serving their communities. By working together the tourism industry and representatives of the arts and culture industries can significantly increase the access to sustainable economic opportunities for those involved in the arts and cultural industries, and the community at large. If these opportunities are to be beneficial and sustainable Ms. Glickman advises artists and art organizations to remain true to their art while taking a more active role in civic planning, preservation and environmental awareness. She states the goal should be to build culture and tourism without "killing the goose that lay the golden egg". To this end Ms. Glickman has identified 10 considerations to guide successful cultural tourism program<sup>26</sup>:

1. Visitor experiences and attractions provide genuine entertainment and educational value.
2. Sites and attractions have been developed to preserve their authenticity.
3. Visitor safety, convenience, and value are paramount concerns.
4. Visitation is viewed as an important part of the local and regional economy.
5. Business and employment opportunities accrue in the communities where cultural tourism development occurs.
6. Visitors travel a "circuit," spreading the number of visitors among attractions so that less visited sites still get their share of visitors, and more popular places are not adversely affected by over-visitation.
7. A regional pride and identity exists among residents, which is interpreted in its many facets at area attractions.
8. An understanding exists that tourism requires both accomplished hosts and visitors and the community's hospitality is genuine.
9. The best promotion is that provided by the recommendations of the region's residents.
10. Where participation in cultural and civic life is cherished and considered by residents, businesses, and public officials as vital to not only advance economic development, but to enhance the quality of life in communities.

---

<sup>25</sup> Louise Glickman (1997) "Cultural Tourism: Bridging America Through Partnerships in Arts, Tourism and Economic Development" *Americans for the Arts Monograph*, Volume 1, Number 1.

<sup>26</sup> *ibid*

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

A recent publication of the Canadian Tourism Commission<sup>27</sup> reports numerous successful collaborations between cultural groups and tourism businesses. These successes include:

- Great Northern Arts Festival package tours. These tours are linked to the festival and highlight the arts, provide for rich community experiences, and increased exposure to the Arctic's natural history, (Inuvik, NWT)
- International Garden Festival. This festival combines horticultural, arts and heritage attracting over 100,000 Canadian in each of its first two seasons (Quebec); and,
- The Theatre by Bicycle Tour. These tours combine cycling with attendance of theatre productions of Shaw, Shakespeare, and modern playwrights (Ontario).

Festivals continue to be developed as economic generators throughout western Canada. Edmonton is a city famous for its festivals, attracting tens of thousands of high-value tourists. Whitehorse, Yukon has both winter (Frostbite and Storytelling festivals) as well as summer festivals. Most recently, Victoria, BC has initiated a policy of support for conferences and festivals, with a new international annual arts conference being delivered in November 2006.

This report highlights Dawson Creek's South Peace Summer School of the Arts, and The Okotoks Art Walk.

### ***Vancouver Experience***

A 2003 survey undertaken by Tourism Vancouver<sup>28</sup> asked overnight visitors to the Greater Vancouver region to identify activities they had participated in during their stay. Although respondents identified shopping and sightseeing as their principle activities, cultural activities ranked high. When combined, parks and historic sites ranked 3<sup>rd</sup>, and cultural events and festivals ranked 4<sup>th</sup>. This survey suggests that cultural tourism is a significant component of tourism in Greater Vancouver.

There are many cultural attractions in Vancouver. Tourism Vancouver promotes "A Journey Through East Vancouver's Art Scene". This tour includes: visits to Dr. Sun Yat-Sen Classical Chinese Garden; visits to artist studios on Parker Street, Keefer, and East Pender; coffee on Commercial Drive; lunch at the Cannery Seafood Restaurant; and, shopping in Gastown.

In BC, Aboriginal based cultural tourism is one of the fastest growing sectors. Recently the Aboriginal Tourism Association of BC developed a "Blueprint" that sets a strategy for the growth of Aboriginal Cultural Tourism in BC. Key initiatives include improving access to tourism educational programs, assisting communities to identify appropriate tourism development opportunities, mentoring young Aboriginal

---

<sup>27</sup> "Culture and Heritage Tourism in Canada-Packaging the Potential" Canadian Tourism Commission pamphlet

<sup>28</sup> The 2003 Overnight Visitor to Greater Vancouver -The Big Picture web reference: [www.tourismvancouver.com](http://www.tourismvancouver.com)

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

entrepreneurs and assisting existing Aboriginal tourism businesses to break into new markets.<sup>29</sup>

### ***Investment Strategy***

Cultural tourism can strengthen a community's economy by expanding the retail markets to new markets, by facilitating capacity building, by increasing employment opportunities, and by attracting private investment in physical infrastructure.

### ***Lessons Learned***

Cultural tourism is not necessarily about attracting large numbers of tourists. It is about attracting "high-value visitors"; those visitors who stay longer, spend more and value and respect a community's cultural identity and resources. In order to attract high-value visitors cultural tourism products must:

- focus on authenticity and quality of experience and product
- provide for a safe experience and positive interaction
- preserve, and protect resources
- respect and enhance the heritage and culture of the host community
- successfully balance the encouragement of tourism, and the management of tourism impacts
- provide for ongoing community input, and
- facilitate and support collaboration amongst the stakeholders
- be supported and hosted by the local community

### ***Implications and Considerations for the DTES***

To grow and strengthen cultural tourism in the DTES will require a number of steps. These include:

- an assessment of the growth potential;
- identification of the resource;
- identification of capacity building and product development requirements;
- identification of possible partners and alliances; and,
- identification of tourism industry practices to support packaging and marketing.

1. What is the potential for cultural tourism in the DTES?
2. What resources does the community have that could support cultural tourism?
3. What facilities, sites or infrastructure could be developed and what is their current condition?
4. Is the resource market ready – what capacity building needs to be undertaken?
5. What partnerships already exist and what types of partnerships need to be developed?
6. How should the resource be packaged and marketed?

---

<sup>29</sup> "Aboriginal Cultural Tourism Blueprint Strategy for British Columbia" Aboriginal Tourism Association of BC, December 2005

**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

<b>Cultural Tourism</b>	
<b>Name of Project</b>	South Peace Summer School of the Arts Dawson Creek
<b>Reference</b>	e-mail <a href="mailto:dcagchin@pris.bc.ca">dcagchin@pris.bc.ca</a> web site <a href="http://www.pris.bc.ca/artgallery">www.pris.bc.ca/artgallery</a>
<b>Background</b>	<p>South Peace Summer School of the Arts is a joint project hosted by the Art Gallery, the Kiwanis Performing Arts Centre, and Northern Lights College in Dawson Creek. The Dawson Creek Art Gallery is a public gallery managed by the South Peace Art Society with a mandate to foster the growth, awareness, and appreciation of the visual arts in Dawson Creek and area. The Kiwanis Arts Centre (KPAC) is operated by a non-profit society whose mandate is to enhance the performing arts and related cultural industries within the region. Northern Lights College provides academic training and workforce development programs in the community.</p> <p>The Gallery has a well established summer program that had been running for over 20 years. The Kiwanis Performing Arts Centre and Northern Lights College wanted to enter into a partnership with the Art Gallery to compliment and extend its programs. In 2002, the three organizations met and began a planning process to host the first summer school for the summer of 2003.</p>
<b>Mission/Purpose</b>	This program was initiated to bring cultural tourists into the community while offering a quality program for all ages.
<b>Project Overview</b>	The partnership provides the opportunity to offer programs in all three facilities and use the expertise of staff and instructors in a variety of creative disciplines. Administrative support is provided with joint advertising budgets and centralized registration.
<b>Services</b>	The college has dorms available to students from out of town who want to take advantage of the classes and workshops. Instructors from out of the area are also housed in the dorms. The Kiwanis Arts Centre provides workshop, rehearsal, and studio space The Centre also provides a 215 seat auditorium.
<b>Funding</b>	The Municipality of Dawson Creek provides ongoing support for this project.

<b>Cultural Tourism</b>	
<b>Name of Project</b>	Fall Arts Festivals San Antonio, Texas
<b>Reference</b>	<a href="http://www.sanantonio.gov/art/fallart/">http://www.sanantonio.gov/art/fallart/</a>
<b>Background</b>	This project provides a model of a branding strategy for cultural tourism. Most of the festivals identified in the Fall program began as grassroots efforts by individual artists and organizations. Initially the branding strategy was organized by local art agencies. Today the marketing and branding of the festivals is coordinated by the City of San Antonio Office Of Cultural Affairs.
<b>Mission/Purpose</b>	To encourage visitors and residents to experience "beyond the Alamo" To offer opportunities to experience the rich cultural life of the city.
<b>Project Overview</b>	<p>The Fall Festival takes place from September to November and includes the following events:</p> <p><b>Fotoseptiembre.</b> A month-long series of photography exhibitions and special events in multiple venues; similar event takes place simultaneously in Mexico City.</p>



**ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN  
Best Practices Report**

---

	<p><b>Jazz SA'Alive.</b> A jazz showcase in an historic downtown city park.</p> <p><b>New World Wine &amp; Food Festival.</b> A culinary event featuring wide variety of tasting, cooking demonstrations and special event.</p> <p><b>International Accordion Festival.</b> A unique coming together of multicultural musical traditions; features performances, workshops and demonstrations.</p> <p><b>Día de Los Muertos.</b> A series of exhibits and events throughout November, featuring both traditional and contemporary festivities that celebrate ancestral remembrance and harvest seasons, based in Central Mexico's indigenous cultures.</p>
<b>Services</b>	Most events are free and open to the public.
<b>Funding</b>	<p>The Fall Arts Festival budget is approximately \$126,000. Funding for the Office of Cultural Affairs and the local arts organizations and activities it funds comes from the local Hotel Occupancy Tax.</p> <p>The City's Cultural Affairs office assigns a project manager and a marketing person to assist in the management of the program</p>

## 11. Investment

Many jurisdictions commit significant support to the Arts and Cultural industries in recognition of the role the sector plays in economic development and in improving and enriching the quality of life of communities. A review of best practices shows that this support generally falls into the following categories:

- Positive incentives: grants, subsidies, and tax reductions;
- Indirect incentives: support the creation of markets or adoption of measures that improve the operation of markets;
- Removal of perverse incentives: such incentives often arise as unanticipated side effects of policies with different, and apparently independent, objectives;
- Specialized Revenues: taxes and fees, endowment funds, grants, coordinated funding campaigns;
- Research and Development: assembling and disseminating of sectoral relevant information;
- Inventories: financial tools, programs, general information;
- In-kind Donations: rent-free facilities, such as studio space in schools after classroom hours or retail space in visitor centers and rest stops;
- Broker Partnerships: facilitate and support the creation of partnerships.

Governments often provide access to this support through local economic development agency programs. The resource and financial support programs offered by the economic development agencies generally fall into the following categories:

- Investment in physical infrastructure: including roads, bridges, water and sewer lines, and other public works needed to support industrial, commercial, and residential development.
- Direct lending to business: typically in the form of loans made at below-market rates to businesses that agree to make new investments, hire workers, or otherwise contribute to local growth.
- Business and workforce development programs: intended to help new or struggling business acquire the technical, financial, and management capacity to grow, or workers acquire the skills needed by employers.

As identified above, in some situations, incentives from these agencies has been used with mixed success to lever private sector investment or related support. These public-led initiatives are often predicated on the achievement of other objectives such as community revitalization, employment, and cultural diversity. However recent studies in the UK<sup>30</sup> have noted that in many cases the funds and incentives available from public monies are too limited to have any substantial impact on leveraging sufficient private sector support. This lack of confidence may be in part related to a number of factors including: the inability to accurately pre-determine a

---

<sup>30</sup> NESTA (2005) *Creating Value: How the UK can invest in new creative businesses*

## ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report

---

commercial value and return on investment; the ability to properly identify and mitigate risk, the legal complexities associated with licensing and copy write laws; and the lack of appropriate sectoral data. This is coupled with a general perception that the arts and cultural sector is made up of 'lifestyle businesses' which are unlikely to produce desirable returns<sup>31</sup>. The result is that many in the sector have been unable to secure the kind of investment required to start and sustain viable business operations. The literary review identified that many jurisdictions are struggling with how to recognize that the arts and cultural industries are unique in their own right without adding to the perception that arts and cultural industries are inherently more "risky" than other businesses.

Recently economic development agencies have attempted to draw in private investors by running investor readiness initiatives that arrange contacts with small creative businesses and bring together investors so that they can share costs (for example, to cover initial due diligence on a business). These types of initiatives are in the early stages however, there is a concern that private investors will ignore such initiatives as long as opportunities that are more familiar are available in other sectors<sup>32</sup>.

Some jurisdictions such as Cape Breton<sup>33</sup> and Michigan<sup>34</sup> are restructuring funding programs and tax incentives to focus on specific types of cultural activities and/or processes involved in the production of culture. These jurisdictions are seeking solutions that offer effective forms of support while demonstrating that business in the arts and cultural sector can represent attractive opportunities for investors.

Each jurisdiction is guided, empowered, or constrained by its statutory, regulatory policy environment, and past successes. Therefore best practices in one jurisdiction may not be immediately portable to another region. While for the purpose for this report we can identify general categories of actions and incentives it will be important in the development of the Investment Plan to further explore incentives and stimulus packages within the Vancouver context.

---

<sup>31</sup> ibid

<sup>32</sup> ibid

<sup>33</sup> Cape Breton Cultural Industry Development Fund: Incentives Inventory & Program Recommendations (2003)

<sup>34</sup> Michigan Department of History, Arts and Libraries: A Strategy to Leverage Michigan's Creative Talent and Cultural Assets to Spur Economic Growth and Build Community Prosperity (2005)

**APPENDIX 1  
GLOSSARY**

## **Glossary**

### **Art**

The conscious use of skill and creative imagination, especially in the production of aesthetic ideas and objects. The arts are defined as visual arts, literary arts, crafts, music, theatre, dance, performance, film, media arts and interdisciplinary arts.

### **Art and Cultural Industries**

Those activities which have their origin in individual creativity, skill, talent, and which have their potential for wealth and job creation through the generation and exploitation of intellectual property. These have been taken to include the following sectors: advertising, architecture, the art and antique market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software and television and radio.

### **Business Incubation**

Business incubators nurture the development of entrepreneurial companies, helping them survive and grow during the start-up period, when they are most vulnerable. These programs provide their client companies with business support services and resources tailored to young firms. The most common goals of incubation programs are creating jobs in a community, enhancing a community's entrepreneurial climate, retaining businesses in a community, building or accelerating growth in a local industry, and diversifying local economies ([National Business Incubation Association USA](#))

### **Business Networking**

An essential activity within enterprise and economic development that moves plans and projects forward

### **Creative District**

A defined geographic area with the power to attract and hold people and businesses, define local cultural heritage, draw tourists, and catalyze economic growth.

### **Creative Centres/Creative Hubs**

Typically these centres provide space where artists come together to show and share their work, give and receive feedback, teach and learn, ponder artistic and professional challenges, share workspace and equipment, and exhibit their work.

### **Cluster**

In the case of an industry sector cluster or business sector cluster the term implies some sort of relational grouping (buyers and suppliers). Service industries may cluster in a region around one or more assembly operations, for example. A

## **ARTS AND CULTURE FRAMEWORK AND INVESTMENT PLAN Best Practices Report**

---

community creates a situation for clustering when it develops a business park and organizes programs of collaboration among those operations located in it for the common good.

### **Cluster Support Network**

Provide support specifically dedicated in a specialized area, for example, a chamber of commerce forms a cultural industries council so that participants can network with one another, thereby advancing the industry in the community as a strategy for local economic development.

### **Community**

A place where people live and share things in common, such as work, to sustain their existence. As defined within the Best Practices, a community has some form of an economy as a basis for its existence

### **Community Development**

All activities combined that sustain a location for the benefit and well-being of the living in its environment; the combined efforts to develop a place.

### **Culture**

Culture represents the arts and the tangible/intangible heritage of a people. This encompasses the activities of artists and arts professionals, heritage professionals, volunteers, and tradition-bearers. It also includes cultural industries, institutes, associations, organizations, and enterprises.

### **Cultural Development Organizations**

Non-profit or service organizations that foster development in the community by offering cultural programming for the cultivation and promotion of young artists, or supports members of the cultural community by raising public awareness of arts and/or heritage.

### **Cultural Diversity**

The presence and participation of many different cultural communities within the general culture of a society, and the recognition that these communities are equally beneficial to the society at large.

### **Cultural Enterprises**

Private companies, non-profit and commercial organizations engaged in the distribution, promotion, or sales of work in any arts or heritage discipline.

### **Cultural Environment**

Combination of factors that contribute greatly to a unique sense of place including distinctive settlement and building patterns; features in the landscape that result from particular economic, social or cultural activities; the natural landscape features that have special historical and spiritual significance.

### **Cultural Heritage**

The tangible evidence of human experience, such as artifacts, archives and printed material, and intangible evidence such as folklore, language, customs, traditions, and "know-how, the dramatic arts, languages and traditional music, as well as to the informational, spiritual and philosophical systems upon which creations are based. (UNESCO)

### **Cultural Industries**

This term applies to those industries that combine the creation, production, and commercialization of contents, which are intangible and cultural in nature. These contents are typically protected by copyright and they can take the form of goods or services. Depending on the context, cultural industries may also be referred to as "creative industries". (UNESCO)

### **Cultural Infrastructure**

Resources that support and /or provide public access to arts and heritage, including artists and others working in culture, for the creation, production, dissemination, and promotion of arts and cultural products. Resources include: a) cultural facilities and equipment; b) organizational structures; c) human resources; d) training and educational structures.

### **Cultural Resource Management**

Involves the generally accepted practices for the conservation and presentation of cultural resources. It is founded on established principles and carried out in a manner that integrates professional, technical, and administrative activities to ensure the historic value and protection of the resources.

### **Cultural Product**

The result of artistic or heritage endeavors available for purchase or consumption, including festivals, performances (theatre, dance, music) visual arts, fine craft, archives, museums, historic sites, archaeological sites, libraries and all products that arise from cultural industries.

### **Cultural Tourism/Culture and Heritage Tourism**

According to Statistics Canada, culture tourism is defined as a trip that includes participating in at least one of the following: attending a festival, fair or exhibition; attending cultural events/performances; attending Aboriginal/native cultural events; visiting a museum or art gallery; visiting a zoo, aquarium or botanical garden; visiting a theme or amusement park; visiting a nature park or an historical site; site seeing; and bird-watching or observing wildlife. Culture and heritage tourism occurs when participation in a cultural or heritage activity is a significant factor for traveling (Canadian Tourism Commission).

### **Economic Development**

Is a process of change that takes place in a location as a result of enterprise development.

### **Enterprise**

Any organized effort intended to return a profit or provide a service or product to an outside group.

### **Entrepreneurship Centre**

Small business development centres designed to help entrepreneurs and small business become more economically viable and assist business in achieving sustainable growth. This assistance includes providing a range of support services such as business planning, marketing, financial advice, and access to government resources and programs. Examples include *Small Business BC*

### **Human Capital**

The economic value that is associated with the actual application of human knowledge, collaboration, and process-engagement. Within the Best Practice Report *Human Capital* specifically refers to employment related skills and abilities, service, quality, effectiveness, efficiency, and productivity in terms of contribution to or place within the economy.

### **Icon**

An object that attracts - within the *Best Practice Report* an Icon refers to a physical structure or grouping of structures that attract special interest and draw visitors.

### **Incubator**

A place that catalyzes the process of starting up enterprises and getting them to the point that they can stand on their own

### **Local Economic Development**

All that occurs in, around or on behalf of a location that can be said to contribute to its economic development. Regional economic development goes beyond that of a single location and is referred to as area development.

### **Professional Artist**

An individual who aspires to earn a living through art creation or performance, and is recognized by his or her peers as an artist.

### **Professional Arts Association**

A non-profit organization whose aim is to improve the professional lives of artists by directly furthering the interests of artists, creators, arts organizations, and members of the arts community through activities related to policy development and delivery of professional services, including public awareness and arts advocacy.

### **Professional Arts Organization or Company**

An organization dedicated to the creation and /or dissemination of art on a professional basis. Examples include, among others, theatre companies, music companies, film and video companies and dance companies.



### **Professional Heritage Association**

A non-profit organization whose aim is to improve and support those working in the areas of intangible and tangible cultural heritage through activities related to policy development, professional development, best practices, information sharing and heritage advocacy.

### **Public Spaces**

A public space is a place where anyone has a right to come without being excluded because of economic or social conditions- normally includes places that are perceived as public such as streets, squares, and parks.

### **Sustainability**

A method of harvesting or using a resource so that the resource is not depleted or permanently damaged.

### **Sustainable Development**

A development that meets the needs of the present without compromising the ability of future generations to meet their own needs. [Earth Summit +5]

### **Tangible Cultural Heritage**

Those aspects of cultural heritage that are of a physical nature, including library, archival and museum collections, buildings and structures, archaeological resources, cultural landscapes, cemeteries, monuments and artifacts of any kind.

### **Tradition**

An inherited, established, or customary pattern of thought, action, or behaviour (as a religious practice or a social custom); the handing down of information, beliefs and customs by word of mouth or by example from one generation to another without written instruction.