
CATALYSTS

A review of organizations and cities that provide cultural infrastructure

&

Culture's role in supporting economic and cultural tourism development

Commissioned by:
the
Yukon Arts Centre Corporation

Prepared by:

BEST SOLUTIONS



April 2004

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EXECUTIVE SUMMARY

This paper was commissioned to identify cultural organizations, cities and regions where cultural policies and infrastructure have acted as a catalyst to: develop underutilized physical assets, transform declining neighborhoods and diversify traditional economies. Through our analysis of cultural development case studies worldwide, it becomes clear that this sector makes an important economic contribution to communities, as well as social and qualitative.

Research for this paper was done using a variety of resources. Internet-based research using the subjects of “culture”, “infrastructure”, “economic development”, “revitalization” and “community development” garnered a wealth of information. This was followed up by telephone calls and electronic communication with community planners, economic development officers, cultural development icons and city workers in New Mexico, Ontario, England and British Columbia. The models and lessons learned from these sources offer valuable guidance for any jurisdiction that wants to diversify and strengthen its economy in a sustainable manner.

SOMETHING TO CONSIDER

Building healthy and sustainable communities for the 21st century requires new strategies and collaborations in order to attract and retain talented individuals and their creative entrepreneurship. While some civic leaders are beginning to see the significant contribution made by cultural development, progress needs to be made towards integrating the action plans and policies of culture, planning and economic development departments.

*Culture & Planning: A Creative Intersection
Creative Places + Spaces,
Toronto, Canada
October 17-18, 2003*

CULTURE PAYS!

During the 2000-2001 Broadway season in New York, 11.9 million tickets sold generated \$4.42 billion (US) to NYC’s economy and supported 40,000 jobs.

*Okanagan Cultural Corridor
January 2003, Issue No. 5 - Newsletter*

CULTURAL SPACE DEVELOPMENT ORGANIZATIONS

ARTSPACE - MINNEAPOLIS, USA



QUICK FACTS

Artspace projects completed, or in development :

- represent approximately \$60 million worth of property owned (or co-owned) and managed by Artspace
- contain more than 500 units of live/work, studio, office, exhibition, and performance space
- serve the needs of more than 3,000 artists and arts organizations
- all completed projects generate a positive cash flow and contribute positively to the communities around them
- have never had to return to a community for additional funds once an Artspace project is completed and is fully operational.

(Source: All About Artspace, Online - <http://www.artspaceusa.org/about/more.htm>)

i. Who They Are

Artspace is the United States of America's leading non-profit real estate developer for the arts. The Artspace organization is composed of property and asset development and management specialists, as well as professional resource development personnel.

ii. What They Do

Artspace was created in 1979 in order “to serve as an advocate for the needs of working artists who were being forced out of Minneapolis’ historic Warehouse District by rising rents.” To that end, Artspace developed the following mission:

The mission of Artspace Projects is to create, foster and preserve affordable space for artists and arts organizations.

(Source: *Artspace*, Online - www.artspaceusa.org)

Experienced project managers creatively finance and coordinate the construction of projects throughout the USA. From Maryland to Texas to Washington, as well as in their home city of Minnesota, Artspace develops a mix of affordable live/work units, retail space, and office and performance space for arts organizations.

iii. How They Do It

Artspace pursue their mission through development projects, asset management activities, consulting services, and community-building activities that serve artists and arts organizations of all disciplines, cultures, and economic circumstances. Artspace supports the continued professional growth of artists and enhances the cultural and economic vitality of the surrounding community.

Our research shows that local arts agency budgets and local government revenue increase at a higher rate for those communities with a cultural plan than for those without.

Americans for the Arts

(Source: *Cultural Planning*, Online - www.artsusa.org/issues/otherinterests/culturalplanning.asp)

As a non-profit organization, Artspace is able to do what it does through a variety of funding sources. Artspace generates some income from fee-based activities, such as consulting services. The organization also cultivates relationships with the private and corporate philanthropic communities in addition to local, state, and federal government agencies (Source: *Artspace*, Online - www.artspaceusa.org/about/staff.htm).

iv. Why They Do It

Artspace was created in 1979 to work as an advocate to address “the age-old problem for artists, painters, sculptors, dancers, and many others who require an abundance of well-lit space in which to work”. By creating these types of well-lit spaces to work in what are, usually, derelict industrial neighbourhoods, often only served to gentrify these areas thus driving rents up, and artists out!

Consequently, Artspace graduated from artspace advocate to Artspace developer. Artspace states that “Every project has transformed an underused or underutilized historic building into a fully functioning facility. While historic preservation is not our primary mission, we regard it as a highly beneficial byproduct of what we do”

(Source: *Artspace*, Online - www.artspaceusa.org/about/more.htm).

Artspace’s role continues to evolve and it now has expanded its mission to include the planning and development of performing arts centres, museums, other arts facilities and entire arts districts throughout the United States of America.

v. Economic Impacts

The following excerpt is taken from Artspace’s website:

The projects completed, or in development, represent approximately \$60 million (US) worth of property owned (or co-owned) and managed by Artspace. They contain more than 500 units of live/work, studio, office, exhibition, and performance space that serve the needs of more than 3,000 artist and arts organizations. Notably, all completed projects generate a positive cash flow and contribute positively to the communities around them. We take pride in the fact that we have never had to return to the community for additional funds once an Artspace project is completed and is fully functional (Source: *Artspace*, Online - www.artspaceusa.org/about/more.htm.)

Given that creativity has emerged as the single most important source of economic growth, the best route to continued prosperity is by investing in our stock of creativity in all its forms, across the board... It requires increasing investments in the multidimensional and varied forms of creativity – arts, music, culture, design and related fields – because all are linked and flourish together.”

Richard Florida
“*The Rise of the Creative Class*”, 2002

vi. Neighbourhood Development Impacts

Artspace has a plethora of projects that speak to its successful model for creating not only live/work spaces for artists, but also for spaces that create positive economic and social changes.

From their highly successful project in Saint Paul where a turn-of-the-century brick warehouse was renovated into 52 live/work units and now enjoys occupancy rates that have never dropped below 100% to the Everett Station Lofts in Portland, Oregon where 47 live/work spaces have been created, Artspace has been a catalyst for economic, social and neighbourhood change.

Artspace projects include:

- **Calhoun Building**
Minneapolis, Minnesota
- **Frogtown Family Lofts**
St. Paul, Minnesota
- **National Hotel Artist Lofts**
Galveston, Texas
- **Riverside Artist Lofts**
Reno, Nevada
- **Spinning Plate Artist Lofts**
Pittsburgh, Pennsylvania
- **Sterling Market Lofts**
Bridgeport, Connecticut
- **Traffic Zone Center for Visual Art**
Minneapolis, Minnesota
- **Everett Station Lofts**
Portland, Oregon
- **Hennepin Center for the Arts**
Minneapolis, Minnesota
- **Northern Warehouse Artists' Cooperative**
St. Paul, Minnesota
- **Minnesota Shubert Performing Arts and Education Center**
Minneapolis, Minnesota
- **Switching Station Artist Lofts**
Chicago, Illinois
- **Tilsner Artists' Cooperative**
St. Paul, Minnesota
- **Washington Studios**
Duluth, Minnesota

Source: *Our Nationwide Neighbourhood*, Online - <http://www.artspaceusa.org/inprogress/>

Artspace projects in process include:

- **Minnesota Shubert Center**
Minneapolis, Minnesota
- **Gateway Arts District**
Mount Rainier, MD
- **The Hotel Kaddatz**
Fergus Falls, Minnesota
- **Jefferson Davis Artist Lofts**
Houston, TX
- **Tashiro Kaplan Buildings**
Seattle, Washington
- **Armory Arts Project**
Jackson, Michigan
- **Curley School Project**
Ajo, Arizona

Source: *Artspace projects in process*, Online - <http://www.artspaceusa.org/inprogress/>

ARTSCAPE - TORONTO, CANADA



i. Who They Are

The arts and real estate have a volatile relationship. Clusters of creative people and businesses drive real estate prices up while hot markets push artists out. Artscape responds to this age-old challenge with a triple-win scenario that anchors the arts in communities, acts as a catalyst for neighbourhood revitalization, and helps to build the creative sector

(Source: *Who we are*. Online - <http://www.torontoartscape.on.ca/>).

ii. What They Do

Artscape is a non-profit space and service provider that develops and manages properties, builds partnerships, engages in research and planning, and delivers programs that serve artists while strengthening the broader community

(Source: *Who we are*. Online - <http://www.torontoartscape.on.ca/>).

iii. How They Do It

Building creative communities involves more than filling buildings with artists and waiting for the magic to happen. Artscape's work extends beyond its buildings with resources, programs and services available citywide, nationally, and internationally. These services include:

Non-Profit Real Estate Development

Artscape's property development activities are focused on the creation of multi-tenant centres that serve artists, non-profit arts groups and local communities. This specialized area of practice involves forging a common vision from diverse interests, building community partnerships, raising funds, as well as all of the technical aspects of capital project planning and construction.

Space Provision

As a non-profit studio provider, Artscape leases affordable space to professional artists of all disciplines in six different neighbourhoods in Toronto. 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.

Programs + Services

Artscape serves artists across Toronto through resources such as *Square Feet: An Artists' Guide to Leasing and Purchasing Space* and an annual event, the Queen West Art Crawl. Through the Gibraltar Point Retreat Centre on Toronto Island, Artscape provides an environment for creative thinking to the broader non-profit, government, and education sectors. Programs that extend its reach nationally and internationally include Artscape Lodge, the Gibraltar Point International Artist Residency Program, and conferences such as Creative Places + Spaces.

Planning + Consulting

Artscape offers planning and consulting services on a fee-for-service basis to support capital project planning and development in the non-profit sector. Artscape is particularly interested in supporting arts-driven, community-based development projects and helping Canadian cities create arts-focused, non-profit real estate development organizations.

Research of Arts Infrastructure Development

When artists move into a neighbourhood, galleries, cafes, a vibrant street life and a process of gentrification often follows. In an effort to gain a more sophisticated understanding of the diverse impacts of artists on neighbourhoods, Artscape partners with universities, governments and the private sector to undertake research in this area (From *What we do*, Online - www.torontoartscape.on.ca/).

iv. Why They Do It

In 1986 Artscape 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.

In 1989, in association with the Toronto Arts Council, Artscape published *No Vacancy*, the first comprehensive review of space issues and concerns of Toronto's arts community. This work was instrumental in achieving recognition and funding from the City of Toronto as its partner in addressing the space-related challenges of the arts.

(Source: *Timeline of Artscape's History*, Online - www.torontoartscape.on.ca/).

v. Economic & Neighbourhood Development Impacts

Arts and cultural facilities bring economic development and revitalization to neighbourhoods, according to a recent study by Artscape, along with Ryerson University's Centre for the Study of Commercial Activity, Toronto and Vancouver, federal and Ontario government ministries, agencies and a private foundation.

Here are examples from two cities:

Toronto

Near two Artscape buildings on Queen Street West:

- Rents increased for 87 per cent of area businesses.
- Nearly half of 24 businesses made capital improvements.
- Neighbourhood retail sales increased to \$115,500 from \$102,300 between 1997 and 2000, and nine more retail outlets were added.

Vancouver

Within an 11-block radius of the renovated Stanley Theatre on downtown Granville St.

- The number of new condo units rose to 144 in 2000 from 15 in 1999.
- From 1996 to 2002, prices doubled to \$404,000.
- The number of construction and renovation permits increased to 21 in 2003 from two in 1992.
- Retail sales rose to \$216.4-million from \$104.2-million between 1998 and 2000.
- All 134 business owners surveyed said their business volume was up since 1998.

excerpt from: The Fine Art of Land Development - Artists, landlords find common cause with non-profit group Artscape

By Albert Warson

THE GLOBE AND MAIL www.globeandmail.com

Tuesday, February 17, 2004

SPACE - BIRMINGHAM, UK

Those communities that are richest in their artistic tradition are also those that are the most progressive in their economic performance and most resilient and secure in their economic structure."

John Kenneth Galbraith
Economist

i. Who They Are

Bennie Gray is the owner, designer and developer of the SPACE Organisation projects located in the United Kingdom. SPACE is an acronym for Society for the Promotion of Artistic and Creative Enterprise. The SPACE Organisation is recognised as a leader in the field of arts and media led urban regeneration and provides a consultancy service on all aspects of inner city revitalisation (Source: from *a transcript of a talk about arts/media led regeneration by Bennie Gray*, Online - <http://www.spaceorg.co.uk/happen.htm>).

ii. What They Do & How They Do It

There are fourteen SPACE Organisation projects located throughout the UK in locations in London, Birmingham, North Kensington and Scotland. The SPACE organization takes below-market derelict buildings in economically depressed areas and they create a culturally rich area by providing low-rents, leases to artists, studios, and artesian shops. The success factor of the SPACE organization's model is that it creates and cultivates a 'critical mass' of activities – activity breeds more activity.

iii. Why They Do It

Gray states, "We're not interested in maximizing profits, we are motivated by creating a slice of the ideal city." All of the SPACE projects are based upon the principle of creating coherent 'working communities'- and then helping to release and nurture the tremendous energy that always seem to flow from them in order to bring about urban revitalisation.

Gray takes cheap property in an unfashionable area, converts it into small workplaces, set rents low, and attracts a flood of micro-businesses." Gray does this because it works – "It's not a socially funded project. It's a way to generate an economy. The first time they miss their rent they're out." (Source: from *a transcript of a talk about arts/media led regeneration by Bennie Gray*, Online - <http://www.spaceorg.co.uk/happen.htm>).

iv. Economic Impacts

SPACE projects provide diverse accommodation for nearly a thousand small artistic and creative enterprises employing more than two thousand people. The organization has successfully revitalized and re-animated previously derelict and/or seriously economically depressed buildings.

v. Neighbourhood Development Impacts

Alfies Antique Market:

- Occupies 1930's ex-department store
- Bought by SPACE organization in 1976
- 30,000+ sq. ft. on 4 floors of trading space
- 200 active professional dealers
- Has London's largest week-round covered antique market
- Has Britain's most fertile source for decorative and 20th Century antiques

Grays Antique Markets (comprised of Gray's and The Mews and occupies 2 Edwardian buildings

Gray's

- Described as "the best antique market in the world (Time Out)
- Occupied by 100 specialist dealers
- World's biggest collection of old and antique jewelry

The Mews

- Larger than Grey's – 2 floors
- Range of Oriental and Islamic art
- Jewelry, glass, toys, prints & Victorian silver
- Also includes 'Vintage Modes', (see following)

Vintage Modes

- Vintage fashion emporium
- Has brought together the world's best dealers who offer a fantastic collection of frocks, gowns, textiles, lace, linen, handbags, exquisite accessories, jewellery, shoes and much more.

For those who say government should not support the arts, I challenge them. The arts are like timeless seeds planted in our community. With minimal attention, these seeds will grow. But with nurturing, they will grow and bear fruit that will feed the whole community."

Michael Hightower, Commissioner of the Fulton County Government, 1997

Danceworks

- In 1981 building lay empty and derelict and the owners had no ideas of what to do with it; they approached SPACE organization, knowing the organization's experience of dealing with 'difficult' buildings.
- Opened April Fool's Day 1982
- Occupies 5 floors of a period building
- Now London's busiest commercial dance studio
- Employs 40-50 teachers, healers & choreographers
- 100 weekly ballet, jazz, modern, tap and fitness classes
- studios used for professional rehearsals and auditions
- café attracts mix of office workers and show-business stars

Canalot

- In an urban area once considered to be the most deprived - both socially and economically
- Originally built as a chocolate factory
- Was used as a textile and clothing factory in the thirties, light armaments during the war and then it became a laundry. More recently it had been occupied by a company that made kitchen-catering equipment. They left in the 70's and then it stayed empty.
- 70,000 sq feet of space
- 70 media companies now occupy the premises providing over 200 jobs

The Custard Factory

- 200,000 sq ft space
- 100,000 sq. ft. composed of courtyards, dance studios, shops, art galleries, a café, a bar, a 220-seat theatre and the reception area.
- Remaining 100,000 sq.ft. turned into workshops, studios and offices.
- 500 people at work with over 2000 people applying to come in.
- 1998 G-8 summit, held in Birmingham, brought the Custard Factory to the attention of many international politicians, some of whom were keen to create similar projects in their cities
- 100% occupancy with waiting lists to get in.

The Big Peg

- 100,000 sq. ft space
- jewellery quarter
- 70 penthouse studios
- Art gallery and restaurant on lower floor

The Casting Couch

- Major British casting showcase
- Provides actors with opportunity to showcase their work to the casting industry
- More than 1000 actors have found work through the Casting Couch

The Music Room

- Successful venue for events, exhibitions and presentations.

Natureworks

- Established in 1986
- First dedicated holistic therapy centre in London

Other SPACE organization projects

- IT Lab
- Spring Digital
- Ardanaiseig Hotel
- Biblion
- SOD (Space Organisation Designers)

"...In an economic climate where we hear so much about crisis in health and education, it is important to remember that culture, too, is an essential element of a healthy society. It's not an either-or situation. Health is necessary for life; culture makes life worth living...."

*Max Wyman
Writer and journalist*

MASS MoCA – NORTH ADAMS, MASSACHUSETTS

Mass MoCA - **Massachusetts Museum of Contemporary Arts**

i. Who They Are

If conventional museums are boxes, MASS MoCA is an open platform – a welcoming place that encourages dynamic interchange between making and presenting art, between the visual and performing arts, and between an historic factory campus and the patrons, workers and tenants who animate it.

MASS MoCA is a 13-acre campus of renovated 19th-century factory buildings and occupies nearly one-third of the city's downtown business district. Listed in the National Historic Register, the site's 26 buildings form an elaborate system of interlocking courtyards and passageways rich with historical association. Bridges, viaducts, elevated walkways, and red brick facades lend a distinct architectural ambiance to the complex, which throughout its history has been a place for innovation and fabrication using the most advanced knowledge and technology of the day.

ii. What They Do

By combining the versatility and size of its spaces with the latest digital, fiber optic, and new media technologies, MASS MoCA is a catalyst for the creation and presentation of works that can be shown nowhere else in the world. The facilities serve as a testing ground to expand and redefine the nature of contemporary art.

- 19 light-filled galleries with more than 100,000 square feet of exhibition space, including a single gallery as long as a football field.
- 10,000-square-foot black box theatre with a clear-span 30-foot ceiling, which can accommodate up to 850 seats.
- 3,500 square foot lab theater.
- Outdoor cinema with a 50-foot-wide movie screen and a 70 mm projector.
- Two performance courtyards, one of which spans 22,500 square feet.
- Workshop and art fabrication facilities.
- 5,000 square feet of rehearsal and production support space.
- 60,000 square feet of office and retail space for commercial tenants in the communications, high tech, and new media industries.

iii. How They Do It

The Mass MoCA project finances break down in the following manner:

Project Cost

- \$31.4 million (US\$) (including \$3 million(US\$) in contributed real estate and \$4 million(US\$) in environmental engineering and feasibility studies)

Project Funding

- \$22 million(US\$) construction grant from the Commonwealth of Massachusetts.
- \$9.4 million(US\$) in private funds for construction support.

Institutional Funding

- \$5.6 million(US\$) in private contributions for programming and start-up.
- Programming and general operating costs will continue to be supported by admissions revenue and fund-raising initiatives.

MASS MoCA accomplishes all of their operations on a remarkably lean budget.

Consider:

Annual budget (total combined operating and programming expenses) is just \$30(US\$)/visitor - compared to more than \$50(US\$)/visitor for the average museum

By a different measure, the annual operating and programming budget is \$15/square foot of developed space - a whopping 77% below the average museum's budget (WITH A YEAR-ROUND ROSTER OF PERFORMING ARTS EVENTS!).

Physical facility is one of the largest cultural institutions in the country – over 300,000 square feet of developed space and another 300,000 of "mothballed" space, in 26 buildings on 13 acres

By stretching much needed contributions to the limit, MASS MoCA provides some of the world's finest arts programming on a shoestring (Source: *What We Do and Why We Do It*, Online - <http://www.massmooca.org/about.html>).

iv. Why They Do It

MASS MoCA's mission is to foster and present exciting new work of the highest quality in all media – and in all phases of its production. They also work hard to position the arts as a vibrant catalyst for community revitalization and the creation of new markets, good jobs and the long-term enrichment of a region in economic need. MASS MoCA is convinced that advancement of the arts, increased tourism and community participation, and regional economic redevelopment are mutually reinforcing

and inextricably linked. The arts create and bestow community identity. Identity rallies hope, productivity, pride and economic vibrancy. These are the base conditions for a healthy community.

MASS MoCA's believes that these changes cannot be created, however, without risk, creativity, adventure, and the willingness to embrace the 'new'.

v. Economic & Neighbourhood Development Impacts

MASS MoCA will attract at least 135,000 visitors annually, directly and indirectly generate 600-plus permanent jobs, and generate over \$21 million annually in increased business activity, with a pre-debt increase to local and state government tax revenues of \$1.6 million per year. In addition to these post- museum-opening jobs, site work and construction will generate another 100-150 jobs throughout the two- year build-out period.

A key finding of the comprehensive marketing and demographic survey undertaken for MASS MoCA by People, Places and Design Research was the fact that most visitors to Berkshire County are interested in seeing a variety of attractions, rather than a single art form. **It is precisely the region's range of cultural-based activities that defined it as an exciting place to visit.**

Furthermore, within destination attraction sites, studies show that visitors prefer to have more options and attractions available: multiple-attraction destinations like Colonial Williamsburg can cross-market to a broader demographic range, for example, than more focused destinations, and museums that can feature more than one exhibition or special program at a time realize similar advantages. Itself a cluster of arts-based attractions, MASS MoCA's wide-ranging program opens the door to new constituencies and a wider audience

(Source: *Facts*, Online – <http://www.massmoca.org/about.html#facts>).

CASE EXAMPLES

GRANVILLE ISLAND - VANCOUVER, BRITISH COLUMBIA

i. Who They Are & What They Do

The redevelopment of Granville Island was initiated by the federal government in 1972 to create, foster and maintain a unique urban oasis in the heart of Vancouver. In the same year, the administration, management and control of the revitalization of Granville Island was transferred to the Canada Mortgage and Housing Corporation (CMHC) by Order-in-Council, as CMHC was already deeply involved in an innovative housing development in the area and it had experience in urban renewal and the skilled resources necessary to carry out the challenge.

There is a Granville Island Trust, appointed by the Minister responsible for CMHC, which acts in an advisory capacity.

Granville Island in Vancouver is designed to attract local residents and visitors to meet, explore and experience, all year round, a variety of cultural, recreational, educational, commercial and industrial activities. It is recognized as one of the most successful waterfront developments in North America.

From the outset of its redevelopment in the late 1970s, Granville Island has been a haven for the arts. All across the Island, former empty sheds have been reawakened as studios, stages, sets and scenery for art exhibits, theatrical plays, street performers, and music shows. The fervor for creativity unquestionably flourishes on Granville Island. Day or night, you can always count on finding quality entertainment.

THIS IS GRANVILLE ISLAND

Journey through the bustle of narrow streets, witness art in the making, and discover a unique selection of items you can't find anywhere else in the city. Enjoy a cool spray at the Kid's Water Park or just sit back, relax, and soak up the atmosphere on one of Granville Island's many great patios. Sift through the aromas of fresh food, the wonderful sounds of buskers, or immerse yourself in the unrivalled excitement of live theatre. Experience the intertwined wonders of culture, food, history and fun - all smack dab in the middle of the city. A remarkable place in an extraordinary setting.

From *An Urban Oasis*

ii. How They Do It

Through joint public, private and non-profit partnerships, the full potential of Granville Island's recreational, maritime and community services are being developed. The Granville Island Support Program, administered by Granville Island Administration, provides funding support for between 10-15 festivals per year. These festivals in turn provide free programming for the public. Below-market rents for studio spaces on Granville Island are available for working artists - an arrangement that results in encouraging artists who, in turn, enhance the arts scene on the Island and, a long waiting list of artists from Vancouver wanting to get space (Personal communication with Andrea Scott, Public Affairs & Programming Officer, Granville Island Administration, April 13, 2004).

QUICK FACTS

- **Granville Island attracts an estimated 10.5 million visitors per year**
- **Is Vancouver's busiest attraction**
- **Public Market, ambience and atmosphere as well as location are cited as what local & international visitors enjoy most**
- **CMHC Granville Island invests more than half-a-million dollars yearly into cultural programming (Vancouver International Jazz Festival, the Vancouver Comedy Festival, Vancouver International Folk Music Festival, the Wooden Boat Festival, the Vancouver International Children's Festival, the Readers & Writers Festival, the Vancouver Fringe Festival, Chefs in the Market, Shakespeare Under the Stars, the Arts Club Theatre and Vancouver Theatre Sports League.**

From A Look at the Lure of Granville Island

Funding

Between 1973 and 1982, the federal government invested \$24.7 million in Granville Island. The funding in 1973 (\$5.7 million) represented the assumption of the Harbour Board's debt. Funding of \$19 million between 1974 and 1982 represented capital improvements to the Island. Since 1983, however, Granville Island has been financially self-sustaining. Funding for capital improvements and operations is covered by revenues from its tenants, which are from the public, private and non-profit sectors. As directed by Treasury Board in March 1988, CMHC developed a plan for the capital improvements to the Island and has set up an ongoing capital funding reserve.

According to Andrea Scott, Public Affairs & Programming Officer with Granville Island, "Granville Island has repaid the initial funding money given by the federal government and now Granville Island is in the black – it's self-sustaining" (Personal Conversation, April 13, 2004).

iii. Why They Do It

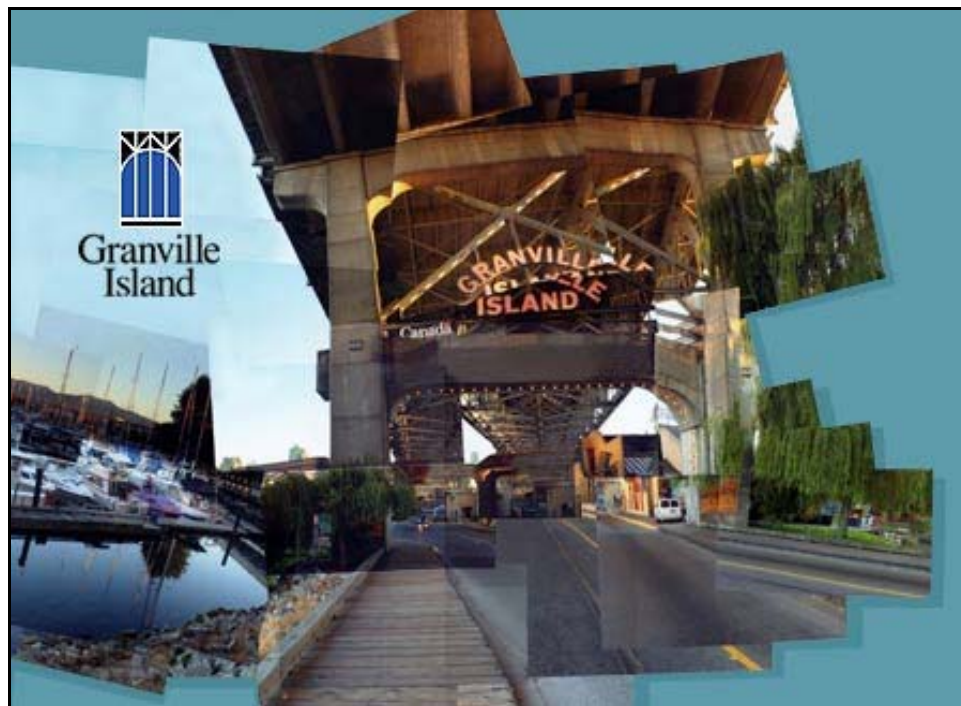
Granville Island provides a self-sustaining environment that fosters diverse cultural, educational and commercial enterprises while maintaining the Island's historic industrial character. The island encourages the development of arts, crafts and cottage industries where goods are produced on the premises and the production process is available to the public.

iv. Economic & Neighbourhood Development Impacts

Granville Island has successfully recreated a previous industrial-use site that now attracts a wide range of complementary commercial and cultural uses. These uses include industrial, arts & crafts, institutional, maritime, community & recreation, market, performing arts, restaurants & entertainment, retail, office, residential, hotel and temporary/flexible spaces.

Granville Island is home to approximately 275 businesses and facilities which employ more than 2,500 people and generate in excess of \$130 million in economic activity annually.

(Source: *Granville Island-What Is It*, Online – www.cmhc-schl.gc.ca/en/About/whwedo/whwedo_008.cfm?pMenu=61)



QUICK FACT ABOUT THE ECONOMIC IMPACT OF THE ARTS IN THE USA

Arts & Economic Prosperity: *The Economic Impact of Nonprofit Arts Organizations and Their Audiences*, released in 2002, reveals that America's nonprofit arts industry generates \$134 billion in economic activity every year, including \$24.4 billion in federal, state, and local tax revenues. The \$134 billion total includes \$53.2 billion in spending by arts organizations and \$80.8 billion in event-related spending by arts audiences:

The \$53.2 billion represents a 45 percent increase (from \$36.8 billion) since 1992, when Americans for the Arts last studied spending by arts organizations. The \$80.8 billion in event-related spending by arts audiences reflects an average of \$22.87 per person in spending for hotels, restaurants, parking, souvenirs, refreshments, or other similar costs – with non-local attendees spending nearly twice as much as local attendees (\$38.05 compared to \$21.75).

The \$134 billion in total economic activity has significant national impact, generating the following:

- 4.85 million full-time equivalent jobs
- \$89.4 billion in household income
- \$6.6 billion in local government tax revenues
- \$7.3 billion in state government tax revenues
- \$10.5 billion in federal income tax revenues

The most comprehensive economic impact study of the nonprofit arts industry ever conducted, it is based on surveys of 3,000 nonprofit arts organizations and more than 40,000 attendees at arts events in 91 cities in 33 states, plus the District of Columbia.

*From Arts & Economic Prosperity
The Economic Impact of Nonprofit Arts Organizations and Their Audiences
Americans for the Arts
www.artsusa.org/EconomicImpact/*

SANTA FE – NEW MEXICO



i. Who They Are

The City of Santa Fe Arts Commission provides leadership by and for City government in supporting arts and cultural affairs and recommends City programs and policies that develop and promote artistic excellence in the community.

ii. What They Do

The Arts Commission recommends awards to individual artists and arts organizations, initiates innovative programming in the community and provides technical assistance to individuals and organizations.

iii. How They Do It

The City of Santa Fe Arts Commission provides financial support for non-profit arts organizations, both established and emerging. Through three funding categories, supported by a 1% City levy, called the 1% Lodger's Tax for the Arts, over 50 grants are made annually to non-profit organizations, totaling about \$1 million. The State of New Mexico also provides statewide funding in support of the arts and culture.

The role of the Arts Commission is to:

- Survey and assess the needs of the arts in Santa Fe;
- Evaluate the effectiveness of legislation, policies and programs;
- Encourage the use of local resources for the development and support of the arts;
- Receive grants;
- Advise the City on purchasing artworks that will enhance municipal property;
- Recommend the allocation of the Lodger's Tax for non-profit arts activities; and
- Counsel the City regarding other arts-related activities.

Nine volunteer commissioners, appointed by the Mayor, make up the Arts Commission. A staff of three full-time and two part-time employees implement Arts Commission Programs.

Funding Programs:

The City of Santa Fe Arts Commission through the three funding categories distributes over 50 grants annually to non-profit organizations, totaling about \$1 million. This money is disbursed through the following programs to enhance and support cultural programming.

Community Arts Promotion Program (CAPP) solicits contractual services from arts organizations that demonstrate high artistic standards, play a role in promoting tourism and enrich the entire community.

Special and New Project Program (SNPP) sponsors special projects and funds organizations which are newly formed or new to the Arts Commission funding program.

Community Arts Development Program (CADP) funds small, emerging and/or minority organizations of high artistic quality. Funded by New Mexico Arts Division with matching funds from the City.

iv. Why They Do It

Santa Fe is one of the nation's most ancient communities and is renowned for its arts. The city derives this reputation in no small part from the wealth of art in public places and wide range of galleries, museums and cultural activities.

Through the *Art in Public Places Program (AIPP)* the City works to:

- Create sites of community significance;
- Encourage private and public awareness of and interest in the visual arts;
- Increase employment opportunities in the arts; and
- Encourage the integration of art into the architecture of municipal structures and other public property.

AIPP is funded by 1% of the City funds designated for new buildings, renovations and infrastructure. Education and community relations are important components of AIPP. Through public art the City works to engage people, stir their imaginations and inspire dialogue. Community members and AIPP artists are brought together in a variety of ways. Community interaction generally starts with an advisory committee, which acts as a liaison and resource to the artist.

v. Economic Impacts

6,545 of Santa Fe’s jobs are in the cultural sector contributing \$222,608,000 of revenue and \$19,626,000 of government taxes paid (Source: Americans for the Arts, *Arts & Economic Prosperity*, 2001). Santa Fe only lags behind the city of New York in the listing of principal cities for art dealers, 2001.

The top ten cities in the USA for art dealers are listed in the following table:

Principle Cities for Art Dealers, 2001				
		Receipts (,000\$)	# of Galleries	Receipts/Gallery (,000\$)
	Total	\$3,000,798	5,698	\$526.6
1	New York City	856,500	470	1,822.3
2	Santa Fe	144,721	96	1,507.5
3	San Francisco	112,541	122	922.5
4	Los Angeles	105,814	183	578.2
5	Chicago	104,042	178	584.5
6	West Palm Beach	45,990	71	647.7
7	Phoenix	40,461	92	439.8
8	Washington, DC	37,545	118	318.2
9	Seattle	36,575	81	451.5
10	Philadelphia	34,279	85	403.3
	Top 10 as % of Total	50.6%	26.3%	

Source: US Census Bureau, Economic Census, 2001. NAICS: 45392

vi. Neighbourhood Development Impacts

The City of Santa Fe has a clear vision. In the *Southwest Santa Fe Community Area Master Plan-Guiding Principles and Community Vision, Community Vision and Development Principles, May 17, 2002* attention is paid to the creation and maintenance of a sense of ‘place’. Santa Fe identifies the community’s desire to maintain its own distinct style and character with safe streets, parks, and affordability and quality of life are enjoyed by all.

Santa Fe supports both historic culture and modern technology, while offering an outstanding quality of life for both young and old. It is the oldest state capital in the country, founded in 1610, and at one time all lands west of the Mississippi were governed from the Palace of the Governors on the Santa Fe Plaza.

(Source: *Welcome to Santa Fe*, Online - http://www.santafechamber.com/about_santafe/index.html).

The following cites an impressive listing of accolades that Santa Fe has received from a variety of international media:

- Santa Fe was rated number ten on the World's Best Cities list by the readers of **Travel and Leisure** magazine in August 2003
- Santa Fe was named one of "Ten Dream Towns" by **Outside** Magazine in its September 2001 issue.
- Santa Fe was rated one of the Top Ten Places to Retire by **Money** Magazine in July 2000.
- "The second oldest city in the country is positioned to emerge as a tech-driven 21st-century hot spot. Santa Fe feels like Silicon Valley felt like 10 years ago." **Wired** magazine – June 2000
- Santa Fe was rated one of "The West's Best Places to Live" by **Sunset** Magazine in Spring 2002
- Santa Fe was voted number two in the Top Ten Art Destinations for 2002 by **American Style** Magazine
- Santa Fe was voted number four in **Travel & Leisure** magazine's Best American Cities for 2002
- In September of 2002, Santa Fe was rated in the **Conde Nast Traveler** magazine's "Readers Choice Awards" as one of America's top 10 travel destinations for the eleventh straight year
- In 2002, the readers of **Travel + Leisure** voted Santa Fe their fifth most popular North American travel city
- In April of 2003, **AARP** Magazine named Santa Fe one of the 15 best places in the country to "reinvent yourself."
- Santa Fe appeared in the "10 Best Places for Business and Careers" as determined by **Forbes** magazine in the May, 2003 issue.
- **Where to Retire** magazine listed Santa Fe as one of "Eight Great Tax-Friendly Towns" in its Winter 2003 issue.
- Santa Fe was named as one of the slimmest cities in the country and **Men's Journal** named Santa Fe its number 5 Best Place to Live.
- Santa Fe was rated Americas Healthiest City by **Organic Style** magazine in September 2003

Although arts and culture is not specifically mentioned in many of these awards, the presence of arts and culture and the resulting quality of life effect cannot be dismissed. Considering quality of life factors, as articulated by Steven Thorne in his article Culture Counts – *Economic value of the arts is no joke*, the community that successfully attracted a \$1.4 billion super-conducting supercollider government project did so because of the city's "proximity to cultural resources" which was high on the staff's priority list (Source: Daily Courier, *Economic value of the arts is no joke*. Online – http://collections.ic.gc.ca/okanaganvalley/project/news/news_release/images/article13.gif)

THE FORKS - WINNIPEG, MANITOBA**QUICK FACTS**

The Forks is at the junction of the Red and Assiniboine Rivers. For over 6,000 years people have gone to The Forks to hunt, trade, share stories and perform ceremonial rites. Given its current name by European fur traders, The Forks has always been a vital centre of commerce and transportation. As the west developed, rivers, canoes and wooden paddles gave way to steel rails and steam engines as the major means of transportation. The site eventually became home to the Canadian National Railway's service and maintenance shops. Today, The Forks is Winnipeg's favourite public gathering place and the venue for more than 100 community festivals throughout the year.

From Things to Do & See, Online -

http://www.destinationwinnipeg.ca/play_ttdas_a_eb.php

i. Who They Are

The North Portage Development Corporation (NPDC) was incorporated on December 13, 1983 under the laws of Manitoba as a community development corporation and commenced operations on that date. The objective of the Corporation is to provide a mechanism for implementing the redevelopment of the North Portage area through a combination of investments by the Corporation, the private sector, institutions and governments. The Corporation is owned equally by the following shareholders: the Government of Canada, the Province of Manitoba, and the City of Winnipeg.

The Forks Renewal Corporation (FRC) is a wholly owned subsidiary of NPDC. FRC was incorporated on July 24, 1987 under the laws of Manitoba and commenced operations July 29, 1987. The objective of the Corporation is to provide a mechanism for implementing the redevelopment of the former CN East Yards area through a combination of investments by the Corporation, the private sector, institutions, and governments.

The operations of the two Corporations were merged in 1994 to form The Forks North Portage Partnership. The Partnership is governed by a ten-member Board of Directors appointed by each level of government. The Chairperson is selected unanimously. The Chief Executive Officer directs the business affairs of the organization through one central administration office responsible for the management of The Forks and North Portage sites (From *Governance and Management, The Forks North Portage Partnership*. Online - <http://www.forksnorthportage.com/index2.html>).

ii. What They Do

The mission of The Forks North Portage Partnership is to act as a catalyst - encouraging activities for people in the downtown area through public and private partnerships, revitalization strategies; and to work to ensure financial self-sufficiency.

iii. How They Do It

Launched in 1981, the CAI (Winnipeg Core Area Initiative) was one of the nation's largest urban regeneration efforts, comprising \$196 million in expenditures. Spanning a decade and reflecting unprecedented tri-level governmental cooperation, the CAI was considered a unique and notable experiment in public policy and drew considerable attention throughout North America and Europe.

iv. Why They Do It

The business of the Partnership is to provide as many reasons as possible for people 'to live, work and play in the downtown.' As more people live, work, or play downtown, more services and entertainment will be developed to serve them. Vitality at The Forks and North Portage is the result of a diverse mix of facilities and activities that reinforce one another, all bringing people into the downtown.

v. Economic & Neighbourhood Development Impacts

The Forks is now home to a wide range of year-round activities. Among the many tenants in the development include, but are not limited to the Canwest Global Performing Arts Centre, A-Channel TV Studio, The Forks Market, Hayloft, Parks Canada and the Manitoba Children's Museum. Surrounding these businesses is a host of sculptures, open-air performance areas and interpretive installations. The Forks, much like Granville Island, is a revitalized urban destination that has become reanimated as a result of careful planning and cultural/creative programming. It is the city's most popular gathering place, attracting more than five million visitors each year.

Jim Paterson, Manager of Downtown Improvements, City of Winnipeg states that there is no ongoing funding required for The Forks. Because of the portfolio approach – the combination of the North Portage property and The Forks – North Portage effectively supports The Forks (Personal communication, April 13, 2004).

**Former Northern Pacific and Manitoba Railway Repair Shop
(The Manitoba Children's Museum)**



Built in 1889 by the Northern Pacific and Manitoba Railway Company, this structure is the oldest surviving railway repair facility in Manitoba. It originally included a machine and blacksmith shop, engine house, and ten-stall roundhouse and turntable. It is the only surviving building of a complex that included two roundhouses, freight sheds, an elegant hotel and a large station. The industrial site subsequently became Canadian National's East Yards before the complex was transformed into The Forks.

After 1909 the building fell into disuse. Canadian National locomotive repairs increasingly were undertaken at other locations, though the building was used in a variety of capacities until the 1960s. In 1993-94 the Bridges and Structures Building was renovated to become the home of the Manitoba Children's Museum (Source: <http://www.gov.mb.ca/chc/hrb/prov/p088.html>)

THE CULTURAL CORRIDOR PROJECT - KELOWNA, BC***i. Who They Are***

The Okanagan Cultural Corridor is a cultural tourism development project, supported by Tourism British Columbia. The Project takes its name from the Okanagan Valley, a semi-arid, fruit and wine-producing region some 250 kilometers in length, nestled in the southern interior of British Columbia, Canada. When marketed to the public in 2003, the Okanagan Cultural Corridor will offer visitors a multi-faceted experience of the arts, heritage, and agri-tourism attractions of the Okanagan Valley (Source: *The Okanagan Cultural Corridor Project*, Online-<http://collections.ic.gc.ca/okanaganvalley/project/index.html>).

ii. What They Do

The City of Kelowna's Arts Development Office, created in 1995 office, initiated the *Kelowna Initiative*. The goal of this undertaking was to establish Kelowna as a leading cultural destination in the Pacific Northwest and, to be an alternative to Vancouver as a location for cultural industries: film, publishing, sound recording, new media, ceramic and glass production, and the manufacture of other products with a high design element.

The *Kelowna Initiative* was initially focused on realizing Kelowna's cultural tourism potential but gave rise to the concept of the Okanagan Cultural Corridor Project following the 1999 release of Tourism BC and the Ministry of Small Business, Tourism & Culture's report entitled *Strategic Directions for Culture and Heritage Tourism in BC*, authored by Jim Lee and Dr. Peter Williams.

The authors proposed that the Province of BC consider a pilot project to model the process for cultural tourism development. The Okanagan Valley, considering the previous work done with the Kelowna Initiative, was a logical choice. The project objectives were to link the Valley's arts events, cultural festivals, museums, art galleries, heritage sites, wineries, and other agri-tourism attractions and then collectively market the cultural resources and position the entire Valley as a cultural destination. The Okanagan Cultural Corridor Project was the resulting name of this program.

Strong, creative communities are known to attract business and industry, bringing employment opportunities and additional wealth to the community. Industries of the emerging information-age economy value quality-of-life issues for their employees, and are attracted to communities, regardless of geography, that actively support arts and culture."

From *Creative Connections: Arts and Culture in British Columbia Communities*,
Union of British Columbia Municipalities, 1997

iii. How They Do It

The *Kelowna Initiative* was funded through a variety of levels of government and by the business community. The Okanagan Cultural Corridor Project is funded by Tourism British Columbia, which invested \$150,000 in the initiative. Additionally, BC's former NDP government provided an economic development grant of \$85,000 in the Project's start-up year. In support of the Project, Okanagan University College has contributed office space on its North Kelowna Campus

iv. Why They Do It

Kelowna 'did it', that is they embraced culture as an economic driver, because of opportunity. Their proximity to major markets – Vancouver, Edmonton, Calgary & Seattle – by road and air perfectly positioned it to capitalize on its abundant, albeit unrealized, potential. "The idea behind the Corridor is simple: by linking individual attractions to form a larger, regional entity, the whole becomes greater than the sum of its part" (Source: Steven Thorne, *speech to Kelowna Chamber of Commerce Luncheon Ramada Inn, Kelowna, BC, July 12, 2000*, Online - http://collections.ic.gc.ca/okanaganvalley/project/public_launch.html).

Steven Thorne, then Executive Director of The Okanagan Cultural Corridor Project, was hired in 1995 after the City of Kelowna had created its first arts development office. As his objective, Mr. Thorne was to develop Kelowna into a leading cultural tourism destination in the Pacific Northwest, and, over time, be an alternative to Vancouver for the location of the cultural (Steven Thorne, *speech to Kelowna Chamber of Commerce Luncheon Ramada Inn, Kelowna, BC, July 12, 2000*, http://collections.ic.gc.ca/okanaganvalley/project/public_launch.html).

v. Economic & Neighbourhood Development Impacts

In 2000 the economic impacts of arts and culture in the region was researched. Using conservative calculations and a rigorous methodology, the direct economic impact of arts and culture exceeded

\$37 million. The total impact, including the “ripple-effect” was more than \$67 million. Furthermore, the research revealed that for each dollar support of non-profit performing arts groups – from municipal, provincial or federal sources - \$7.24 of GDP impact was felt through the economy (Source: Steven Thorne – *The Kelowna Initiative: A Cultural Tourism Case Study*).

The numbers of people employed in the cultural sector accounted for more than the numbers of people directly employed by two of the three major industrial employers in the region – Sun-Rype Products & Riverside Forest Products (Source: Steven Thorne – *The Kelowna Initiative: A Cultural Tourism Case Study*).

In the Central Okanagan, arts and culture accounts for a total of 2,368 full and part-time jobs (or 1,896 full-time equivalent jobs). Of this total, 1,592 jobs (or 1,198 full-time equivalent jobs) are created directly through expenditures made by the cultural sectors. The remaining 776 jobs result from the "ripple effect": the induced impact of arts and culture on employment in other sectors through the spending and re-spending of incomes earned by cultural workers, and by workers in other supporting sectors. All told, 3.8 percent of regional employment is due to the cultural economy.

Of the 1,592 jobs created directly through expenditures made by the cultural sectors, 1,164 jobs (or 814 full-time equivalent jobs) are cultural jobs, employing cultural workers. This figure represents 1.9 percent of regional employment. Along with job creation, arts and culture accounts for \$37.3 million in direct GDP impact. Adding the induced impact of arts and culture on other sectors, the cultural economy accounts for \$67.1 million in total GDP impact. Between 1,300 and 1,700 volunteers are involved with the region's cultural organizations. The dollar value of the hours donated by these volunteers is between \$780,000 and \$1 million. While helping to sustain the cultural economy, this volunteerism also demonstrates a strong support for, and commitment to, community participation in arts and culture.

Finally, the economy enjoys almost \$1 million in peripheral impacts due to the performing arts. Peripheral impacts are expenditures on restaurants, babysitters, dry cleaners, etc., associated with performing arts attendance. Along with the value of volunteerism, the value of peripheral impacts is in addition to the direct and induced economic impacts of arts and culture (Table 1, below).

DIRECT AND INDUCED ECONOMIC IMPACTS OF ARTS AND CULTURE (FISCAL YEAR 1995-96)			
Type of Impact	Direct Impact	Induced Impact	Total Impact
Employment (full-time equivalents)	1,592 (1,198)	776 (698)	2,368 (1,896)
Gross Domestic Product (\$)	37,298,000	29,838,000	67,136,000

Source: *The Economic Impact of Arts & Culture in the Central Okanagan, 1998*, Online - <http://collections.ic.gc.ca/okanaganvalley/project/economic/index.html>)

SUMMARY

This paper looked at the following arts organizations:

- Artspace – USA
- Artscape – Canada
- MASS MoCA – USA
- Spaces – UK

These organizations operate in locations throughout North America and in the UK. They have successfully developed cultural policies and infrastructure that have acted as a catalyst to: develop underutilized physical assets, transform declining neighborhoods and diversify traditional economies while meeting their original intent – to provide space for artist and other creative expression to thrive.

Additionally, this paper looked at the following cities/regions that have successfully married the provision of culture and cultural infrastructure with the city/region's economic objectives. The cities/regions are:

- Okanagan Cultural Corridor Project – Canada
- The Forks, Winnipeg – Canada
- Santa Fe, New Mexico – USA
- Granville Island, Vancouver – Canada

The reasons for providing cultural spaces for artists in all of the case examples are varied. Sometimes done because of the effects associated with gentrification of neighbourhoods where artists live and work resulting in an increase in rents, making studio and performance spaces financially out of reach. Another reason is to provide space to artists at no or low-cost because culture and the arts serve as a draw. Creating a 'critical-mass' of activity generates momentum and activity making the sum of the activities and services greater than all of the individual parts. Granville Island and the Okanagan Cultural Corridor exemplify how a symbiotic relationship exists between arts and culture and a thriving market economy. Arts and culture is the draw with a multitude of supporting and ancillary services sprouting up to support and service those who come to participate in or consume culture.

Cultural infrastructure is most often always initially financed either entirely or by a combination of municipal, state, provincial or federal levels of government. Once the cultural infrastructure is in place and the 'critical-mass' level of activity has been reached, there are numerous examples of how these installations are independently self-sustaining. Some jurisdictions, as in the case of Santa Fe, New Mexico, provide stakeholder funded investments into the arts to support ongoing programming and cultural marketing. No matter how cultural infrastructure or support is financed, governments always play a crucial role to help with matters such as direct funding, policy development, stakeholder consultation and a myriad of other supporting roles.

The impact of arts and culture on economies is staggering according to a variety of economic impact studies done by reputable research organizations from around the world. These studies demonstrate

the impact that arts and culture have on economies. Research out of the Okanagan Cultural Corridor Project, for instance, shows that for each dollar spent to support the arts in the Okanagan, the return to the economy is \$7.24.

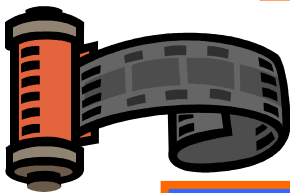
Much of the information reviewed and many of the people interviewed for this paper indicate that culture and the provision of cultural infrastructure are important factors for community and economic vitality. The information supports that governments, at all levels, need to actively participate in the visioning, planning and delivery of cultural policies and cultural infrastructure.

As long as you are going to be thinking anyway, think big!

Donald Trump

Choice, not circumstance, determines your success.

Unknown

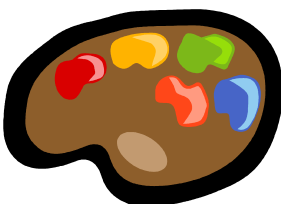


FACTS TO CONSIDER

There are 4 main factors contributing to the increasing interest in cultural tourism:

1. The aging of the baby boom generation (this age group has higher than average levels of interest in cultural and wine-related activities).
2. Increased level of education among the population (higher levels of education are linked to increased consumption of cultural activities).
3. Increased movement of women into the paid labour force (women are more likely to participate in cultural activities both at home and while traveling, and also play a more active role in travel planning).
4. Increased levels of urbanization (cultural activities in rural areas give city-dwellers opportunities to “escape”).

*Okanagan Cultural Corridor
January 2003, Issue No. 5 - Newsletter*



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