

CITY OF VANCOUVER CULTURAL FACILITIES PRIORITIES PLAN Final Report

May, 2008



CONTENTS

Executive Summary 2

Introduction..... 6

The Strategic Context 13

Facility Gap Analysis 21

Challenges and Opportunities 52

Recommendations 79

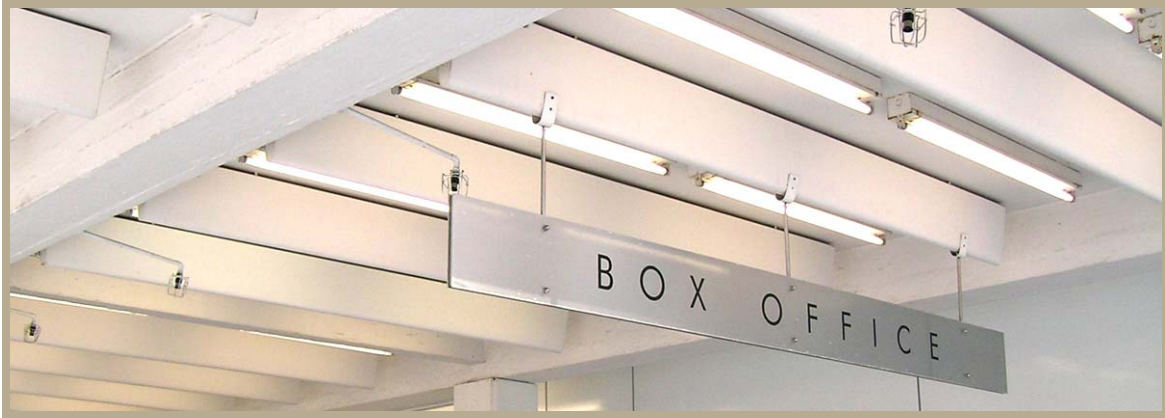
Appendix I – Survey Summary 97

Appendix II - Case Studies 123

Appendix III - Research Bibliography..... 145

Appendix IV – Participants..... 149

Endnotes 155



EXECUTIVE SUMMARY

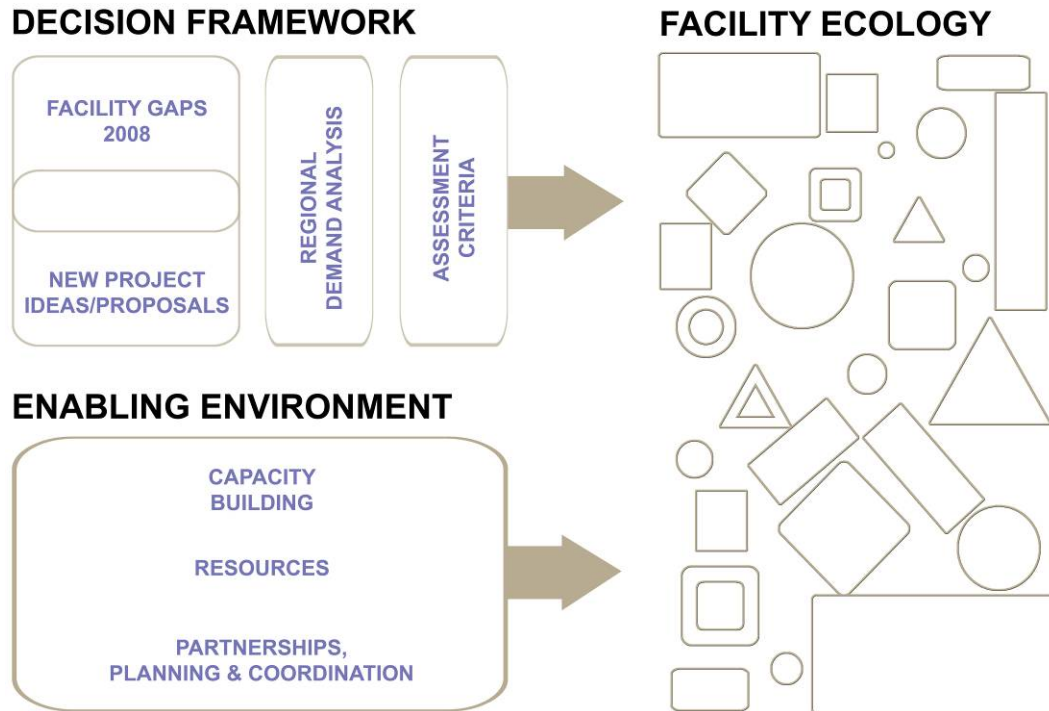
The *Cultural Facilities Priorities Plan* provides the City of Vancouver, the community, government and private partners with a new approach to cultural facility development that reflects the aspirations of a 21st century creative city. As a values-based framework, the new *Culture Plan for Vancouver 2008 - 2018* underpins the *Cultural Facilities Priorities Plan* through its articulation of five Strategic Themes:

- Innovation
- Learning
- Connecting People, Ideas and Communities
- Neighbourhoods
- Valued and Valuable

As one of the key implementation frameworks to achieve the broader objectives of the *Culture Plan*, the *Facilities Priorities Plan* reflects an accelerated shift in the role of the municipality from 'planner-provider-deliverer' to 'enabler-convener-catalyst-broker' and seeks to initiate a stronger partnership model in advancing Vancouver's facility ecology.

There are considerable challenges to address and opportunities to leverage more effectively in making this transition successfully. The complexities of cultural facility development within a rapidly developing region is not unique to Vancouver – many cities across Canada and internationally face issues around affordability, leadership capacity, information-sharing, partnership development and resource issues in nurturing and sustaining a vital creative ecology. However, the assets that Vancouver mobilizes to address these challenges are distinct and require a committed effort and strategic focus to better align interests, agendas and resources towards achieving the vision of the *Culture Plan* over the next 15 years.

To catalyse this effort, the *Facilities Priorities Plan* proposes a strategic focus on leveraging two interconnected platforms – the Enabling Environment and the Decision Framework – to nurture increased collaboration, capacity and innovation.



The Enabling Environment is focused on generating a more conducive climate for developing and animating creative spaces and places throughout Vancouver. It is the foundational work that is required to address the changing needs, capabilities and relationships driving Vancouver's development of its facility ecology. Recommendations have been advanced to develop the capacity of the arts and cultural community to undertake capital projects, supported by new partnerships and new resources. They also identify critical policy development, alignment and partnership building within the City and between the City and other tiers of government, other institutions and agencies. As a result, the City's role in relation to arts and cultural facilities development is expected to evolve over the short to medium term of this *Priorities Plan*. Three broad roles for Cultural Services have been identified in relation to each recommended tactic:

- PROVIDER:** Cultural Services is the sole provider of funding and / or services
- FACILITATOR:** Cultural Services plays an internal enabling role within the City of Vancouver to achieve policy, service or resource development.
- PARTNER:** Cultural Services is a partner with the arts and cultural community, other levels of government, agencies and institutions in the funding and / or delivery of services.

Early and sustained commitment to developing the Enabling Environment will generate greater capacity, new partnerships and more responsive regulatory tools. As an outcome of this targeted investment over the first five years of the *Priorities Plan*, it is anticipated that momentum for new projects will be advanced at a greater rate, and by more innovative partnerships, than has been evident in the past cycle of cultural facility development.

The Decision Framework – comprised of current facility priorities, a Regional Demand Analysis and Assessment Criteria - is a critical mechanism that has been developed to aid the City and its partners in strategic decision-making in an increasingly complex and multi-faceted environment. Through extensive engagement, with arts and cultural practitioners, nine 'global' priorities have been recommended that reflect an intersection of community demand and partnership opportunity:

- ***Complete the current development of live presentation facilities that have substantial community momentum and partnership support to address demand in the 400 – 600 seat range.***
- ***Focus on addressing the demand for high-quality, dedicated performance spaces under 250 seats to ensure the ongoing incubation of emerging organizations.***
- ***Undertake strategic public space improvements as identified in the Festival Sustainability Initiative to address the priorities of outdoor festival organizations.***
- ***Facilitate improvements to existing performance spaces including enhancements to key multi-functional facilities with potential to deliver high quality presentation opportunities.***
- ***Stabilize and enhance key collections through modernized preservation, exhibition and engagement infrastructure.***
- ***Develop co-location facilities for large format storage/production workshop activity that are accessible, safe and stable.***
- ***Develop co-location facilities that integrate multiple organizational functions in one location (e.g. rehearsal/ production/administration activity)***
- ***Develop multi-tenant, artist workspaces that provide supportive opportunities for cross-fertilization, collaboration and incubation through a mix of cultural, civic and entrepreneurial uses and tenures.***
- ***Maximize opportunities to maintain and develop affordable Artists Live/Work Studios in the core neighbourhoods.***

To ensure that decision-making on allocating resources over the next 15 years are assessed consistently, a set of four domains have been developed as 'lenses' through which all facility

projects and capital funding will be evaluated. These criteria – Vision, Capacity, Sustainability and Impact - allow the City and its partners to be strategically principled and tactically flexible in addressing opportunity and focusing investment for cultural facility development. An additional evaluation 'lens' proposed, though yet to be developed, is a *Regional Demand Analysis* would provide a fuller understanding of the demands, expectations and needs of potential audience and users.

Taken together the Enabling Environment and the Decision Framework are designed to deliver the tools, resources and partnerships required by the arts and cultural community, the City and their partners to develop greater leadership capacity, stronger partnerships, more innovative collaborations and broader resources to deliver on the aspirations of the *Culture Plan*.



INTRODUCTION

Background

The City of Vancouver's first *Cultural Facilities Plan*, published in 1990, guided Vancouver City Council for ten years in establishing facility priorities for the performing and visual arts, exhibiting institutions, education and resource centres, film/media, and housing.

In December 2004, Vancouver City Council approved the creation of a Creative City Task Force, comprised of Councillors, community representatives and City staff to undertake a planning process that identified strategic goals, directions and priority objectives for the City's role in development of the arts and culture. Included in the portfolio of the Creative City Task Force was the responsibility for strategic infrastructure development. After extensive stakeholder consultation the new *Culture Plan for Vancouver 2008 – 2018* was approved by City Council in January, 2008.

In the fall of 2007 the City of Vancouver engaged Artscape Inc. to undertake a study to develop a new *Cultural Facilities Priorities Plan*. This plan will provide one of the key implementation frameworks to achieve the broader objectives of the *Culture Plan*.

The five Strategic Themes articulated in the *Culture Plan* provide a values-driven agenda which underpins the development of the *Cultural Facilities Priorities Plan*. These are:

- **Innovation**

Recognize Vancouver – locally, nationally and internationally – as a city of creative innovation, a city of ideas, a city which leverages the unique and authentic voices of the diverse, young and growing cultural community, a city which realizes its full creative potential, a city on the leading edge of cultural activity and development.

- **Learning**

Build on Vancouver's reputation as a city of learning, a city that embeds cultural exchange, cultural curiosity and cultural development as part of lifelong learning – from the very young to the elderly – to ensure that all our citizens have the opportunity to engage with and participate in cultural education throughout their lives and to ensure that every citizen has the opportunity to develop his or her expressive capacities.

- **Connecting People, Ideas and Communities**

Take advantage of Vancouver's position as a creative city where connectivity is a hallmark of our cultural system – artists, creative industries, institutions, communities, and neighbourhoods. It is a city engaged in a dynamic conversation, an ongoing dialogue and an exploration of cultural enterprise and opportunity on a regular and consistent basis, connecting people and communities, sharing innovative ideas and programs.

- **Neighbourhoods**

Highlight Vancouver as a city of vibrant creative neighbourhoods by showcasing the talent, enterprise and diversity of our artists, communities and neighbourhoods for our citizens and visitors. Build on the unique identity of our neighbourhoods – engaging local residents, artists and businesses – to ensure that the rich culture, creativity, diversity and innovation of Vancouver lives and is accessible to all.

- **Valued and Valuable**

Ensure that citizens and taxpayers of Vancouver experience in real and concrete ways the value that arts and culture bring to the city and their lives, families and businesses; promote our growing reputation as an international cultural tourism and entertainment destination known as a place where culture is vibrant and happening and where we value and celebrate the rich multicultural and intercultural expression that is unique to Vancouver.

The *Cultural Facilities Priorities Plan* builds on the work of earlier plans, and assesses the arts and cultural community's needs and identified facilities gaps. The *Priorities Plan* provides a strategy for cultural facility development in Vancouver for the next fifteen years and makes recommendations on how the City, working with community, government and private partners, can begin to address these gaps and enable facilities development. The study did not make a detailed assessment of audience demand - the lack of significant arts and cultural audience research in the City and wider region is an acknowledged shortcoming to which specific recommendations are addressed.

Key required outcomes

The *Cultural Facility Priorities Plan* was required to deliver the following outcomesⁱⁱ:

- Be a “priorities” and “strategic” plan that highlights key infrastructure priorities (at a global level).
- Be both a guide for priority setting (with criteria for decision-making), as well as provide policy recommendations for ways in which the City can/should leverage and maximize cultural facility development.
- Have built in flexibility to enable the City to respond to opportunities as they arise and change over time.
- Envision cultural infrastructure and facilities as they are understood today, and as they may be understood (and realized) in the future.
- Enable maximized use of the array of tools, including civic planning, development rezoning, and community fundraising and other, for cultural facility development.
- Enable maximized upgrading and upkeep of existing City cultural facilities and assist where possible for non City arts and culture facilities.
- Facilitate strategic new presentation, production, administration, rehearsal, storage spaces and additions to artist live/work studios (light and industrial).
- Enable access to information and resources by artists, arts and culture organizations and the public.
- Facilitate collaboration and consensus in the arts and culture community on facility priorities and decision-making criteria.
- Encourage an appropriate balancing of responsibility and ownership by the community and the City for facility solutions.

Project governance and management

Steering Committeeⁱⁱⁱ

A Steering Committee consisting of City staff from the Cultural Services, Planning, Social Planning, Finance and Facilities departments has provided internal guidance into the development of the *Cultural Facilities Priorities Plan*.

Community Advisory Committee^{iv}

A Community Advisory Committee has ensured that strong connections and input from the arts and culture communities are evident throughout the study process and its final product. Representation included dance, theatre, music, visual arts, museum, festival, multidisciplinary, film/new media, development and planning communities as well as individual artists and representation from the Parks Board, Library and School Board.

Staff Team

The project was lead by the Senior Cultural Planner, Office of Cultural Affairs (OCA) with support from the department's Planning Assistant and Secretary. The Managing Director of Cultural Services chaired the Steering Committee and guidance was provided throughout the process by OCA's Co-Director - Policy, Planning and Infrastructure. The Advisory Committee was chaired by the Senior Planner.

Consultants

Artscape is a non-for-profit organization based out of Toronto that has been engaged in innovative, culture-led regeneration over the last 20 years. A leading practitioner in multi-tenant space development for the arts and culture sector, Artscape brings specialized planning and development services to help Vancouver build, connect and leverage its distinctive creative assets to further social, cultural and economic goals. Artscape's consultant team for this project was:

Tim Jones	President and CEO
Reid Henry	Director of Research and Consulting
Pru Robey	Senior Consultant
Lori Tesolin	Consultant

Research process

Throughout the study Artscape has worked closely with the OCA Staff Team, the Community Advisory Committee and the Steering Committee to develop an inclusive engagement process that has ensured a broad cross-section of perspectives have been gathered from the diverse arts and cultural communities across Vancouver.

Desk Research

- Background and trends research
- Inventory of existing assets

Community Consultation #1 (Needs Assessment)

- On-line survey questionnaires completed by 375 artists and 161 organizations.
- 6 cross-disciplinary, theme-based focus groups
- 1 arts and cultural sector workshop
- 24 phone interviews with Community Advisory Committee members
- Site tours and individual meetings with facility stakeholders

- Municipal department meetings with Cultural Services, Planning, Finance, Development Services and Chief Building Official, Real Estate, and Permits and Licenses
- Advisory Committee and Steering Group Meetings
- Meetings with organizations leasing City of Vancouver cultural assets

Gap Analysis / Criteria for Decision Making

- Reviewed engagement and inventory & assessed community priorities
- Facility inventory and mapping
- Assessment Criteria development
- 1 cross-disciplinary workshop
- 1 Community Advisory Committee workshop
- Steering Group meeting

Draft Recommendations

- Preparation of draft recommendations

Community Consultation #2 (recommendations)

- 2 cross disciplinary presentations / workshops
- 1 Community Advisory Committee presentation / workshop
- 1 presentation to Staff drawn from OCA and a number of other departments involved with the project
- Steering Group meeting

Final Report Preparation and Presentation

- Preparation and delivery of final report

Defining the arts and cultural sector

The definition established for the *Cultural Facilities Priorities Plan* by the City of Vancouver focused on arts and cultural activities and on the non-profit sector as follows:

“Community / Professional – recognize the full spectrum of all arts and cultural facility activities—the continuum of ‘community based to professional’ activities and audiences—with emphasis on professional.

Commercial / Non Profit – focus on not-for-profit arts and cultural, but recognize the context and impact of commercial operations (from commercial galleries to restaurants where artists perform, etc).”^v

While this has been the primary focus of research and recommendations, the consultants and the City of Vancouver have sought, wherever possible, to open the study to the commercial arts and wider creative industries sector, incorporating facilities wherever possible in the inventory, soliciting responses to the on-line survey and engaging commercial arts and creative and industries stakeholders in both project governance and the engagement process. A number of recommendations in this report point to the need to build the knowledge base about Creative Industry facilities in the city; develop effective communication and networking between the arts and cultural not-for-profit, commercial and creative industry sectors and advocate effectively for the sector's contribution to Vancouver's existing and future economy. Work undertaken by Dr Tom Hutton at UBC and Professor Alan Scott at UCLA will provide a helpful starting point for mapping the creative industry infrastructure in the city^{vi}.

A collaborative approach

The Cultural Facilities Priorities Plan, like the *Culture Plan* in some ways, represents a break with the past. The City of Vancouver has a substantial record in the development, funding and management of arts and cultural facilities, and is the largest per capital municipal funder of the arts in Canada. The City is now seeking an increasingly collaborative approach to arts and cultural planning and facilities development where the burden, responsibilities and opportunities are more equally shared with the arts and cultural community itself, with senior tiers of government and with an ever-widening pool of potential partners in the public, private and third sector.

This takes place at a time when local government across North America and Europe is undergoing a process of change from “planner-provider-deliverer” to “enabler-convenor-catalyst-broker”^{viii}. Collaboration, within and between the public sector, its agencies and the wider community and business spheres offers civic government the potential to address its social and economic ambitions in a more consensual way; it acknowledges the complexity of many of the issues it is grappling with and it seeks to widen the pool of problem solving experience and talent. Local governments are positioning themselves to act as “strategic place-shapers”^{ix} organizing but not necessarily leading collaboration across whole localities.

An enabling approach to civic support for arts, culture and creative industries facilities may include outsourcing some services, developing transparency of access to the labyrinthine world of planning, development and funding processes for artists and cultural organizations, and putting in place the capacity-building resources to ensure that non-profits and individual artists can compete in an increasingly complex funding and development environment.

Imagining the future – a 15 year timeframe

We can't predict the future with any certainty. Fifteen years ago few spoke of climate change and fewer still had a high speed internet connection – or indeed any internet connection - at home. Open source technology was consigned to the distant world of the Linux development community and no-one posted a funny video on You-Tube or launched a best selling album on MySpace.

However, emerging creative and cultural practice places increased emphasis on collaborative, cross-sector and multi-platform approaches to creation, production and distribution. This was reflected in recent research undertaken by Decode for Canada Council as part of its long term strategic planning process which identified the new models of practice being developed by the “*Next Generation of Artistic Leaders*”^x notable for their multidisciplinary, collaborative and entrepreneurial approach.

Although many artists work across a number of areas of practice, the sector tends to be dominated by sub-sector specific policy and identity and thus funding and resource streams. Sector-by-sector strategies may serve specific needs, but they also reinforce these silos. There is an emerging recognition within the arts funding system that multi-disciplinary work is an area requiring more attention^{xi}.

Collaboration and convergence across creative, artistic and technological activities and between cultural, creative and environmental spheres creates scope for the development of innovative cultural experience and creative product. Open source technology creates entirely new means to enable individuals to participate in and exchange the creation and recreation of creative product. The “Wiki” generation expects to participate in and share in the creation of meaning.

Emerging creative practice in this context will require new approaches to facilities development that reflects the removal of boundaries between performance spaces, galleries and workspaces and the blurring of distinctions between amateur and professional, audience, participant and artists.



THE STRATEGIC CONTEXT

Regularly cited as one of the world's most "liveable" cities, Vancouver is a fast growing, young, multi-cultural city set in an exceptional natural environment. A terminus city at the end of the line and gateway to the Pacific Rim and the fastest growing economies on the planet, Vancouver sits also in a wider transnational context – strongly linked by geography, climate and a distinct "west coast" sensibility to cities like Seattle, Portland, San Francisco and even Los Angeles and San Diego.

The particularity of Vancouver's location, bounded by the ocean on one side and the mountains on the other, speaks volumes for the major strategic challenges the city – and the wider regional district – now confronts of accommodating growth and responding to climate change while creating sustainable, liveable communities.

The twin challenges of growth and sustainability: a regional dynamic

Vancouver sits at the heart of a rapidly changing and growing regional district. By 2031 the Metro Vancouver Region is expected to grow by over 800,000 thousand people to a population of near 3 million, creating demand for about 420,000 new dwellings and 400,000 new jobs^{xii}. *The Liveable Region Strategic Plan*, the 1996 Regional Growth Strategy (RGS)^{xiii}, established the broad strategic framework for regional planning focusing on protecting the green zone, building complete communities, achieving a compact metropolitan region and increasing public transit options. The new RGS, currently in development, will build on these directions and, under the umbrella of the Regional Sustainability Initiative, will place sustainability principles at its center. It will seek to address "the tension between density and liveability by ensuring communities are enhanced rather than degraded by growth" and focus growth in metropolitan centres where already an increasing majority of the region's residents live in compact neighbourhoods^{xiv}.

Vancouver: the challenge of growth

Vancouver has emerged in recent years as “the poster child of urbanism in North America”. As Lance Berelowitz comments, the city has “willed itself into becoming a model of contemporary city-making. Like the most vivid of dreams, the city is re-inventing itself”^{xv}. Much of this “re-invention” is driven by the scale, speed and diversity of the population growth that it is experiencing. Between 2001 and 2006 the city’s population grew to about 578, 000 from 546, 000^{xvi} and *CityPlan* estimates that the population could reach 635,000 – inline with RGS targets – by 2021, with possibly 57,000 new dwellings in the downtown^{xvii}. Vancouver’s *Regional Context Statement* (RCS) suggests that within current zoning there is scope for an additional 100,000 population growth. Capacity is also likely to be expanded through the community visions and eco-density initiatives.

Vancouver’s diverse community

Barely more than 120 years old, this is a young city with a young population and growth will continue to be fuelled by the immigration which has historically created the integrated, ethnically diverse population which is one of the city’s distinguishing features. Language is one measure of the cultural and ethnic diversity of the City and in 2006 more than half of Vancouver’s residents did not speak English as a mother tongue^{xviii}. In 2001 46% of Vancouver residents were born outside Canada and over 47% belonged to visible minorities^{xix}. Vancouver has a rich indigenous cultural tradition and is home to a very diverse mix of Aboriginal people from across Canada. A conservative estimate would have at least 25 distinct nations represented^{xx} in a total population of over 40,000, or 2% of the population in 2006^{xxi}.

The city is proud of its tradition of inclusivity, however, while Vancouver recognizes that the diversity of the population is its greatest asset like many other cities in Canada and Europe this diversity is not yet reflected in the culture produced. This cultural richness has real potential as a catalyst for creative and cultural innovation in the city; for new models of collaboration and production; the creation of new markets and the development of contemporary cultural products. This will be as significant as the celebration and stewardship of history, tradition and artifacts.

Planning for growth and livability in Vancouver

Vancouver’s Municipal Charter gives the City of Vancouver complete regulatory powers over planning^{xxii}. Since the 1970’s, Vancouver has sought to address growth pressures through the re-zoning of commercial and industrial districts and the intensification of residential density and diversity in the Central Downtown Area as set out in the *Downtown Official Development Plan*^{xxiii}. Vancouver did not have a comprehensive city-wide land-use plan until

1995 when a comprehensive public consultation process led to the adoption of *CityPlan*. *CityPlan* is supported by policies, development control processes and design guidelines which seek to sustain and support liveable neighbourhoods and underpin active neighbourhood planning^{xxiv}. Two years later (1997), the *Community Visions Program* was launched to develop neighbourhood plans - the final Neighbourhood Vision is currently being finalized and neighbourhoods and City staff are now working to strengthen neighbourhood centres in approved community vision areas.

Vancouver: an innovator in urban planning

Vancouver is regarded as a leader in the creation and implementation of development policies which leverage significant community benefits. Policies that benefit arts and culture facilities include heritage density transfers (e.g. Stanley Theatre and Dance Centre), amenity bonusing and, in the case of re-zonings, Community Amenity Contributions (CACs) - a cash or in-kind contribution by the developer to the neighbourhood through the provision of parks, childcare, social or cultural facilities or public realm enhancements. In the case of cultural facilities, the amenity bonus and CAC program typically requires the developer to provide a space with a 20 year operating allowance. While each are significant tools and have been utilized to deliver space in various contexts, their reliance on large-scale development projects and competition with other community amenities has limited their overall impact for the sector. In 25 years amenity bonuses and CACs have been responsible for 13 arts and cultural facilities with a further 4 approved or under construction.

This tradition of land-use planning innovation reaches beyond city government – the redevelopment by the federal government of Granville Island, regarded internationally as a model for the regeneration of inner city industrial land, was initiated in 1972 with the explicit aim of creating, fostering and nurturing a unique urban oasis in the heart of the city.

The challenges of success

Between 2001 and 2006, there was a 25% increase in central area residents and Vancouver's downtown, with over 100,000 residents, is one of the fastest growing in North America^{xxv}. However, dynamic growth comes at a cost – to residents looking for affordable housing and to businesses looking for low cost, central workspace and to those requiring centrally located light industrial “dirty” space. Vancouver's housing boom makes it Canada's most expensive city, with residential property prices rising by 99% over the past decade^{xxvi}. The cost of housing and a diminishing rental stock has made affordable housing a hot button issue in the city especially as central neighbourhoods with traditionally cheaper property, like the Downtown Eastside (DTES), risk being swept up in the property boom. In the meantime re-zoning of light industrial and industrial land continues to reduce the availability of affordable,

raw workspaces. Further, increases in commercial property values (26% in 2007/8) reflect diminishing supply and significant demand in an active market for space^{xxvii}.

The property boom in the city is in stark contrast to the challenges faced in many neighbourhoods and communities. In Metro Vancouver 26% of children live under the poverty line, 9% above the national average and the poverty gap is growing. While between 2001 and 2005 housing starts doubled across the region, homelessness tripled^{xxviii}. The DTES, perhaps more than anywhere in the region, reflects the challenges of poverty, unemployment, homelessness, addiction and social exclusion faced by many in the city.

Developing new collaborations and new approaches to Vancouver's challenges

The City's strategy to address the multiple social and economic challenges including those in the DTES, evidences a positive commitment to seek intergovernmental, inter-institutional and cross-sector models of collaboration to address complex urban issues. The core proposition for this area, "revitalization without displacement" reflects a sophisticated understanding of the risks associated with gentrification and the value socially, economically and culturally mixed communities bring to the wider city.

The recently introduced Eco-Density initiative will seek local responses to the challenges of growth and sustainability to develop denser, eco-friendly, transit accessible and mixed neighbourhoods with strong local centres across the city^{xxix}.

Meantime, the City's Economic Development Commission is due to commence the development of Vancouver's first Economic Development Strategy creating the opportunity to match land-use planning innovation with equally forward looking approaches to small business development.

Vancouver is also home to a number of unique financial institutions and foundations including the Vancouver Foundation, the Central City Mission and Vancity. Their presence reflects also on the emerging significance of social entrepreneurship practice and expertise in Vancouver.

Valuing the contribution of the arts and culture in Vancouver

Home to the highest per capita concentration of artists in Canada, Vancouver has a growing national and international reputation as a cultural and creative city^{xxx}. With 1,800 performances and festival in parks and community centres, 540 live performing arts productions and more than 600 exhibitions in museums and galleries a year it is estimated that about 3 million people attend live arts events every year in the city^{xxxi}.

Increasingly, Vancouver recognizes the multiple values that the arts and culture bring to the city. This is a large and fast growing sector in Vancouver's economy, employing the same number of people as the retail sector in the downtown core, for example. From 1996 to 2001, the Census Metropolitan Area's cultural labour force grew by 24% as compared to 6% in the general labour force^{xxxii}. The city's rich arts and cultural scene plays an important role in attracting international tourism and inward investment, as well as making the city the sort of place that the skilled workers in demand for the new economy want to live.

CityPlan sets out in detail the value that Vancouver and its citizen's place on arts and cultural activity and reflects on the importance of extending access to and participation in arts and cultural activity at a neighbourhood level as a means of supporting learning and self expression, as a reflection of neighbourhood character and community diversity, as a means of celebrating diverse community histories and imagining the future^{xxxiii}. The Vancouver Board of Parks and Recreation plays a central role in enabling access to high quality arts and cultural events and activity at a local level through public festivals and activities located within parks and notably through its network of community centres, especially those with an emphasis on cultural programming. It's Arts Policy "recognizes the arts as an essential element in a vital, creative and balanced city and seeks to actively facilitate participation in and access to the arts for all"^{xxxiv}.

Approved by Council in January 2008 the City of Vancouver's *Culture Plan for Vancouver 2008 – 2018* sets out its vision to "develop, enliven, enhance and promote arts, culture and cultural diversity". The *Culture Plan*, it notes, is a signal "that the City of Vancouver has made support of and investment in the creative sector a priority"^{xxxv}.

Funding for the arts and culture: the City's central role in facilities provision and development

The City of Vancouver plays a central role in sustaining and expanding the full ecology of arts and cultural activity in the city investing \$10m annually in operational and project grants, the highest per capita municipal funding in Canada. This substantial investment in turn is estimated to generate an additional \$13 for every municipal dollar. In addition to its annual funding commitment the City has, through the application of CACs and amenity bonusing (see above) enabled the development of 13 arts and cultural organizations with new facilities to date.

The City directly owns and manages the Civic Theatres - the Queen Elizabeth Theatre, the Playhouse Theatre and the historic Orpheum Theatre - which are currently benefiting from a

\$60m restoration program^{xxxvi}. The City also owns and leases several other cultural facilities including the Vancouver Museum, Hodson Manor and Firehall Theatre.

Projects supported through CACs and amenity bonusing have provided facilities for, among others, Arts Starts in Schools, the Alliance for Arts and Culture, the Contemporary Art Gallery and the Vancouver International Film Centre. Projects currently under construction will provide a home for two major arts festivals promoters on the CBC site at 700 Hamilton and the Capitol 6 / Orpheum development which will increase backstage facilities at the historic Orpheum Theatre as well as provide administrative, rehearsal space and facilities for the VSO Music School. Other approved projects include the redevelopment of the Playhouse Theatre Company's administrative and production space to provide additional production space and a new 250 seat theatre. The City also works to secure Community Use arrangements for selected public plazas or other resources of benefit to the arts and cultural community and audiences (UBC at Robson Square, Plaza of Nations and Wall Centre Plaza).

In total, the City leases 27 properties (including completed amenity properties) for a nominal rate of \$1 per annum to a diverse range arts and cultural organizations of all scales including the Vancouver East Cultural Centre, the Vancouver Art Gallery, the Historic Roedde House and a number of artists live/work studios.

Investing in arts and cultural infrastructure: a new provincial dynamic

Historically, the British Columbia provincial government has played a lesser role in cultural facilities support than many other Canadian provinces with below average per capita spending on arts and culture compared to other Canadian provinces^{xxxvii}. The establishment of the BC Arts Council in 1995 as an arms length policy, advocacy and grant making arm of the provincial government was, however, a significant step towards a more strategic approach to the sector. More recently in 2006 the provincial Minister for Sports, Tourism and the Arts called a province-wide summit on Arts and Culture which achieved a broad consensus around the challenges facing the sector, including the “daunting” facilities challenges associated with affordability, the availability of flexible presentation space and administrative and production space. Subsequent studies addressing the social and economic impact of the arts and culture in the province, best practice in public policy and the case for provincial investment in arts, heritage and culture infrastructure have all highlighted the facilities issues facing the sector and the potential role of the Province, and the Arts Council, in serving those needs^{xxxviii}.

The Province's recent announcement of a \$209m investment in arts and culture - including \$50m to the Vancouver Art Gallery's planned development, \$9m to the Vancouver East

Cultural Centre and \$150m to create the BC150 Cultural Fund - marks a significant new Provincial dynamic which acknowledges the value of investment in the arts and culture community. The Province has also announced its intention to support the development of a proposed National Aboriginal Arts Gallery and an Asia Pacific Museum of Trade and Culture.

Federal investment in Vancouver's arts and cultural facilities

In recent years, investment in facilities through federal infrastructure programs has been somewhat limited in Vancouver due in part to the challenges of developing tri-partite match funding agreements. Between 2001 and 2007, 20 Cultural Spaces Canada projects totalling about \$4.2m in grants were funded in Vancouver representing about 30% of the total 59 B.C. projects which received \$14m in grants^{xxxix}. A similar proportion of Infrastructure Canada grants to cultural projects in the province (\$10.5m between 2001-2007) went to Vancouver, totaling about \$2m in grants and representing only 4 of 17 projects funded. The Building Canada Fund, which replaces the Infrastructure Canada Fund, will provide \$2.2bn to Provincial infrastructure projects between 2008 and 2014 – a portion of which can be allocated to cultural facility projects^{xl}.

Strategic context: summary

Vancouver faces the twin strategic challenges of growth and climate change with the significant advantage of a long standing tradition in innovative land-use planning. The new challenges of delivering Eco-density planning at a neighbourhood level is likely to place even greater pressure on CACs and amenity bonusing to deliver a full range of local infrastructure to local neighbourhoods including new forms of eco-friendly, green amenities. Whilst culture is recognized generically in CityPlan, Neighbourhood Visions and the Eco-density initiative (as an important dimension of neighbourhood planning), there is a risk that the needs for arts and cultural facilities at a local level could be overlooked if not explicitly referred to in these planning processes. This includes facilities for participation and performance/exhibition and also the potential for workspace and affordable live / workspace development within mixed use neighbourhood development.

The 2010 Olympics may have played a role in driving the property development boom in recent years and has perhaps accelerated the rezoning and redevelopment of the Downtown's remaining industrial zones in South East False Creek. How the City manages growth and addresses social inclusion will be a measure of its overall success in addressing the very real challenges of development and sustainability in an overheated property market.

Provincial investment in the DTES and a small number of selected cultural infrastructure projects suggests a more positive funding landscape than in recent years. However the

current provincial structure does not enable capital investment of more than \$1million except in the case of special projects. In this context the challenge is to ensure that the limited investment available from the public purse for facilities development in Vancouver is targeted effectively and that all three tiers of government work in concert and strategically to that end exploring new cross-sector, public-private collaborations that serve multiple public policy agendas. Collaboration within the City of Vancouver will play an equally significant role, ensuring that land-use and eco-density planning, social infrastructure planning, and economic development and community cultural development work together with the Office of Cultural Affairs (OCA) to direct resources effectively and strategically.

In Vancouver, substantial new development, increasing wealth, a strong tradition in social entrepreneurship and social investment, and an emerging generation of young arts and cultural leaders prepared to innovate the way they do business creates an exciting climate in which to consider the priorities for arts and cultural facilities over the next 15 years.



FACILITY GAP ANALYSIS

The analysis of current facility provision and space demand in Vancouver employs a framework comprised of nine primary categories. Recognizing that many cultural facilities will have secondary and ancillary space (e.g. small exhibition space, office, storage, etc.) associated with the property, Artscape and the City worked together to compile and assess the inventory for this study based on a facility's primary purpose and further defined by type of space:

Presentation Space (Live)

- *Small Performance Space (1 - 450 seats)*
- *Mid-sized Performance Space (451 – 1300 seats)*
- *Major Performance Space (1,301 – 6,000 seats)*
- *Arena/Stadium (>6,000 seats)*
- *Outdoor Performance Space*

Presentation Space (Exhibition)¹

- *Small Exhibit Gallery (under 1,000 s.f.)*
- *Mid-sized Exhibit Gallery (under 5,000 s.f.)*
- *Large Exhibit Gallery (under 10,000 s.f.)*
- *Major Exhibit Gallery (>10,000 s.f.)*
- *Outdoor Exhibition Space (includes permanent infrastructure)*

Presentation Space (Media/Screen-based)

- *Screening Room/Cinema*

Breakdown of exhibition space by s.f. throughout Vancouver was unavailable for this report

Creation/Production Space

- *Artist Studio/Retail*
- *Artist Studio – Class A (Low Potential Externality)*
- *Artist Studio – Class B (High Potential Externality – e.g. amplified sound, industrial processes)*
- *Rehearsal*
- *Production Workshop (e.g. staging, scene shop)*
- *Media/Recording Studio (rentable)*

Living Space

- *Artist Lodge*
- *Artist Live-Work*

Office/Ancillary Space

- *Administration*
- *Storage (general)*
- *Large Format Storage (e.g. scenery, props and costumes)*
- *Public Service (e.g. ticketing)*
- *Meeting/Conference*

Preservation/Collection Space

- *Climate-Controlled Storage*
- *Laboratory*
- *Archive*
- *Private Library*

Education/Training Space

- *Classroom*
- *Technical Training (e.g. editing suites, CAD labs)*
- *Training Studio/Rehearsal*

Multi-Functional Space (Non-traditional)

- *Multi-Tenant Centre*
- *Community Centre (Municipal) or Community Hall (Society)*
- *Public Library/School/Religious Space*
- *Commercial Entertainment Venue*
- *Park/Waterway/Plaza/Square*

The following gap analysis is derived from from:

- the inventory of 560 arts and cultural facilities assembled by the City for this study;
- analysis of surveys completed by 161 arts and cultural organisations and 375 individual artists;
- sector leaders and Advisory Group member interviews, focus groups and workshops; and
- a comprehensive literature review..

Presentation Space (Live)

Primarily located within the Metro core, Vancouver has a substantial continuum of live presentation spaces that support both resident performing arts organizations as well as provide a range of rental opportunities for a mix of dance, music and theatre practitioners.

Existing Facilities <450 Seats

A limited portfolio of small-sized, dedicated performance facilities (less than 450 seats) exists across the city. While a limited range have been purpose-built (e.g. The Dance Centre Theatre), most have been delivered through converted spaces (e.g. Firehall Arts Centre and Vancouver East Cultural Centre). A distinct concentration of small performance spaces on Granville Island has supported the successful production of key Vancouver festivals that require multiple venues in close proximity (e.g. PuSH, Vancouver International Writers and Readers Festival, and the Vancouver International Fringe Festival). Arts Club's Granville Island Stage/Revue Stage, Waterfront Theatre, Performance Works, and Playwright's Theatre Centre Studio are used often by smaller companies and co-productions. Due to the focused purpose of these facilities, they remain heavily booked throughout the year and are considered to provide a critical foundation for the performing arts in the city.

The City of Vancouver has been a key player in supporting the development of many of these spaces through nominal leases and development incentive mechanisms. Additionally, Canadian Mortgage and Housing Corporation (CMHC), in its role as the owner and operator of Granville Island, is a significant property owner of small-scale, dedicated performance spaces in Vancouver.

Post-secondary institutions have also contributed substantially to a range of high-quality presentation spaces under 450 seats that accommodate varying levels of community accessibility including UBC's Judge McGill Theatre, Frederick Wood Theatre, Telus Studio Theatre, and Dorothy Somerset Studio Theatre as well as SFU's Fletcher Challenge Canada Theatre.

While there is a portfolio of dedicated facilities in this range, the majority (87%) of Vancouver's small-scale, live presentation spaces are delivered through multi-functional facilities that accommodate performance-based activity as a secondary/ancillary function. While some of these facilities incorporate dedicated space (e.g. Roundhouse Community Centre, Norman Rothstein Theatre, Jerocho Arts Centre and Moberly Arts and Cultural Centre), most are provided through short-term rental, multi-purpose spaces, such as:

- schools (e.g. Britannia Secondary, Lord Strathcona Elementary, and Churchill Secondary);
- community centres (e.g. La Maison de la Francophonie de Vancouver, Vancouver Aboriginal Friendship Centre);
- community halls (e.g. ANZA Club, Wise Club Hal);
- religious spaces (e.g. West Point Grey United Church, Holy Rosary Cathedral);
- public libraries (e.g. Central and Britannia branches);
- plaza/squares (e.g. Vancouver Art Gallery Plaza); and
- commercial entertainment venues (e.g. The Media Club, Richard's on Richard's, Havana Club).

Various private sector and not-for-profit society property owners, as well as significant public sector partners (e.g. Park Board, Vancouver School Board), are key stakeholders in delivering these spaces.

Existing Facilities 451 – 1,300 Seats

Vancouver's mid-sized performance spaces (between 451-1300 seats) anchor a number of successful resident companies and provide additional rental space for non-profit performing arts organizations. The Vancouver Playhouse, Performance Works, Vogue Theatre, the Chan Centre for the Performing Arts and the Stanley Industrial Alliance Stage illustrate the small range of dedicated facilities in this category. While not to the same degree as small-scale performance spaces, a substantial amount of mid-sized performance spaces are delivered through multi-functional facilities, including:

- schools (e.g. Kitsilano Secondary, Prince of Wales Secondary);
- community halls (e.g. Polish Community Centre, Chinese Cultural Centre);
- religious spaces (e.g. St. Andrews Wesley Church, Ryerson United, Christ Church Cathedral);
- multi-tenant office/hotels (e.g. Hotel Vancouver); and
- commercial entertainment venues (e.g. Atlantis Nightclub, the Cobalt, Commodore Ballroom, Plaza Club).

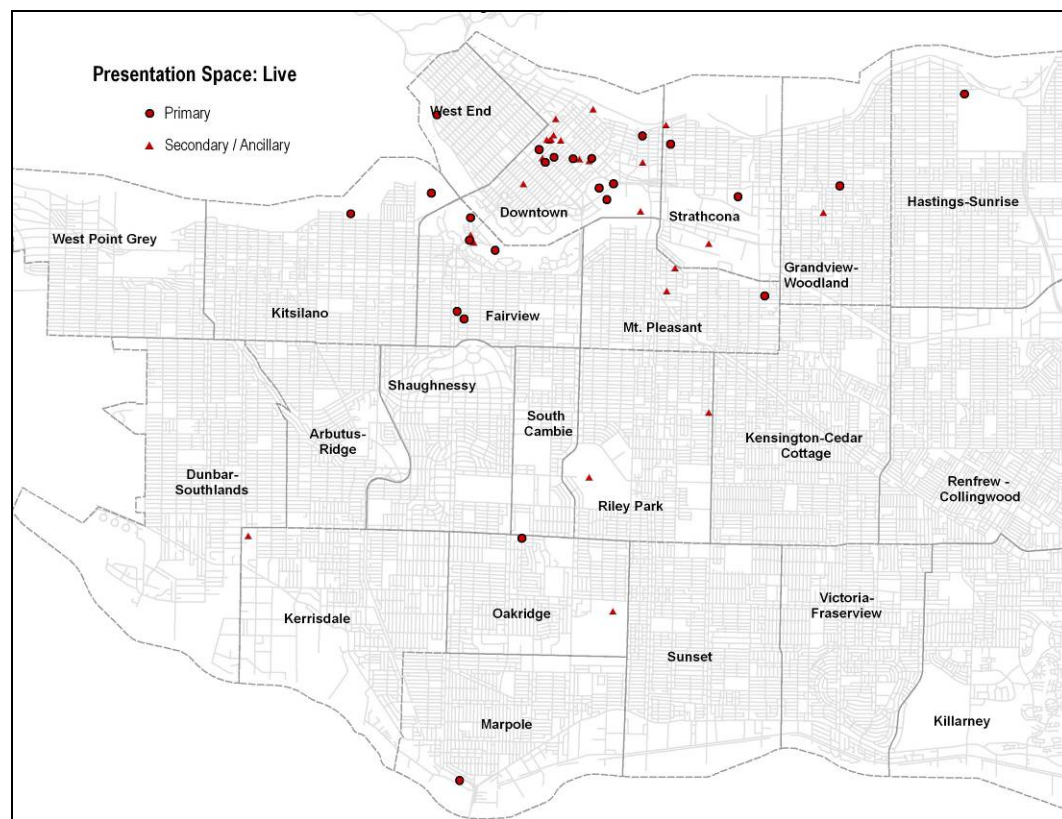
Mid-sized performance spaces are owned by an array of private, institutional, not-for-profit and government owners.

Existing Facilities 1,301 – 6,000 Seats and Arena/Stadiums (>6,000 seats)

Major performance spaces (between 1,301 seats and 6,000 seats) include the Queen Elizabeth Theatre, Orpheum, and Centre in Vancouver for the Performing Arts. Multi-functional facilities such as the PNE's Agrodome and Forum, as well as BC Place Stadium and GM Place, contribute additional capacity in the Arena/Stadiums category (>6,000 seats). The City of Vancouver has played a significant role in providing these spaces through its

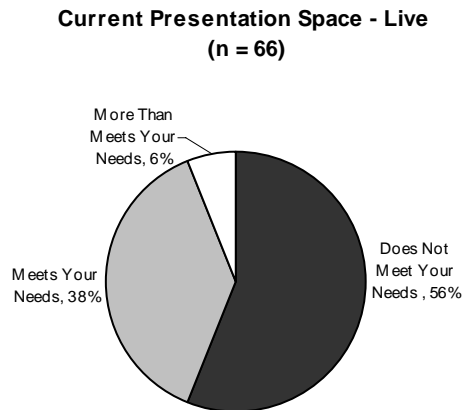
management of the Civic Theatres and the PNE facilities, with additional ownership of other facilities by the Province of B.C. and the private sector. Outdoor performance spaces with dedicated infrastructure also provide opportunities for live performance (e.g. Victory Square, Strathcona Pavillion, Malkin Bowl at Stanley Park, and Plaza of Nations), many of which are owned publicly by the City of Vancouver and the Parks Board.

	Primary	Secondary	Ancillary	Total
ARENA / STADIUM	4			4
MAJOR PERFORMANCE SPACE	5	2		7
MID-SIZED PERFORMANCE SPACE	4	26		30
OUTDOOR PERFORMANCE SPACE	5	1	1	7
INFORMAL PERFORMANCE SPACE			11	11
SMALL PERFORMANCE SPACE	11	80	1	92
Total	29	109	13	151



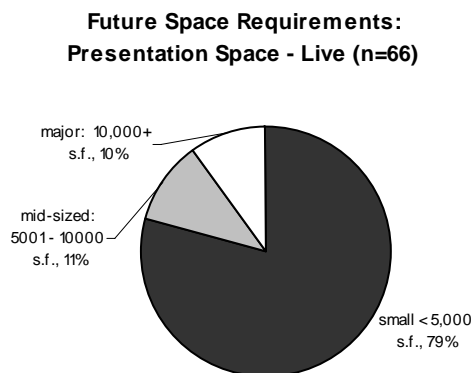
Community Demand

Of the 68 Performing Arts (Theatre, Dance or Music) organizations who use live performance spaces, only 44% identified the current portfolio across the city met or exceeded their needs.



The Planning Study and Program Assessment for the Coal Harbour Arts Complex^{xli} completed in 2005 presented the most recent case for investment in performance space, identifying substantial demand for a large acoustic performance venue and small- to mid-scale flexible theatre spaces. The current situation with the Vogue Member surveys by the Alliance for Arts and Culture^{xlii} as well as the Greater Vancouver Professional Theatre Alliance^{xliii} in the last two years have also identified a substantial gap in small and mid-sized performance spaces.

In this study's survey, 66 Theatre, Dance and Music organizations who require live presentation space in the next 15 years identified an overwhelming demand for space under 10,000 s.f. (90%).



Based on the high number of performance spaces delivered within multi-functional facilities and the limited availability of dedicated spaces, there are significant challenges around the

accessibility and suitability of many of Vancouver's existing inventory. Disciplines that require specific standards such as dance (e.g. sprung floors) and live music (e.g. sound attenuation, liquor licences) are particularly impacted by a reliance on non-dedicated space.

Similarly, outdoor festivals that are programmed annually in multi-purpose open spaces have identified the lack of permanent facilities as a key priority. In 2007, the City of Vancouver's Festival Sustainability Technical Team commissioned a study into the capital infrastructure challenges faced by Vancouver's large outdoor festival organizations. The *Festival Sustainability Initiative*^{xliv} report identifies an estimated total cost of more than \$2.1 million to address sewer, water and electrical infrastructure requirement in four parks used by the city's large outdoor festivals: Jericho, Vanier (which represents nearly 70% of this total cost), John Hendry and Oppenheimer parks.

The demand for live presentation spaces over 10,000 s.f. (10%) identified through the survey and various consultations was primarily associated with a 'Lyric Hall' that would provide a more intimate and technically appropriate space for acoustic-based music, theatre and dance presentation than what is currently available.

Several current projects have been proposed or are under construction that can contribute to addressing these gaps in dedicated performance spaces, particularly in the upper end of the small facilities and lower end of the mid-scale facilities. These include:

- the 450-seat theatre and 1,800-seat theatre connected with the Coal Harbour Arts Complex;
- the 250-seat studio theatre at the Playhouse Theatre Company;
- the addition of SFU's 400 seat black box as part of the Woodward's redevelopment;
- the restoration of the 600-seat Pantages Theatre;
- the 100-seat studio theatre at the Vancouver East Cultural Centre; and
- the permanent infrastructure investments in Jericho, Vanier, John Hendry and Oppenheimer Parks (identified through the *Festival Sustainability Initiative*).

With the proposed addition of an 1,800-seat theatre through the Coal Harbour Arts Complex, further study is required to assess the potential impact on the existing operations of the larger Orpheum Theatre.

Based on anticipated change over the next 5 years, there are indications that Performing Arts organizations will continue to drive demand for live performance spaces over the short and medium term:

- Operating Budget – 81% indicate an increase
- Number of Staff – 63% indicate an increase

- Space Requirements – 65% indicate an increase
- Audience/Visitors – 87% indicate an increase
- Programs/Services – 66% indicate an increase

Facility Priorities

- 1. Complete the current development of live presentation facilities that have substantial community momentum and partnership support to address demand in the 400 – 600 seat range.**
- 2. Focus on addressing the demand for high-quality, dedicated performance spaces under 250 seats to ensure the ongoing incubation of emerging organizations.**
- 3. Undertake strategic public space improvements as identified in the Festival Sustainability Initiative to address the priorities of outdoor festival organizations.**
- 4. Facilitate improvements to existing performance spaces including enhancements to key multi-functional facilities with potential to deliver high quality presentation opportunities.**

Presentation Space (Exhibition)

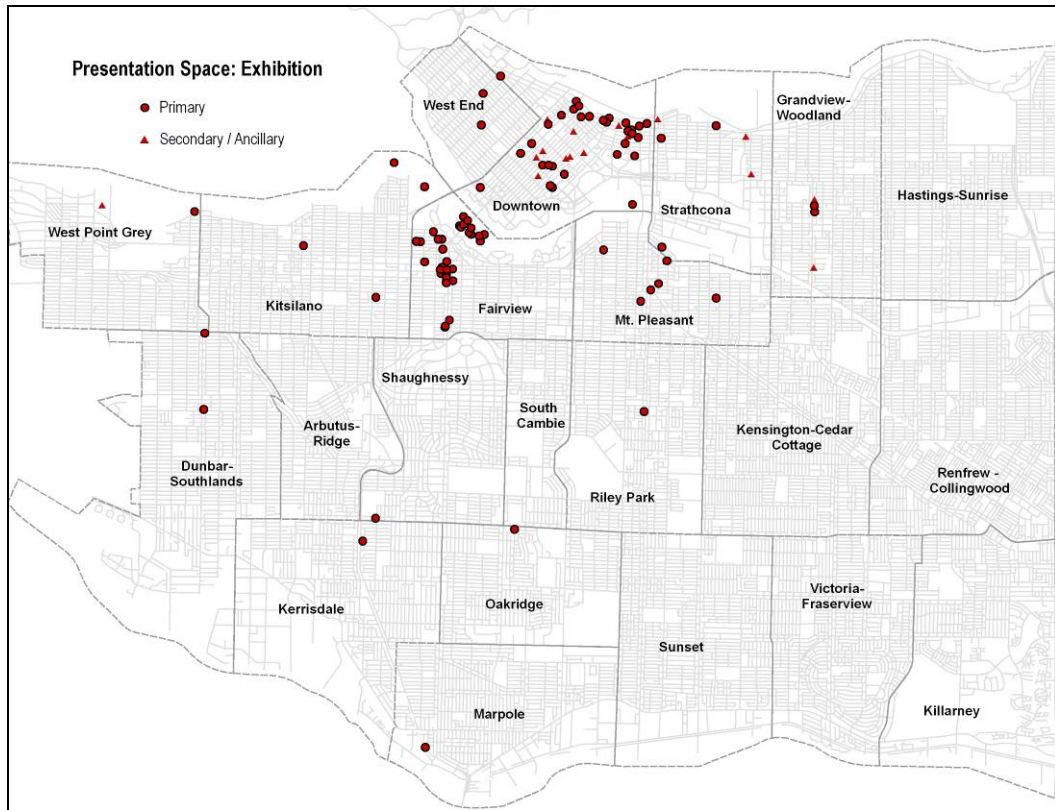
Existing Facilities

Clustered primarily in the Downtown, many of the major exhibiting institutions are housed in City-owned or leased facilities and managed by independent, not-for-profit societies. These large-scale spaces have been delivered through a range of development strategies including conversions of existing public facilities (e.g. Vancouver Art Gallery, Vancouver Museum) and development incentive mechanisms (e.g. Contemporary Art Gallery).

Well organized and entrepreneurial, artist-run galleries have a long history in Vancouver and are seen as a critical element of the community's ability to nurture and sustain new, emerging and established talent. Many of the artist-run galleries are located in the more affordable storefronts throughout the Downtown Eastside (e.g. Artspeak) and reflect a broad range of disciplinary focus.

Small- and medium-scale commercial galleries (e.g. Art Emporium) are focused primarily on a corridor originating in Granville Island and extend through South Granville, as well as along Main Street in Mt. Pleasant. Small scale exhibition spaces throughout Vancouver are owned primarily by the private sector whereas facilities that accommodate major exhibiting spaces are owned almost exclusively by the City and the Province.

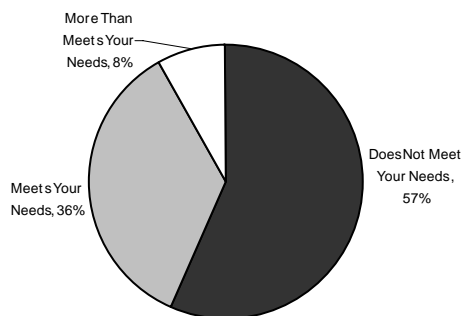
	Primary	Secondary	Ancillary	Total
EXHIBIT GALLERY	106	5	5	116
INFORMAL EXHIBITION SPACE		61	14	75
OUTDOOR EXHIBITION SPACE	1	3		4
Total	107	69	19	195



Community Demand

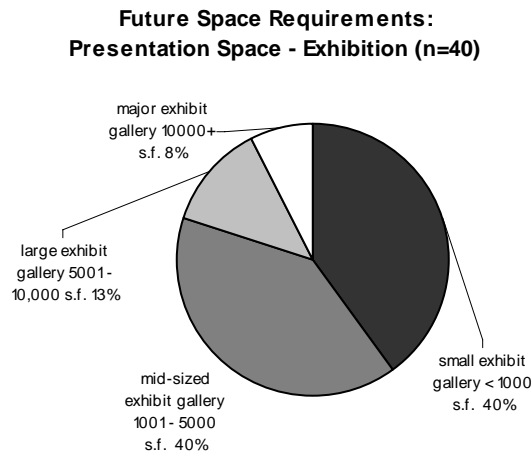
Of the 28 Visual and Craft Arts organizations surveyed that use public presentation facilities, only 44% responded that the current provision of space in this category meets or exceeds their needs.

**Current Presentation Space - Exhibition
(n = 28)**



Recent research (2007) undertaken by Economics Research Associates^{xlv} for the proposed VAG expansion illustrate a growing demand for cultural consumption venues (exhibition and performance) in Vancouver over the near term. In the survey for the *Cultural Facilities Priorities Plan*, 40 organizations which require exhibition spaces in the next 15 years illustrate

substantial demand in small (40%) and mid-sized (40%) exhibit galleries and, to a lesser degree, large (13%) and major (8%) exhibit space.



Based on anticipated change over the next 5 years, there are indications that Visual and Craft Arts organizations will continue to drive demand for exhibition spaces over the short and medium term:

- Operating Budget – 81% indicate an increase
- Number of Staff – 59% indicate an increase
- Space Requirements – 66% indicate an increase
- Audience/Visitors – 91% indicate an increase
- Programs/Services – 88% indicate an increase

Several of the artist-run and small not-for-profit galleries have expressed concern over their stability of tenure in existing locations and will be seeking new administration and exhibition locations that are affordable and accessible to their target markets (e.g. Dynamo Arts Association, Artspeak). Others are addressing expansion plans to accommodate more ambitious programming goals (e.g. FibreEssence Gallery, Access).

There is substantial demand expressed by major exhibition organizations for new space and/or updated facilities to accommodate increased programming, major travelling exhibits and enhanced storage of collections, including:

- relocation and expansion of the Vancouver Art Gallery;
- addition of new exhibition space to the Museum of Anthropology;
- desire of the Vancouver Holocaust Education Centre to lease large rental venues to house travelling exhibits;
- long term expansion plans of the Contemporary Art Gallery;
- Morris and Helen Belkin Art Gallery;

- interest of the Vancouver Museum to relocate should the former Provincial Courthouse building be vacated; and
- strong desire by Science World to expand its facilities.

Additionally, a number of smaller cultural organizations and public galleries have also identified future exhibition facility expansion plans including:

- the Vancouver Police Museum;
- The Craft Association of British Columbia; and
- Canadian Society for Asian Arts.

Facility Priorities

- 1. Stabilize and enhance key collections through modernized preservation, exhibition and engagement infrastructure.**

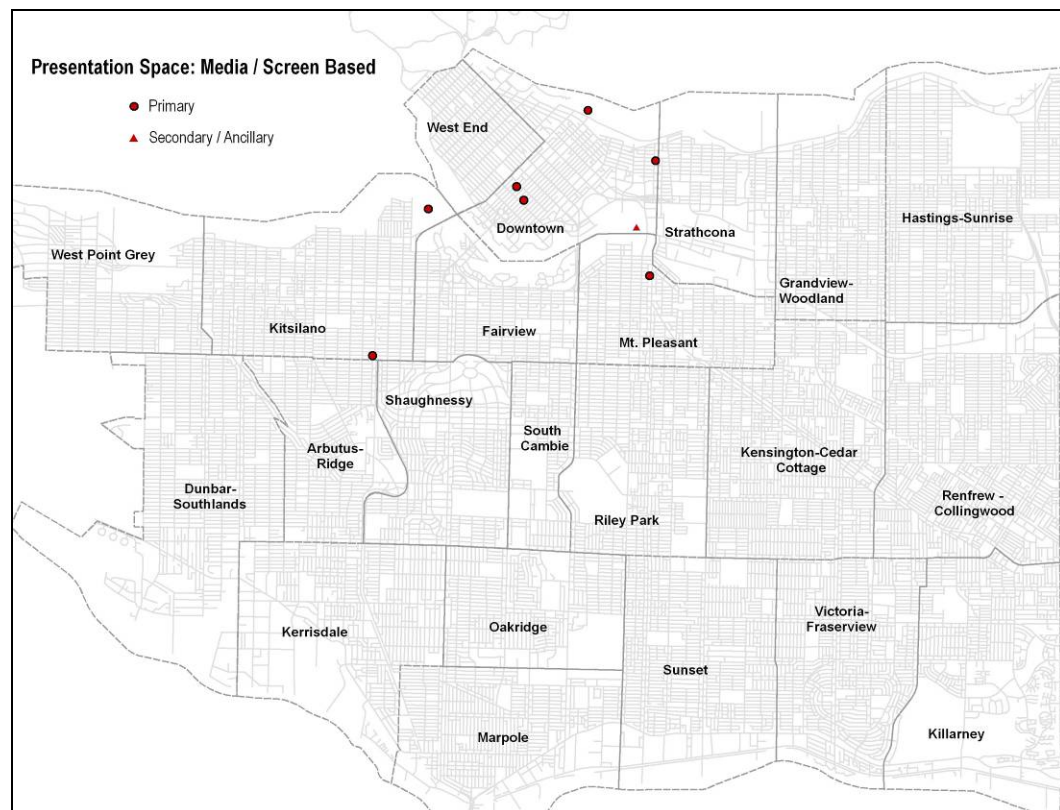
Presentation Space (Media / Screen Based)

Existing Facilities

A number of small- and mid-sized private and not-for-profit venues exist in Vancouver to screen films, video and multi-media presentations. Many of these facilities have underpinned the success of the Vancouver International Film Festival and nurtured the emergence of a strong community of media artists. These include:

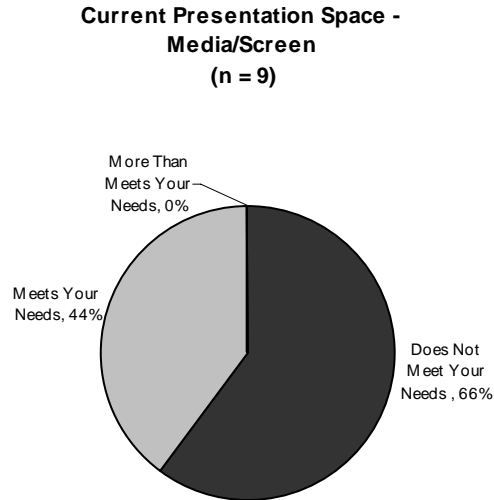
- commercial venues such as Ridge Theatre, Tinseltown, and Empire Granville Theatre 7;
- university-based spaces such as Terasen Cinema and Fletcher Challenge Canada Theatre at SFU as well as Royal Bank Cinema at UBC; and
- not-for-profit venues like Pacific Cinematheque and Vancouver International Film Centre.

	Primary	Secondary	Ancillary	Total
SCREENING ROOM/CINEMA	8	1		9
Total	8	1		9



Community Demand

Of the 9 Media Arts organizations surveyed that use public presentation facilities, only 1/3 responded that the current provision in Vancouver meets or exceeds their needs.



Based on anticipated change over the next 5 years, the small number of Media Arts organizations participating in the survey indicated growth over the short and medium term:

- Operating Budget – 80% indicate an increase
- Number of Staff – 60% indicate an increase
- Space Requirements – 70% indicate an increase
- Audience/Visitors – 90% indicate an increase
- Programs/Services – 60% indicate an increase

Facility Priorities

Respondents to the surveys and focus group participants did not indicate there were significant priorities to address beyond improving physical storage capacity. The importance of Media Arts to the city's arts and cultural ecology has been identified through various focus groups and should be investigated further in association with more proactive engagement with creative industries.

Creation / Production Space

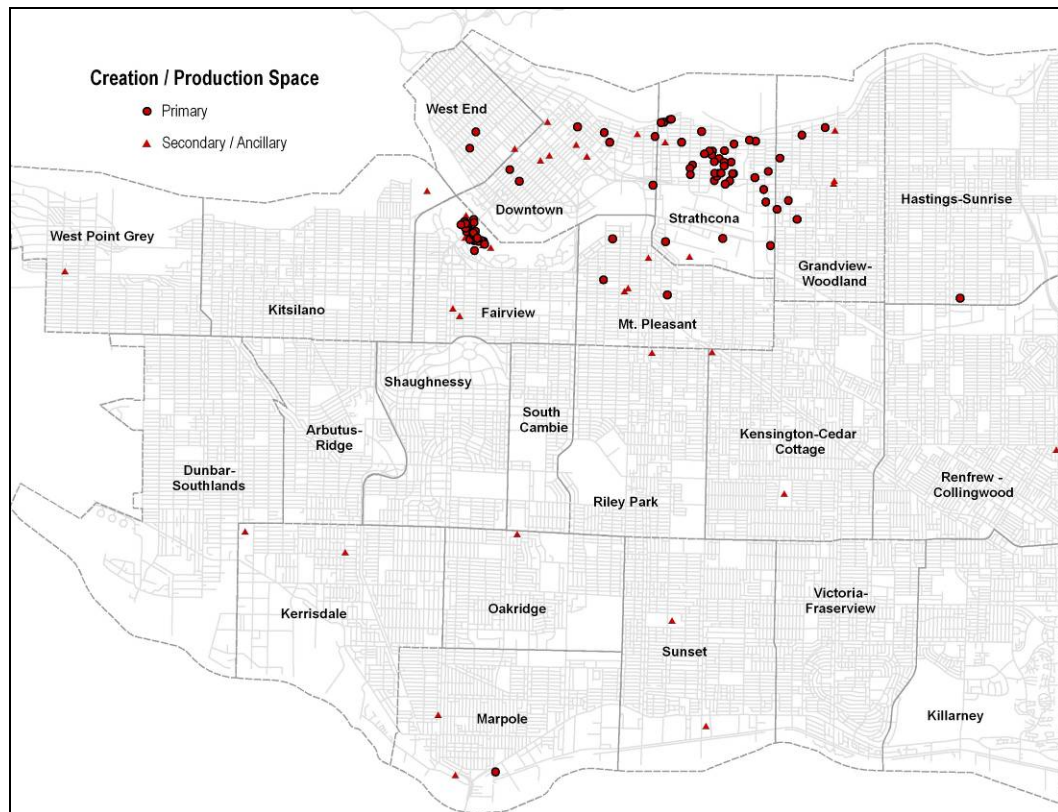
Existing Facilities

A range of existing studio and production spaces located primarily in the Downtown, Mt. Pleasant and Strathcona areas provide critical venues to the arts and culture community for diverse art practices. Multi-tenant studio buildings such as 901 Main Street, The Mergatroyd Building, Parker Street Studios and William Clark Studios exist throughout these key districts. A hub of smaller-scale studios - primarily designer-maker spaces such as Black Stone Press, Amity Design Studio and Daniel Materna Ceramics – has been established on Granville Island, contributing to the successful mix in the area. To varying degrees, these deliver the key space attributes that Vancouver artists have identified as essential for their practice:

- natural light,
- access to water,
- security,
- high ceilings,
- flexibility of access,
- broadband,
- soundproofing,
- storage,
- access to public,
- special ventilation,
- cargo elevators,
- oversized doors,
- special electrical wiring,
- sprung floors, and
- high-load bearing floors.

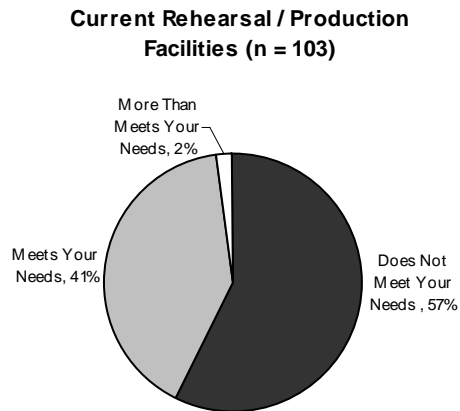
Rehearsal spaces for the broad range of performing arts exist in a limited range of dedicated facilities (e.g. Carousel Theatre Company Rehearsal Theatre, Scotiabank Dance Centre, and Mascal Dance Studio) with a large portfolio of multi-functional spaces more commonly used. Very few dedicated production facilities exist throughout the city, though the Great Northern Way Campus and Vancouver Playhouse Production Centre provide resources and space beyond their own requirements.

	Primary	Secondary	Ancillary	Total
ARTIST STUDIO	46			46
ARTIST STUDIO / RETAIL	42	3		45
MEDIA PRODUCTION & RECORDING				
STUDIOS	13	2	2	17
PRODUCTION WORKSHOP	1	2		3
REHEARSAL	7	23	16	46
Total	29	109	13	151

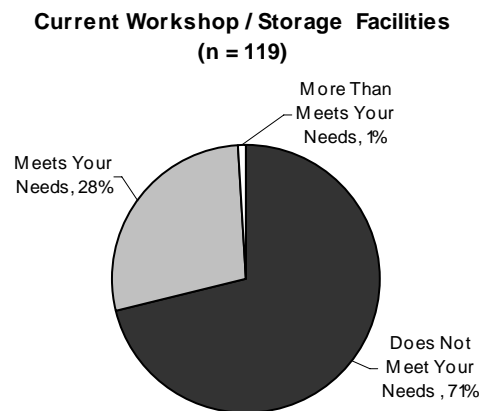


Community Demand

Of the 103 organizations surveyed that use rehearsal or production facilities, 43% responded that the current provision in Vancouver meets or exceeds their needs.

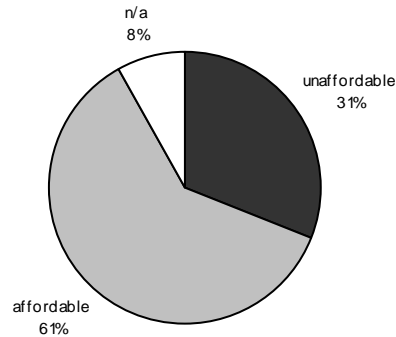


Of the 119 organizations surveyed that require storage/workshop facilities, only 29% responded that the current provision in Vancouver meets or exceeds their needs.



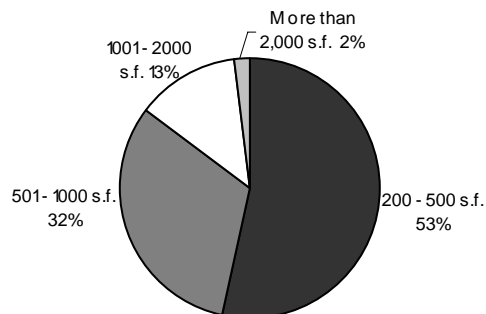
Of the 130 individual artists surveyed who have studio space outside of their home, 31% considered their location unaffordable in relation the amenities provided.

Affordability of Studios Outside the Home (n=142)



Of the 305 individual artists surveyed who required studio space in the near future, small units less than 500 s.f. were attractive to 53% with an additional 32% seeking 500-1,000 s.f.

Demand for: Artist Work Studios (n = 305)



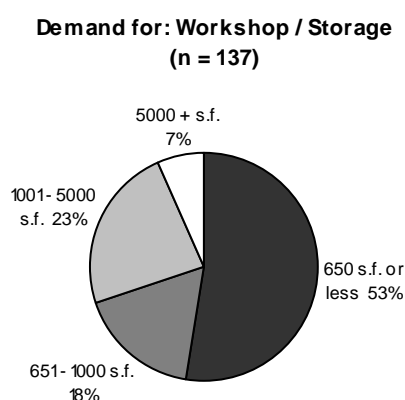
In the context of Vancouver's rising real estate values, finding affordable, appropriate and accessible rehearsal and studio space has been broadly articulated as one of Vancouver's overwhelming challenges. Safe, accessible and appropriate storage space has also become a critical challenge for many of the festivals and theatre organizations that require large warehouses to accommodate extensive sets and prop collections.

Key indicators of demand expressed through the survey and workshops include:

- growing instability of existing studio/workspace due to redevelopment;
- identified demand for additional production/rehearsal spaces across the Greater Vancouver Professional Theatre Alliance's membership;
- expressed interest in new studio space for Portobello West's network of artisans;
- plans to establish an industrial arts centre by Burn BC;

- interest by 11 theatre organizations in converting the Mt. Pleasant Community Centre to a shared rehearsal and administrative complex;
- a desire to double the Cineworks Independent Filmmakers Society's space for production, post-production, workshops, screenings and administration;
- a desire to expand production, rehearsal, storage and rehearsal spaces for many existing theatre organizations (e.g. Firehall Arts Centre, Bard on the Beach, Screaming Chicken Theatrical Society, Arts Club, Blackbird Theatre Company, Touchstone Theatre).

Of the 137 organizations who require workshop/storage space in the next 15 years, 71% require less than 1,000 s.f. with an additional 23% requiring between 1,000-5,000 s.f.



Several current initiatives could begin to address these challenges, including:

- a proposal for a 39,000 s.f. multi-purpose, creative production facility (Dales Building) by the Artists Resource and Technical Services Cooperative;
- the W2 Community Media Arts Centre in the Woodward's redevelopment;
- the relocation of 901 Main studios;
- the rehearsal room in the Capitol 6/Orpheum;
- the expansion of the Vancouver East Cultural Centre's rehearsal space;
- 1265 Howe (performing arts resource centre);
- the new Playhouse Production Centre;
- the proposed expansion and redevelopment of the Great Northern Way Campus' arts centre workshop/production space; and
- the addition of SFU's two 200-seat studio theatres for music and dance.

Facility Priorities

- 1. Develop co-location facilities for large format storage/production workshop activity that are accessible, safe and stable.**
- 2. Develop organizational co-location facilities that integrate multiple functions in one location (e.g. rehearsal/ production/administration activity)**
- 3. Develop multi-tenant, artist workspaces that provide supportive opportunities for cross-fertilization, collaboration and incubation through a mix of cultural, civic and entrepreneurial uses and tenures.**

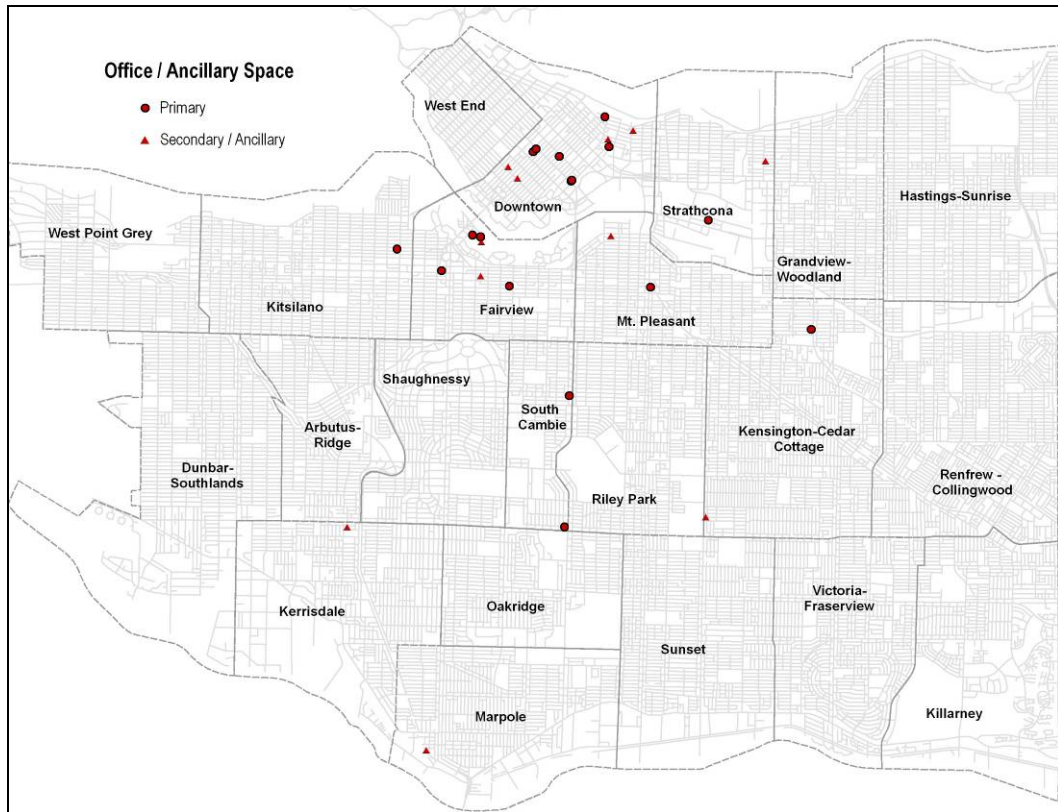
Office / Ancillary Space

Existing Facilities

Office locations for cultural organizations or arts advocacy groups exist throughout the city, either connected to associated programmed space or provided independently through traditional office spaces (e.g. Association of Book Publishers). The City supports a number of organizations through non-profit cultural spaces (e.g. Alliance for Arts and Culture) that have primarily public functions, though most office space is accommodated through the private sector. Through the survey analysis, participants identified the growing challenge of finding affordable office space, with many organizations operating out of homes and temporarily out of community spaces.

While there was some indication that organizations share storage facilities in more affordable areas of the region, use of dedicated storage facilities separate from administrative space has not been recorded through the inventory process. Assessing the challenge of finding small scale storage would certainly warrant more detailed investigation.

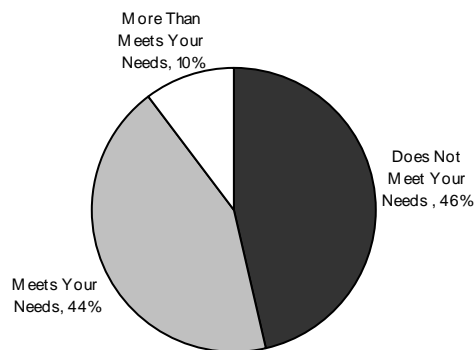
	Primary	Secondary	Ancillary	Total
ADMINISTRATION	21	4	9	34
MEETING / CONFERENCE SPACE		26	34	60
Total	21	30	43	94



Community Demand

Of those 108 organizations surveyed that use administrative facilities, 54% responded that the current provision in Vancouver meets or exceeds their needs.

**Current Administration Facilities
(n = 108)**

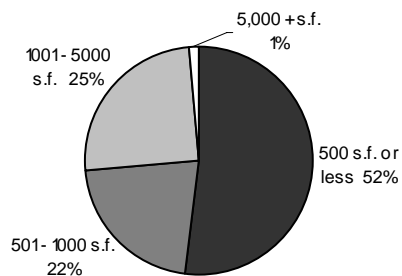


Many organizations are faced with significant challenges in finding affordable and stable office space, often locating in people's homes, in community spaces (e.g. churches) or in sub-standard office spaces in transition areas around the Downtown that are disconnected from their programming and storage spaces. While not unique to cultural organizations, the

tight office market is extremely challenging due to their low affordability threshold and preference for integration with other functions (see Appendix X for preferred combinations).

Of the 144 organizations who require administration space in the near future, over half could be accommodated within 500 s.f. spaces with an additional 22% managed in units between 500-1,000 s.f. Larger floorplates (over 1,000 s.f.) were required by 26% of the organizations surveyed who require office space.

**Demand for: Administration Space
(n = 144)**



Facility Priorities

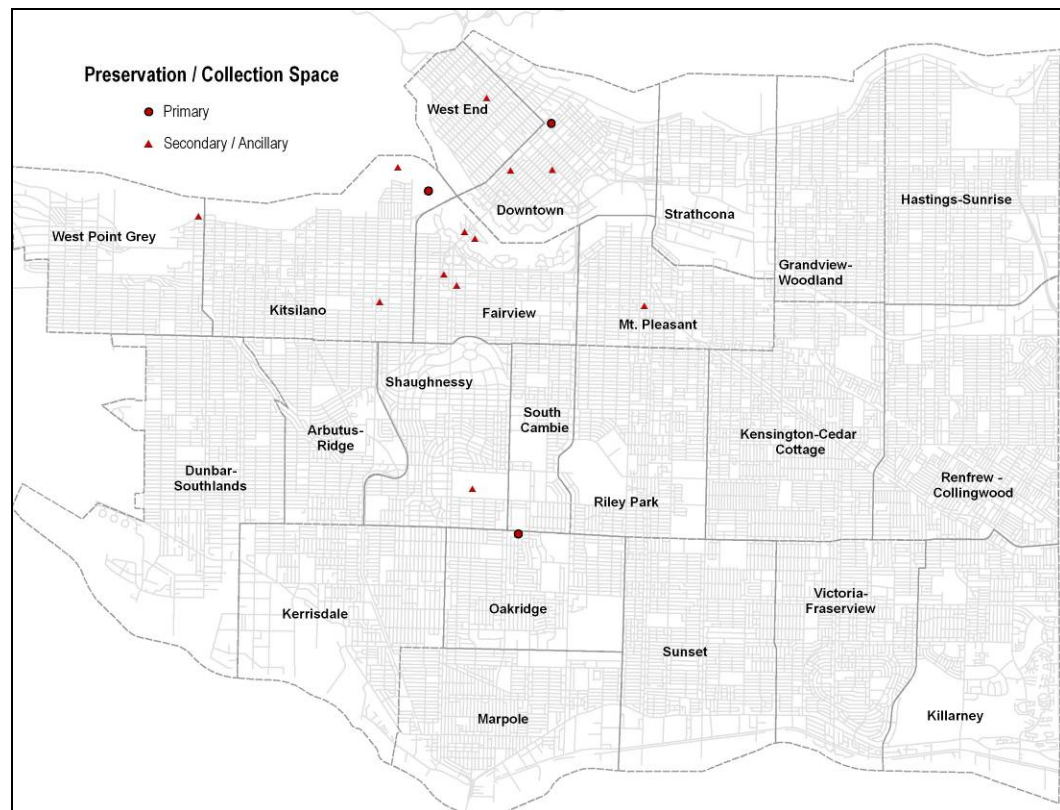
- 1. Develop co-location facilities that integrate multiple organizational functions in one location (e.g. rehearsal/ production/administration activity)**

Preservation / Collection Space

Existing Facilities

Connected closely with the major exhibition venues, many of the preservation/collection spaces are housed in City-owned or leased facilities and managed by independent, not-for-profit societies. These large-scale spaces have been delivered primarily through conversions of existing, stand-alone public facilities (e.g. Vancouver Museum, Vancouver Maritime Museum, and Chinese Cultural Centre). Other significant collections are held privately as part of larger cultural centres (e.g. Vancouver Holocaust Centre Society) or as part of post-secondary institutions.

	Primary	Secondary	Ancillary	Total
ARCHIVE	2	11		13
CLIMATE-CONTROLLED SPACE		2	1	3
LABORATORIES		1		1
PRIVATE LIBRARY	1	2		3
Total	3	16	1	20



Community Demand

Of the 7 Collecting organizations surveyed who require storage or workshop facilities, only 1 responded that their current facilities are meeting or exceeding their needs (although administration and public presentation facilities were considered to meet their needs more effectively). Temperature controlled storage and conservation laboratory infrastructure have been identified by Cultural Services and various societies as deficient in the city.

Other indicators of demand for space include:

- the proposed expansion of the Canadian Music Centre;
- a desire for additional space to store and work on artefact collections connected with the Original Costume Museum;
- proposed expansions for Vancouver Art Gallery and Vancouver Museum;
- the strategic planning process underway to double archival storage, conservation lab and public programming space at the City of Vancouver Archives; and
- interest in enhanced storage, programming, gallery and public space associated with the Jewish Museum as well as the Archives of B.C.

Current proposals that begin to address this demand include:

- the expansion of the Museum of Anthropology comprised of a re-designed Research Centre, archaeology labs, a community research suite, open plan offices, Library and Information Centre, major exhibit gallery, and multi-purpose public programming areas; and
- the integration of an expanded Vancouver Art Gallery into the Cultural Precinct project.

Facility Priorities

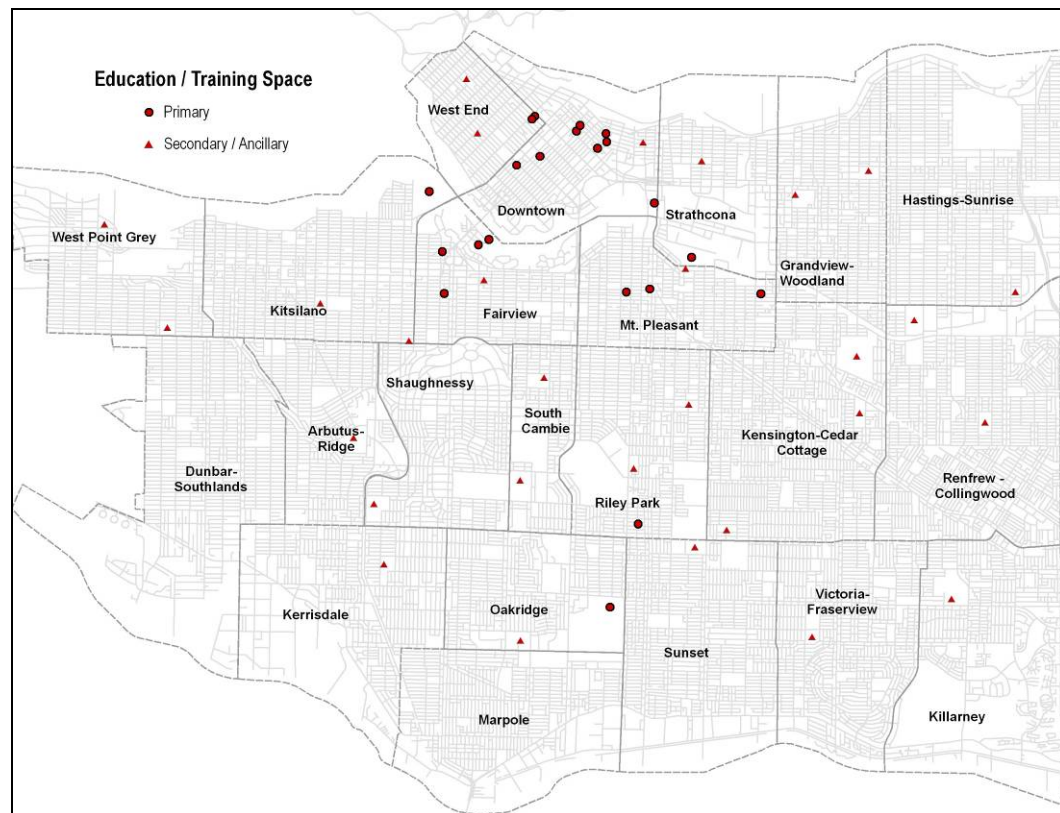
- 1. Stabilize and enhance key collections through modernized preservation, exhibition and engagement infrastructure.**

Education/Training Space

Existing Facilities

Vancouver's educational institutions and training organizations provide a breadth of opportunities for arts and cultural practitioners in a variety of disciplines. Private (e.g. Art Institute of Vancouver, Harbour Dance Centre, and Vancouver Film School), not-for-profit (e.g. Arts Umbrella) and public institutions (e.g. Vancouver School Board) provide critical learning environments and a range of facilities that are accessible to the broader arts and cultural sector.

	Primary	Secondary	Ancillary	Total
CLASSROOM	2	6	20	28
TECHNICAL	5			5
TRAINING STUDIO / REHEARSAL	16	3	2	21
Total	23	9	22	54



Community Demand

As opposed to extensive new training facilities, much of the demand expressed by organizations surveyed illustrate a strong interest in ancillary classroom space to extend the function of existing facilities (e.g. Firehall Arts Centre). With the addition of the VSO School of Music, SFUs contribution to the Woodward's development and a proposed expansion to the Great Northern Way Campus, new dedicated training and education facilities are being introduced.

Facility Priorities

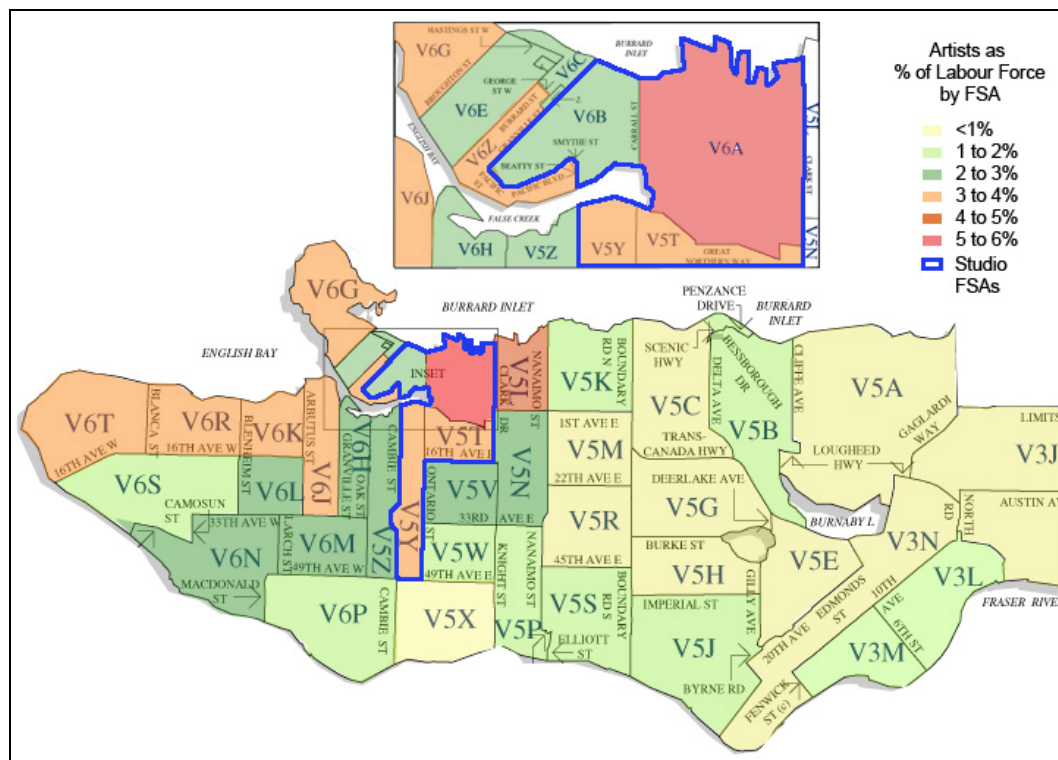
Respondents to the surveys and focus group participants did not indicate there were significant priorities to address beyond the desire for ancillary learning spaces. This likely warrants further investigation.

Living Space

Existing Facilities

According to 2001 Census analysis undertaken by Hill Strategies in 2005^{xvii}, substantial concentrations of artists are located in Downtown Eastside, Strathcona and Mount Pleasant. The Forward Sortation Area (FSA) with the highest concentration of artists in Vancouver is V6A, also the 7th highest neighbourhood concentration of artists in Canada.

FSA	Artists	All occupations	Artists as %
V6A	300	6,005	5.0%
V5L	495	11,590	4.3%
V6K	600	17,820	3.4%
V6G	520	15,495	3.4%
V5T	430	13,110	3.3%
V5Y	225	6,900	3.3%
V6J	425	13,195	3.2%
V6E	450	15,045	3.0%
V6B	180	6,615	2.7%



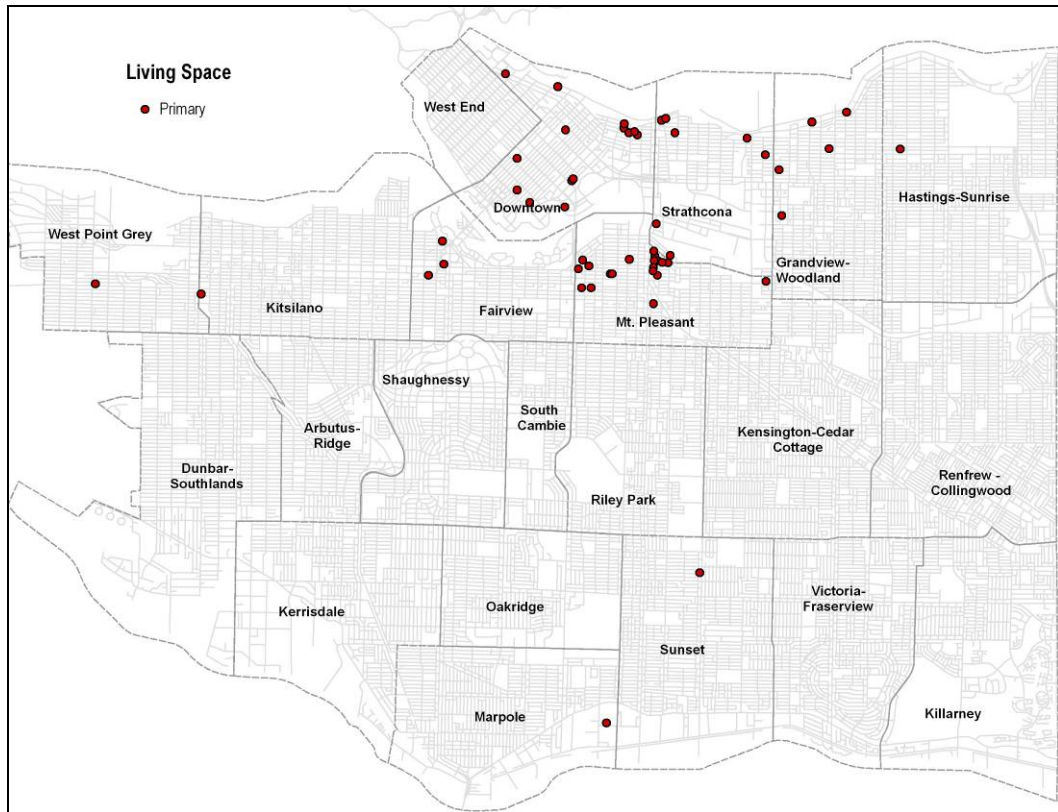
The following disciplines dominate among those that use workspace in their home:

- 83% of 44 Literary Arts respondents
- 71% of 78 Theatre respondents
- 69% of 58 Music respondents
- 68% of 78 Media Arts respondents
- 59% of 227 Visual Arts respondents
- 52% of 98 Craft Arts respondents

Of the 366 artists surveyed, 57% have workspace in their homes with over half of the participants having less than 200 s.f. of dedicated workspace. Participants are primarily in rental situations (60%) and in month-to-month leases (65%). The precariousness of this situation is further heightened by affordability overall – 30% of the surveyed participants consider their live/work situations unaffordable in relation to the location, amenities and quality of space. Together, these conditions create a highly unsatisfactory live/work situation for over 70% of the artists surveyed.

Over 1,497 Artist Live/Work units have been approved by the City of Vancouver since the mid-1990s, many of which are accommodated in market-rate, multi-tenant buildings (e.g. The Edge, Art Tech, Art Works, and Main Space). A limited amount of these units have been delivered as affordable studios, stewarded by artist-led co-ops and/or the City of Vancouver through its development incentive tools (e.g. Performing Arts Lodge and Core's live/work studios).

	Primary	Secondary	Ancillary	Total
ARTIST LIVE-WORK	65			65
ARTIST LODGE	1			1
Total	66			66



Community Demand

While more significant demand was articulated for work-only studio space in the survey and workshops, current live and work opportunities are considered to be limited as much of the formally designated 'Artist Live/Work' facilities are not monitored for consistent usage by practicing artists.

Facility Priorities

- 1. Maximize opportunities to maintain and develop affordable Artists Live/Work Studios in the core neighbourhoods.**



CHALLENGES AND OPPORTUNITIES

Developing the capacity to build and manage affordable creative space

Space

A Crisis of affordability

Vancouver's real estate market presents an enormous challenge for its arts and cultural community. Small and mid-sized cultural organizations and individual artists have an affordability 'threshold' for space beyond which it is difficult, if not impossible, to operate viably. While artists are attracted to low-rent areas, their presence attracts other interest and investment, thereby accelerating the gentrification process. Due to their status primarily as renters, artists, designers and creative entrepreneurs invariably and repeatedly are priced out of the neighbourhoods they helped to make so attractive. As a result, creative people and organizations are being priced out of the property market across the Metro Vancouver region.

Creative habitat and workspace loss that results in the displacement of practitioners to other cities threatens the overall health, vibrancy and sustainability of the creative and cultural sector. This challenge of affordability, while not unique to Vancouver, is intense and is further exacerbated by the limited capacity of the arts and cultural community to develop cultural space.

Although Vancouver has many successful artists, individual artists in Vancouver earn an average income of \$29,400/year, 14% less than other workers - according to Statistics

Canada, and the differential between artists earnings and average earnings across the whole labour force is widening nationally. Dancers, musicians and painters in Vancouver earn even less with average annual income of less than \$20,000^{xlvii}. Given the low and often unpredictable incomes and revenue streams of many artists as well as non-profit arts and culture organizations, the availability of stable, affordable spaces strongly influences their location choices. Survey results for this study show that 97% of both individual artists and organizational respondents rated “affordability” as an essential/important factor influencing location decisions – the highest amongst 12 different location factors considered. 1 in 3 individual artist respondents consider their current workspace location unaffordable^{xlviii}.

Creative production space a priority

The arts and cultural community in Vancouver has identified their critical space priority as protecting and increasing the supply of artist’s studios as well as production, workshop, rehearsal, storage and administration facilities. In major cities around the world, former industrial spaces that provide attractive physical characteristics, accessibility and affordability have become the preferred habitat of the arts and cultural community. Due to the nature of its growth and development, Vancouver does not have a great number of old factories and underutilized warehouses that are appropriate for adaptive re-use. Where they do exist, they have become prime locations for high-end residential and office loft conversions. While this phenomenon is not uncommon in urban centres, the scarcity of former factories and warehouse buildings adds to the creative workspace challenge in the city. About 70% of all organizational survey respondents identified that workshop and storage facilities do not meet their needs, while 61% of performing arts organization survey respondents reported unmet needs for current rehearsal and production space; an issue further illustrated by detailed comments of 52 respondents and focus groups participants.

Almost 1 in 3 of all organizational respondents indicated using informal spaces, such as churches, schools and community centres either “often” to “very often” for the production and/or presentation of their creative work, suggesting that many are unable to access affordable, appropriate, fit-for-purpose

Artspace, Minneapolis

Established in 1979 to serve as an advocate for artists' space needs - by the mid-1980s, a more proactive approach was required and Artspace made the leap from advocate to non-profit developer. Since then, Artspace has expanded its mission to incorporate the planning and development of performing arts centres, museums, other arts facilities, and entire arts districts throughout the country offering consulting services, and continued development of their own properties:

“to create, foster and preserve affordable space for artists and arts organizations. We pursue this 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. By creating this space, Artspace supports the continued professional growth of artists and enhances the cultural and economic vitality of the surrounding community.”

Artspace's services include property development, consulting and resource development: “as a nonprofit that relies on contributed as well as earned income, Artspace cultivates relationships with the private and corporate philanthropic community, and local, state, and federal governmental agencies”

Please refer to Appendix II for full details of case studies summarised in the main report and for additional case studies pertinent to this study and its recommendations

space, as well as longer term rental facilities. In many cases these informal spaces don't have the technical infrastructure (i.e. sprung floors for dance, lighting grids) and cannot offer the consistent access for rehearsal and creation that companies require. The arts and cultural community have indicated that there is a significant amount of space that is underused in community halls and centres, ethno-cultural halls and schools across which is in need of small upgrades to make it suitable for production/rehearsal, participatory work and events /performance/exhibitions however the neither extent of underutilized space nor its suitability for creation or presentation has been quantified ^{xlix}.

13% of those surveyed own their space and only 17% considered the potential to own space as essential or important in their facility location preferences – the lowest ranking of all possible factors. Currently 80% lease space, 62% of which is privately owned of which over half pay market-rate rent. Regardless of lease arrangement, over a third of all respondents have lease terms that are month to month (39%). While flexibility in tenure is considered attractive by some respondents, there is a considerable lack of stability in the cultural facility landscape throughout Vancouver.

Lack of an intermediary space development organization

There is limited evidence of artist-led workspace space development - while affordability is a significant factor, capacity within the sector and access to professional support to undertake facility development is also a major barrier. A number of performing arts companies are exploring the development of shared or co-operative rehearsal, administration and production space. However, there is little evidence of performing arts companies seeking to develop their own venues or social entrepreneurs developing workspace and facilities. Despite this, over 60% of arts organizations surveyed indicate that they expect to expand in terms of budget, audience, staff and facilities over the next 5 year period.

Cultural facility development has become a highly specialized field of practice requiring a wide range of competencies. A new breed of intermediary organizations such as cultural development corporations, studio providers, and practitioners of culture-led regeneration has emerged to take on the complex job of building

Boston Artist Space Initiative, Boston, Massachusetts

Launched in 2001 by the Boston Redevelopment Authority (BRA) under the direction of the mayor, the Artist Space Initiative uses municipal zoning overlays, financial incentives, and a certification process to enable the provision of permanent, affordable space to artists. Units vary from rentals and limited equity condominiums, to limited equity cooperatives, and vary from production studios to galleries and performance venues. To date, the Boston Artist Space Initiative has enabled the creation of over 150 new permanent units, of which over 130 are below market space.

The Artist Space Initiative is housed in the Boston Redevelopment Authority's Economic Development Department that work in partnership with the Boston Office of Cultural Affairs and the Department of Neighbourhood Development. Dedicated City staff work exclusively on artist housing issues to build cooperation between artists, developers, and the city government. The Artist Space Initiative project manager coordinates the artist certification process, assists new projects through the City processes or zoning and permits, and acts as a key broker of information and resources for the artist and development community.

creative communities. These organizations are often more flexible and nimble than municipalities and are able to better leverage funding from senior governments and the private sector¹.

Unlike many major creative cities across the globe, however, no arts and cultural facilities and workspace development intermediary has emerged in Vancouver to broker agreements between the public, private and not for profit sectors for the development and management of affordable (below market) workspace for individual artists and arts and cultural organisations.

Capacity and leadership

The complexities of cultural facilities development.

In a short period of time, cultural facilities have evolved from predominantly single-purpose, single-user buildings into a much more diverse array of offerings. Current trends in cultural facility development include:

- Iconic Buildings - bold architectural statements are helping institutions reinvent themselves and helping cities raise and distinguish their global profile
- Multi-Use, Multi-Tenant Facilities – dynamically networked environments are being built to bring together a critical mass of people and companies in a place that foster cross-fertilization of ideas, collaboration, and resource sharing
- Affordable Artist Work and Live/Work Studios – fearing wholesale displacement of artists from their cores, cities in North America and Europe are accelerating the development of artist studios
- Neighbourhood Hubs – In cities like London ,UK, and Montreal, community-based arts and cultural facilities are being created as platforms for arts and culture groups to engage local communities in their work, to build audiences and participants and to provide incubation for emerging artists.
- Environmental showcases – advanced environmental design and technologies are being incorporated to build greener buildings and enhance the fund raising potential of projects

Green Arts Barns, Artscape, Toronto

The adaptive reuse of Toronto's historic streetcar repair barns into a mixed-use meeting place and resource centre for the arts, environment, and surrounding diverse communities will be completed by Artscape in 2008. The Green Arts Barns will provide affordable work and live work space for artists, as well as not for profit arts and environmental organizations. The project also serves to animate the adjacent park with programs and services; provide facilities for community-based educational and recreational activities; preserve an important part of Toronto's built heritage and honour the legacy of public transit in Canada.

Capital costs for the Green Arts Barns are estimated at \$20m, including in-kind contributions. Funding for the project has been obtained through a cross-sector, private-public model including a wide range of sources that involve traditional cultural infrastructure funding, environmental and green funds, and a range of affordable housing subsidies.

- Non-Traditional Tenancies – short-term tenancies such as ‘licensing’ or ‘hoteling’ are becoming more commonly used by artists and arts organizations to reduce the cost and commitment involved in leasing

In parallel to this and in common with all other parts of the economy, the cultural sector must address the multiple challenges of universal access, seismic upgrades and environmental sustainability in its facility planning.

The need to improve physical access to arts and cultural facilities for audiences/participants, artists, technicians and managers has been identified by disability advocates, by Cultural Services staff and by the wider arts and culture community as a significant issue of principle as much as it is a demand of the City’s Building Code. The challenges faced by arts and cultural organizations, particularly those located in heritage properties in fulfilling accessibility requirements are substantial and in general a more comprehensive understanding of the issues and implications is required.

Arts and cultural organizations will need to take an increasingly comprehensive approach to upgrading or developing facilities which are environmentally sustainable. In many other jurisdictions, the arts and culture sector recognizes that they share many values with the environmental movement and are taking a lead on the development of environmentally responsible buildings which have the additional spin off of lower operating costs and long term adaptability. Opportunities to incentivise environmental sustainability in arts and cultural facilities through decision criteria should be underpinned with capacity building to educate managers and developers about green building. There is a clear opportunity here to partner with the wider non profit sector.

Similarly, the financial implications of seismic upgrading may prove an overwhelming challenge for some projects that seek the adaptive reuse of older properties for arts and cultural uses. The sector as a whole would benefit from training to educate managers and boards about these particular challenges.

Calgary Arts Redevelopment Authority (CADA), Calgary

CADA was established in March 2005 as recommended by the City of Calgary’s 2004 Civic Arts Policy work and is responsible for implementing the recommendations of the Civic Arts Policy. Created as an arms length umbrella organization through which all municipal arts policy is coordinated, CADA’s mandate is to act as a “Central hub that invests in, promotes, learns about and advocates for the arts to animate Calgary as a vibrant cultural centre”.

CADA’s recent study on “The Current State of Cultural Spaces for the Arts in Calgary ” and its companion report of the public consultation process (‘A Dialogue Series on Cultural Spaces for the Arts’) provided the rationale for “Reclaiming Calgary’s Cultural Identity: Art Spaces Strategy and Capital Plan”: which is now being delivered through the Arts Space Investment Program (below)

The Arts Space Investment Program is a process through which successful applicants will receive funding directly from the City of Calgary’s Culture, Parks, Recreation and Infrastructure Investment Plan (CPRIP). It operates on an annual basis starting in 2008 for at least three years to 2011 and will recommend up to \$150 million worth of municipal investment in art space projects to be funded through to 2014. Applicants are accessed based on project readiness and capacity to bring facilities through “lifecycle” framework from vision to feasibility planning, construction, and operation. Projects will be at all stages of “readiness” and CADA is currently looking to find additional resources to help build organizational capacity in facility development.

Insufficient resources at the City

There is tremendous demand on Cultural Services for facilities development support from all sections of Vancouver's arts and cultural community and it is inevitable that this demand will increase in response to publication of the Facilities Plan. The need to maximise opportunities for policy alignment and development both interdepartmentally within the City and with other tiers of government, agencies and institutions is identified elsewhere^{li} – this significant body of complex policy work will demand additional human resources. In the short term there is also a need to assist non profit arts groups with the City's regulatory process and to work closely with zoning, building code and licensing staff to assist in the development of a modernized and harmonized system for arts and culture^{lii}.

In the short term, the particular opportunity to support arts and cultural facility development in the Downtown Eastside requires a dedicated staff member to work strategically to ensure that the DTES Arts and Culture Investment Strategy relates to and reflects the Cultural Facilities Plan, to target resources and pilot approaches to developing the regulatory and enabling context for cultural facilities development to be applied more broadly across the city.

The City's allocation of specialist Project Facilitators to help navigate large-scale developments offers a model for expert guidance and project management through the development process which might be translated, with additional resources, to smaller scale cultural facility projects. This would acknowledge the capacity and resources challenges faced by many small and medium scale arts and cultural organisations. There is also scope to build on existing project facilitators' understanding of the particular complexities of cultural facilities development to enhance their support for cultural facilities projects.

City staff and the arts and cultural community are equally frustrated by the challenges they face at times in navigating zoning, licensing and building code issues as they affect cultural facilities. Outside of cultural services City staff struggle to understand the diversity of creative practice or the needs of artists and this impacts the level of service they are sometime able to provide. Whilst policy and by-law issues are tackled elsewhere in this report^{liii}, there is a more general need to ensure that at every point of service in these departments there is a greater understanding of and sensitivity to the particular complexities of some arts and cultural uses.

Lack of capacity and leadership within the arts community

The arts and culture community's facilities management practices and development capacity require development and support if they are to successfully address the complex realities facing the sector today. Pressures of space availability, development, affordability and creeping gentrification only intensifies this capacity challenge.

Real estate development and management for the creative community is fraught with challenges. It requires all the usual competencies associated with the profession as well as a great deal of savvy when it comes to navigating the political environment, raising significant funds, brokering partnerships, and developing complex governance structures. This combination of skill sets often does not exist within management and boards of cultural organizations or among artists.

The arts and cultural community in Vancouver tends to be heavily reliant on the City and has, at times, exceptionally high expectations of what the City can and should provide in terms of facilities and services. Smaller arts and cultural organizations with leases in City-owned properties are at times challenged by day to day property maintenance; individual artists and performing arts companies are uncertain about taking destiny in their own hands and developing secure property themselves.

Notwithstanding the undoubted challenges of arts and cultural facilities development in Vancouver, the sector has yet to organise effective, visible cross-sector networking and leadership and acknowledges that there is a lack of inter-sector collaboration. In many cases the arts and cultural community identified their need for greater cross sector, public-private and intergovernmental partnership building skills and experience all of which play an increasingly central role in arts and cultural facilities development across Canada and in other jurisdictions.

There is of course very substantial talent and experience held within the arts and cultural community in the city and a number of facility projects undertaken and or planned in recent years – the development of the Dance Centre and the Vancouver International Film Centre are examples. There is also significant expertise within the city's higher education institutions - UBC's extension to the Museum of Anthropology, SFU's Woodward's project and the multi-partner Great Northern Way Campus project are all complex, major schemes. In both cases existing project development expertise in the city could be better exploited to support the sector more broadly.

The Clore Leadership Program, UK

The program is an initiative of the Clore Duffield Foundation, and its aim is to help to train and develop a new generation of leaders for the cultural sector in the UK. Each year the program supports a 20 to 30 Clore Fellows recruited from the cultural sector to undertake an individual program of learning, work, research, training, and secondment, designed to develop their leadership skills and experience. A specially tailored program is designed specifically to meet their individual needs and each Fellow has an individual mentor (a senior figure from their chosen field), and access to coaching where appropriate.

The Fellow has the option of either taking a full year out on a scholarship whilst doing their program or of continuing to be attached to their place of work - with their employing institution being compensated for their sustained periods of absence during the year.

The basic administrative costs of the program are met by the Clore Duffield Foundation, who also provides funds for a number of individual Fellowships. A range of other organizations, from the public, voluntary and private sectors, fund further Fellowships specially related to their areas of interest.

At the same time a new generation of emerging creative community leaders includes a number of individuals who recognize the need to be more pro-active and entrepreneurial and less reliant on traditional funding relationships. Targeted support to grow their capacity as leaders in their community would reap long term rewards for the arts and cultural sector as a whole^{liv}.

More generally the arts and cultural community would benefit from the development and delivery of an ongoing package of capacity building programs and services designed to address the current deficit in skills and experience in facility development and management.

The city's higher education institutions have international reputations for the the quality and range of the creative and cultural education they offer and the expertise and interests of their faculty – UBC is a world leader in museum and collection management, Emily Carr a leading Visual Arts educator and SFU has a strong reputation in contemporary performing arts. These institutions have a significant role to play not only as managers and developers of cultural facilities but as potential providers of on-going professional support and development to the sector in the city. Moreover, we would argue, these institutions have a responsibility to ensure that their students graduate with the skills to manage their own careers as self – employed artists and, as necessary, the business and managerial skills to effectively manage arts and cultural organisations.

Lack of arts and cultural networks

Arts and culture in Canada are funded and organized according to disciplines and this does not always lend itself well to developing and sustaining the health and vibrancy of a broader ecology. Many arts organizations view their operation and facility needs in isolation of the broader creative sector or within the context of broader community interests. This can lead to facilities that operate as islands rather than ones that are woven into the fabric of the broader cultural life of their neighbourhoods. Collaboration plays a central and increasingly important role in supporting and developing creative practice and well conceived, developed, and managed cultural space can help break down disciplinary silos by building synergies and contributing to stronger networks of collaboration and resource sharing.

In Vancouver there is limited evidence of intra and inter sector collaboration and networking at all levels including at senior levels within major regional arts and cultural organizations and agencies; at senior levels between senior creative industry leaders; between the arts, cultural and creative industries; across the wider ecology of individual artists, small and community based arts organizations and the wider arts and cultural community.

Although organisations such as the Greater Vancouver Professional Theatre Association, the Dance Centre and the Alliance for Arts and Culture all play a role as advocates for the arts, there is no clear leadership group, council or identifiable network in the arts, cultural and creative sector in Vancouver. Although the arts and cultural community has expressed considerable interest in the development of collaborative, networking and leadership opportunities there is limited evidence that it is going to initiate these without a catalytic intervention.

Lack of collaboration to support creative economy development

There is also an acknowledged lack of collaboration within and between the arts and culture and the wider creative industries sector and municipal government, the Economic Development Commission, the Board of Trade and major higher education institutions. This situation limits opportunities to explore new economic development-based facilities models for supporting cross fertilization of practice and the incubation of creative business. The development of the City's first *Economic Development Strategy* creates the opportunity to explore the sorts of mechanisms that might enable this kind of cross sector collaboration.

Information and guidance

A need for clear and accessible information

There is a lack of clear and accessible information to guide individual artists and arts and cultural organizations through the maze of business licensing, zoning and permits that form the complex regulatory environment in the City. The arts and cultural community do not find existing online information services provided by the City of Vancouver easy to use, especially in light of their sometimes complex projects.

The City of Vancouver's online Performing Arts Facilities Inventory provides a starting point however it has not been updated since 2001. A fully accessible, regularly updated inventory of all arts and cultural facilities across all disciplines in the city would provide an invaluable tool for the arts community. Further work is needed to complete the existing inventory, and additional work will also be required to identify and assess the suitability for arts and cultural use of underutilized space in the community, community-cultural sector in the city.

Chicago Artists Resource

A program of the Chicago Department of Cultural Affairs, Chicago Artists Resource (CAR) is intended to assist artists with their creative and professional practice and to strengthen the community of artists in Chicago.

Online services now available fall under the following broad headings: Practice, Education, Opportunities, Space, Career, Business, and resources include:

- *Online Space Search Facility*
- *Space Directory*
- *Square Feet Chicago a guide to renting and buying workspace*
- *A special listing of National Grants, Awards, Jobs, Services and Publications especially filtered for Chicago / Illinois artists, from the New York Foundation for the Arts (NYFA). Links to City Resources*
- *Information on Licenses and Special permits*
- *Job Listings*

Many of these information and guidance needs can be addressed through the development of a single online point of information targeted specifically at the arts, cultural and creative community similar to online services provided in many other major creative cities in north America and Europe.^{lv} These provide accessible, accurate and up-to-date information and online tools and resources to support facilities development, and in Vancouver might include:

- searchable facilities inventory which can be updated externally by key facility owners / operators;
- case studies;
- information on the City's tools and services to support the development of arts and cultural places and spaces; and
- clear guidance on the development process, zoning, building code, licensing and permitting.

This kind of resource might be developed as part of a refreshed Cultural Services website which seeks to improve the range and depth of its communication and information service delivery to the sector and wider community, or as a stand alone Places and Spaces Portal delivered in house or by an external agency. In either event the principle that the arts and cultural community play a role in content development and inventory updating will be critical to its sustainability and success.

Understanding audience demand

There is limited awareness of current audience demand or of audience development issues within the arts and cultural community and a significant lack of market research on which to base facility planning. In our survey, 92% of organizations identified that increasing their audiences / market share is a priority over the next 5 years, yet, audience demand as essential / important assessment criteria for priority setting received one of the three lowest ranked possible assessment criteria.

Capacity in arts and cultural community to understand and grow audiences and respond to changing dynamics needs to be developed and to be supported by clear decision criteria related to market testing and audience research.

Developing the resources to support cultural facilities development

Municipal investment

A new capital grant model

At present Cultural Services' approach to capital funding does not do enough to support the arts and cultural sector in building its own capacity, developing its own facilities projects or leveraging investment from other sources of funding and finance. There is a need for a more systematic model for the delivery of the Cultural Services capital program which addresses the issues, challenges and opportunities set out in this report.

The current Cultural Services' Capital Grant program provides up to one third of the costs for facility planning, purchase, construction, renovation, or expansion. These limited funds are not available for city-owned facilities, deficits, equipment, furniture, repairs, maintenance, or projects already underway or completed. Civic Theatre Rental (Operating) grants are designed for professional Vancouver-based arts organizations with a history of regular performances in a Civic Theatre. Theatre Rental (Projects) Grants are intended to ensure accessibility to the Civic Theatres for new and emerging arts and cultural organisations^{vi}. In addition the tri-annual capital plan provides Cultural Services with additional capital resources with which to support cultural facilities projects and for which there is no formal application process.

A new approach would reflect the arts and cultural community's need for more specific support focused on:

- project pre-feasibility and feasibility
- building program plans
- capital planning
- short term consultancy and project management support
- fundraising and major capital campaign support.

In addition funding will be required to enable Cultural Services to undertake a number of key studies identified in the *Cultural Facilities Priorities Plan* while continuing to provide capital grants.

There is a clear need for Cultural Services, the arts and cultural community, OCA staff and other partners and funders to plan more strategically around the City's tri-annual capital planning cycle. By investing in the arts and cultural community's project development and

planning process over the course of the 2009-2011 and 2011-2014 planning cycles the City would be able to effectively target resources at supporting the arts and cultural community in developing its projects, identifying the scale of investment required and leveraging funding and finance from senior tiers of government and other sources.

Given the opportunity-driven nature of much capital development, and the pace of change in arts and cultural practice, a tri-annual call for expression of interest by the City would ensure that the arts and cultural community, the City and their partners can keep track of emerging project proposals and opportunities, and use this information to plan the allocation of resources and to focus advocacy and partnership building activities in leveraging investment from a wider pool of partners.

The CAC and amenity bonusing decision making process, as well as the development and delivery of major cultural infrastructure projects, are regarded with a degree of suspicion within parts of the arts and cultural community as these projects are often driven without an external call for participation. To address the perceived lack of transparency around major projects (e.g. the Cultural Precinct), the decision making process for facility development needs to be articulated clearly and widely communicated. While some facility development decisions will remain in the political arena, the *Cultural Facilities Priorities Plan* will provide a substantial mechanism to ensure future clarity around strategic intent and a more open process. Above all there needs to be a clear and transparent assessment process, with peer review and the consistent use of Assessment Criteria to inform decision making.

Limitations of existing planning tools

CACs, amenity bonusing and heritage density transfers have played a significant role in developing arts and cultural facilities in Vancouver. However a number of limitations have been identified, including:

- the inflexibility of spaces that cannot accommodate for organizational growth, acting as a possible check on success;
- the sometimes prohibitive fit-out costs which limits the pool of potential tenants;
- the requirement that they be predominantly for public use;
- their low risk tolerance, limiting potential tenants to established organisations with track records;
- disparities between facilities in terms of the quality of maintenance and resources for upkeep and upgrades;
- facilities provided through CACs and used by arts or cultural organizations are not necessarily retained in perpetuity for arts and cultural use pending the terms of ownership; and

- challenges around the Facility Reserve Fund and Facility Endowment Fund which result in uneven investment in property maintenance and, in relation to tenant-raised Facility Endowment Funds create real challenges for arts and cultural organisation's fundraising capability.

A lack of clarity about roles and responsibilities with respect to property maintenance and City capacity has resulted in a stalemate where, in some cases, leases have remained unsigned for a substantial period of time. To a varying degree relationships between the City and some tenants are strained and suffer from a long history of underlying issues around rights and responsibilities. Additionally, tenants seem unprepared to take on responsibility for the fabric of the property they use and in some cases currently do not have the capacity to do so. It is widely acknowledged that in certain cases facilities are falling into a poor state of repair. In many cases arts and cultural organisations have unrealistic expectations about what the City can and should provide and are not always ready to acknowledge the significant contribution the City has made to arts and cultural facility development in recent years.

Many of these concerns are shared across all sectors in the City's non profit capital asset portfolio. The City has commenced a *Non Profit Capital Asset Portfolio Review* to address these challenges; however its progress has been delayed.

It is increasingly acknowledged that the City's overarching strategic priorities of managing growth, climate change and sustainability is placing these well established tools under increasing pressure. Eco-density planning may well add an additional layer of local environment-focused community projects to the already overstretched CAC "community amenities" options. At the same time the City predicts increasing pressure on the CAC program due to additional downloading from the provincial government and the inevitable political pressure to support specific projects that emerges from time to time.

Making best use of the totality of the city's support for arts and culture

Within and beyond Cultural Services, the City makes a significant investment in cultural facilities development and management - the totality of this investment needs to be better understood both internally and externally.

The Civic Theatres – the Queen Elizabeth Theatre, The Playhouse Theatre and The Orpheum collectively provide 6,500 performing arts seats and are home to the City's major region serving producing companies (Vancouver Opera, Playhouse Theatre Company, Vancouver Symphony Orchestra, Ballet British Columbia, Friends of Chamber Music, Vancouver Bach

Choir, Vancouver Chamber Choir, Vancouver Recital society and Broadway Across Canada). The Capitol 6 / Orpheum development will add a fourth facility to Civic Theatre management responsibilities.

The City has opportunities to more effectively use the talent and commitment of the major performing arts organizations that are resident in the Civic Theatres. With one representative on the theatres' Advisory Board they feel disempowered from key elements of the management and decision making process – including most recently planning for the \$60m worth of major renovations currently being undertaken at the Civic Theatres. Enabling the major producing companies – and in time, emerging performing arts producing companies- to play a more direct role in the governance of the Civic Theatres would not only enhance long term development of these critical facilities but would also signal a new chapter in the City's relationship with the arts community.

More generally, as the centre-piece of civic investment in the performing arts, the vision, programming, financing and management of the Civic Theatres as a whole needs to be better aligned with the strategic directions and deliver on the intentions of the new Culture Plan.

Developing new tools

There is a need to consider the introduction of new fiscal tools to support the development of a broad range of arts and cultural facilities. However, whilst other jurisdictions - notably in the USA - have the scope to exploit a range of fiscal tools to support the development of cultural and recreational facilities, there is a need to be realistic about what possible fiscal incentives the City of Vancouver can reasonably consider in addition to its extensive *Financing Growth* package of policies and tools.

Property Tax

Real Estate Services staff and artists have identified the difficulty of incentivising owners of empty or not-to-code space to develop underutilized space for long term arts and cultural uses. This is especially the case when there may be more financial benefit in sitting on empty property as a tax write off and/or awaiting sale than in the potential costs of upgrading to building code standards. Time limited exemption from property tax for developers offering long term leases to not-for-profits arts and cultural organisations may provide an incentive to commercial developers and social entrepreneurs to develop space for cultural uses.

Additionally, the introduction of exemption from Development Charge Levies for any arts and cultural facility element of a larger development could be explored.

The wider difficulties of property tax assessment as it relates to arts and cultural organisations was raised as long ago as 1990^{lvii} and requires clarification and action by the City and BC Assessment^{lviii}. In addition the particular challenges of property tax assessment for artist's live-work space have been identified by the city and there is currently a moratorium on the development of live/work space in response to these issues.

Loan Guarantees

The City has traditionally resisted offering Loan Guarantees however this is a tool that has been successfully used to assist non-profit arts and cultural organizations in financing capital projects in both Toronto and Ottawa^{lix}. The US based Non Profit Finance Fund (NPFF) has lent over \$160m (US) and levered over \$1bn (US) of capital investment on behalf of not-for-profits including arts and cultural organizations over the past 25 years^{lx}. The NPFF has noted that over this 25 year period it has a default rate of 0.03%^{lxi}. The City of Toronto's program provides a statutory commitment by the City to pay part or all of a loan's principal and interest to a lender or the holder of a security in case the borrower defaults. A similar scheme could be considered as an enabling tool for arts and cultural facility development in Vancouver.

Property Endowment Fund

The Property Endowment Fund (PEF) is a potential source for securing affordable, appropriate space for arts and cultural facilities. The City's Real Estate Services, which manages the fund, has a responsibility to achieve both a market-based return on its property portfolio (to ensure that the \$1.6bn fund is secured) while creating opportunities for community benefit – a challenging balance to maintain.

The PEF could be used to 'land-bridge' at-risk properties that accommodate arts and cultural uses. Especially in the current climate of intense development pressure, the ability to retain access to industrial properties could be enhanced by providing a window of opportunity within which tenants of properties put up for sale could organize finance to purchase the property. This approach carries the additional benefit of encouraging individual artists and arts and cultural organisations in this situation to explore the potential to purchase their workspace. In addition Real Estate Services could be encouraged to

Portland Armory redevelopment as the Gerding Theatre, Portland, Oregon

Now in its 20th season, Portland Center Stage (PCS) is Portland's leading professional theatre company and is one of the 25 largest regional theater companies in the USA.

In 2004, the company announced a capital campaign to build a new theater complex in the historic Portland Armory building. The new facility, which opened in 2006, houses a 599-seat main stage theater, a smaller, 200-seat black box theatre, administrative offices, a rehearsal hall and production facilities.

Providing 54,000 square feet of new space, the Gerding Theatre is the first historic rehabilitation on the USA's National Historic Register, and the first performing arts venue, to achieve LEED Platinum rating.

The development reflects the increasingly complex financing environment in which arts and cultural organisations now have to operate across many jurisdictions. The efficient use of energy, water and building materials will lower operating expenses as well as the building's impact on the environment. 40% of the total construction cost of US\$36 million derived from Federal Energy Tax Credits, Heritage Tax Credits and New Market Tax Credits. An additional \$US 4.6 million was loaned from the Portland Development Commission and a \$US 10.6 million loan from US Bank will be repaid through the PCS capital campaign.

consider favourable leasing strategies that seek first refusal for non-profit tenancies where return on investment is not affected.

Philanthropic and business support

Building a culture of philanthropy

City staff, funding and institutional partners, and the arts, cultural and creative industries community in Vancouver reported limited philanthropic community engagement in supporting arts and culture in the city. This does not only limit the financial resources available to the sector but also reinforces the community's reliance on traditional government subsidy models. While over half (57%) of organizational survey respondents indicated that they plan to initiate fundraising campaigns to address long-term needs in the next 5 years, a lack of fundraising capacity persists in parts of the sector and exacerbates the substantial challenge for many organizations of undertaking adequate, resource-intensive fundraising efforts required for capital projects.

There is a particular challenge in relation to philanthropic investment in capital projects - the Vancouver Foundation has recently stated that it will not directly support capital schemes for example. The arts and culture community, the City and other tiers of government need to focus advocacy and partnership development on encouraging charitable foundations to provide “program-related investments” whereby they provide capital financing and capacity building resources for cultural facility projects which reflect their mission.

The role of business sponsorship

Business sponsorship plays a significant role in supporting Vancouver's successful public arts and cultural festivals and other activities. The current pool of sponsors is relatively small and needs to be proactively nurtured and expanded. This would be encouraged by an acknowledgement that business sponsors expect and require a high degree of visibility in return for their investment. A more flexible and accommodating approach from the City to sponsors advertising in public spaces where it is associated with arts and cultural festivals would help organisations build the effectiveness and range of their sponsorship relationships. More generally the arts and cultural community noted a lack of corporate involvement in the city and a need to:

- develop capacity and leadership within the business community;
- explore what the arts and culture community can bring to the business community;
- and

- publicly support, reward and acknowledge the full range of support – sponsorship, workplace giving, board membership, business mentoring – that the business community can offer to the arts and cultural community^{lxii}.

Enabling more effective partnerships

Interdepartmental collaboration and partnership within the City of Vancouver

Policy alignment and development

Cultural Services has established a reputation for being well networked at the senior planner and director levels across City of Vancouver departments. The achievements of recent years in working with Planning and Real Estate Services to deliver a significant number of new high quality arts and cultural facilities should not be underestimated –across Canada and internationally Vancouver’s integration of cultural facility development in the wider downtown density intensification program is regarded as a model of urban planning.

There remains however a clear need to make more long term strategic sense of the relationship between the facilities planning dimension at OAC and land use and departmental infrastructure plans across the City, Metro Vancouver, The Parks Board (who are a major supporter of arts and cultural facilities at a local level) and the Economic Development Commission. Collaborating on policy development, strategic planning, community consultation, and facility development and delivery will maximize the best use of resources within the City and these agencies, contribute to City-wide policy development and serve wider strategic ambitions .

Opportunities to enhance consistent and systematic linkages between a range of City departments at all levels include the following:

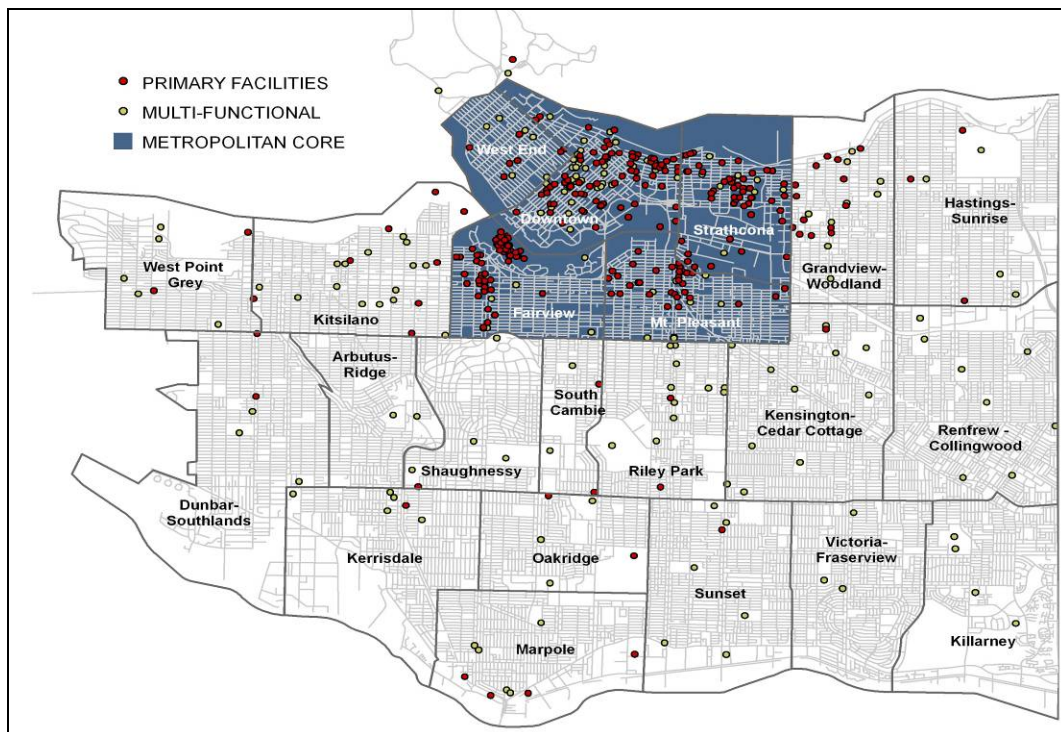
- Metro Core Job Strategy and Capacity Options Review;
- Ecodensity;
- DTES (including but not limited to Arts and Culture Investment Strategy);
- City Plan, Neighbourhood Visions and Neighbourhood Centre Planning;
- NEFC High Level Review;
- NPO Capital Asset Review;
- Major projects planning process; and
- Climate Change Action Plan.

Strengthened interdepartmental relationships will also ensure that Cultural Services will remain fully integrated into strategic planning and policy initiatives of other departments related to cultural facilities. Current examples include the Review of Heritage Density Transfer and the Downtown Capacity Options Review. Staff time and resources however need to be allocated to:

- engage with planning policy development;
- identify and advocate for the contribution of arts and culture to the delivery of major planning; and
- ensure that opportunities for arts and culture to benefit from and contribute to these frameworks are clearly identified.

Focusing on strategic neighbourhoods

The downtown and core neighbourhoods provide a home to the majority of dedicated arts and cultural facilities in Vancouver and are a key location for employment in ‘Arts, Entertainment and Recreation’, ‘Information and Culture’ and ‘High Tech and Creative Industries’ as defined in the City’s *Metropolitan Core Job and Economy Land Use Plan* analysis^{lxiii}. The Land Use Plan notes the importance of industrial sites in providing workspace in these areas - in the Mount Pleasant industrial area for example, the mix of workspace includes “recreational clothing manufacturing, food manufacturing, furniture manufacturing, sheet metal fabrication,(...) digital printing, auto body repair, architectural model building, sound recording studios, and film special effects and animation production facilities”^{lxiv}. 80% of all facilities in the inventory developed for this study with a primary cultural purpose are found in these neighbourhoods – a total of 295 facilities. According to 2001 Census analysis undertaken by Hill Strategies in 2005, these neighbourhoods also are also home to many members of Vancouver’s arts and cultural community with substantial concentrations of artists located in Downtown Eastside, Strathcona and Mount Pleasant^{lxv}.



Artists have always thrived in the busyness, messiness and diversity of cities – it is the social nature of people and of creativity that makes cities such important habitats for artists and for the arts and culture. The revitalization of undervalued, affordable downtown neighbourhoods, former industrial and heritage properties by creative practitioners is well documented. From Dublin’s Temple Bar, Manhattan Island and London’s East End in the 1990’s to Toronto’s Queen Street West and Vancouver’s Downtown Eastside and core neighbourhoods today, the pressure of gentrification on sustaining creative communities is intense. If this cycle of artists-led regeneration, gentrification and displacement is to be arrested in Vancouver, targeted interventions in these key neighbourhoods are required urgently.

The focusing of resources and effort on the Downtown Eastside and the creation of new arts facilities by SFU at the Woodward’s site creates a significant opportunity for the arts and cultural community. The *Cultural Facilities Priorities Plan* needs to be fully reflected in the *DTES Arts and Culture Investment Strategy* implementation - collaboration and policy alignment would be best supported through a formal relationship with the DTES Implementation Team. There is real potential to access and agglomerate financial resources to support facilities development in this area. The DTES also presents an opportunity to test new planning interventions which might be rolled out elsewhere in the city over time. These could include:

- prioritising the implementation of one – to – one replacement of artist’s workspace;
- relaxation in applying the Building Code for non-profit arts and cultural facilities for transitional uses up to a 20 year time-frame; and
- creation of more flexible and mixed use zoning opportunities.

The provision of additional staffing to undertake comprehensive strategic development in the DTES over a time limited period has been identified earlier in this report.

In Mount Pleasant the City and local community have recently started work on developing a new Community Plan to replace the 20 year old local framework. This creates a substantial

No-Net-Loss of Artists Workspace / Arts and Cultural Uses, Queen West Triangle, Toronto

A long established creative community in downtown Toronto, the area known as the Queen West Triangle, in Toronto considered a Regeneration Area in the City of Toronto’s Official Plan, has in particular been one of the most intense development battlegrounds in the city’s recent history, pitting developers against artists, community activists and the City. Objections for three separate development applications to build condominium towers of upwards to 1,600 residential units in the heart of the arts district, which included the demolition of several existing artist live/work studio units, were challenged by the City and community group, Active 18, first at the Ontario Municipal Board and subsequently in Divisional Court.

As part of the City’s settlement process, an innovative policy was introduced by the City’s Planning Department and Economic Development Division to retain employment uses and the protection of space for arts and cultural industries, while residential development proceeds. A “no-net-loss of non-residential space” policy will be reflected in the new zoning by-law created for the Queen West Triangle resulting in the replacement of the Triangle’s existing 40,000 s.m. of non-residential space. This has resulted in the stipulation that 0.7x the lot size for each development in the Triangle must be set aside for non-residential uses.

One development on the site will provide non-residential space in the form of affordable live/work units and workshops, plus retail, gallery space and other workshop space. A further developer has agreed to sell its non-residential space at a discounted price to Artscape, who will provide affordable live/work and work-only space for artists, both for rent and for sale.

opportunity for Community Planning, Cultural Services and the local arts and cultural community to engage in the development of planning policy that can best serve the needs of the creative sector in this neighbourhood. At the same time, a cultural planning model could be piloted that can be delivered in other core neighbourhoods as they replace and / or develop Community Plans.

Harmonizing and modernizing zoning, permitting and licensing as it impacts arts and culture

Similar to many municipalities, navigating the City's development approval and licensing processes are too complicated, expensive, and time-consuming for most in the arts and cultural community. Due to the dynamic nature of the sector's activity, this unnecessarily suppresses entrepreneurial activity and, by default, encourages operating outside of the rules. Many artists and organizations require a flexibility of use that tends to oscillate in and out of 'grey' areas. Over the last two decades, the City has attempted to address many of the challenges associated with live/work and artist studio uses, cultural events, and gallery spaces. However, integrated issues around business licensing, change of use, public assembly, and liquor licensing persist.

The change of use process triggers costly building code improvements and parking requirements that are substantial disincentives to landlords, arts organizations/artists and social entrepreneurs who are willing to make reasonable investments. Additionally the 2007 Building Code places burdens on developers with respect to both physical access and seismic upgrading. Relaxation on applying the fullest level of the Building Code regulation, where appropriate, would ease the financial burden on developers and arts organisations in developing cultural facilities and would facilitate a more phased-in approach to achieving the desired improvements.

As well, Vancouver's arts and cultural festivals face significant challenges through the licensing process even for events that are well established and take place on an annual basis over many years. This underlying issue regarding public assembly also plays out over perceptions regarding "illegal" parties and events- events which play a significant role in cross-subsidizing arts and cultural facilities and practice.

Artists and City staff agree that the development of a set of consistent definitions around artists, gallery, workshop/retail etc needs to be collectively understood across all municipal departments. While definitions might be beneficial in providing some predictability, more formal definitions may also reduce some of the inherent flexibility allowed through the current

system. There will be a trade off here for the arts community – definitions will inevitably exclude as well as enable – and the community needs to understand this.

Almost 1,500 “artists live/work” studios have been developed in Vancouver since introduction of Artists Live Work Class A and B zoning in the 1990s. There is a widely held view within the arts and cultural community and supported by City staff that this has increasingly done more to enable developers to build up-market condos in industrially zoned areas that has provided affordable live/work space for artists. Meanwhile, the challenges of assessing live/work space for property tax has led to a moratorium on further development of live work space at the present time. In order to objectively understand the real success, or lack thereof, in the live/work portfolio, further post occupancy research is required.

“Cultural Use” as a density bonusing option is currently only permitted in the Downtown and the Brewery Creek area of Mount Pleasant. Adding “Culture” as a permitted use to additional district schedules – perhaps starting with the Core neighbourhoods – could open up a broader range of innovative facilities that blend civic, cultural and social uses.

In light of the challenges and frustrations identified by the arts and cultural community and by City staff with responsibility in these areas, a full review of the issues with a view to both modernizing and harmonizing zoning, building code and licensing and permitting in respect of arts and culture is required. This would address:

- the building bylaw restricting “living” and “working” in same building;
- exploring the creation of a license category for artists (industrial and non industrial) as the means to identify and certify use;
- reviewing current Artists Live work Class A and B designations;
- undertaking a full live/work post occupancy review ;
- addressing the challenge of live-work property tax assessment;
- standardization of the artist “work” use (currently “work” is an exception (when allowed) to the prescriptive requirement);
- considering changes to the zoning bylaw to allow

100% affordable mixed use workspace and housing - ACME and Swan Housing Association, London, UK

The UK's first development combining both affordable housing and affordable artist studios will be completed in 2008. Initiated by leading artist's space developer, ACME Studios, in partnership with affordable housing developer Swan Housing Group, the project in east London will contain 66 affordable housing units for rent and shared ownership, along side 21 affordable studios. The studios, located on the ground floor, are to Acme's specification and will be purchased from Swan at a price that guarantees affordable rent levels for artists in perpetuity.

The development, built on former industrial employment land, is required by the local authority to result not only in zero job losses but also to contribute to employment growth and the needs of the local workforce. For the developer the risks of developing a mixed use site in which commercial units might remain unoccupied were high. Acme, however, was able to guarantee 100% continuous occupation and activity from day one, based on the size of its waiting list. Moreover of 720 artists waiting for studio space on Acme's lists 540 were looking for space in east London and many were local residents with strong professional and personal local ties.

gallery and retail to co-exist, as well as other joint zoning like assembly and production and / or the creation of a minimum building code standard that could be created that allows multiple use and variations in practice;

- reviewing fees charged to non-profits
- relaxation of the building code where appropriate to aid facility development; and
- including 'Cultural' as a density bonusing option in the district schedules.

Opportunities for internal partnerships to develop facilities

Notwithstanding the capacity issues identified earlier in this report, the demand for space, especially workspace, is immediate and pressing. There is scope however for Cultural Services to act in the short term to develop internal partnerships with other City departments to identify and act on facility development opportunities:

- ***Housing Centre and PEF***
There is considerable scope for the development of innovative projects to support long term creative workspace as a part of affordable housing developments being considered by the Housing Centre. Further work to assess feasibility of particular sites is needed would need to consider capital and operational feasibility, the regulatory permissions required as well as the funding and management challenges. In addition, opportunities to develop affordable housing and artist's live-work, building on the successes of the CORE and Performing Arts Lodge projects, should be explored.

OCA's relationship with Real Estate Services might also be extended to explore the potential for co-development of arts and cultural workspaces in PEF properties. The identification of a potential property for feasibility and development should be considered as a real opportunity for OCA to be seen as being proactive in the face of the workspace challenges confronting the arts and cultural community.

- ***Vancouver School Board***
The potential for the adaptive re-use of at risk Heritage Schools for arts and cultural uses – and the associated potential to exploit Heritage Density bonusing – has been identified in the course of this

P.S.1: a new role for an historic surplus school, Long Island City, New York

In operation as a functioning school from 1893 – 1963, this surplus property became the P.S.1 Contemporary Art Centre in 1976, dedicated to exhibition, performance and the creation of contemporary art. The 125,000 s.f. facility contains museum-quality galleries, including an affiliation with MoMA, studio production facilities, and educational programs. P.S.1 is chiefly focused on recognizing the work of emerging artists and works to provide a place for alternative movement and media. Acting as an intermediary between artist and audience, P.S.1 also engages in extensive outreach through traveling exhibitions, publications, and an online radio, in addition to adult and youth focused gallery talks, tours, a Teen Curator Series and their Young Architects annual competition.

study. However it will be important to establish a stronger working relationship with the Vancouver School Board to develop an effective process to identify sites with the best potential for adaptive-reuse for arts and cultural purposes.

- **The Vancouver Board of Parks and Recreation**
The role of the Parks Board in providing multi-functional arts and cultural facilities both within community centres and in public open space is extremely significant. Facilities with dedicated, flexible arts and cultural spaces, including most notably the Roundhouse Community Centre, play an important role in the ecology of arts and cultural facilities in the city. They serve neighbourhoods by providing access and opportunities to participate in arts and cultural activities, while at the same time offer opportunities for rehearsal and presentation to practitioners. As the Parks Board and Cultural Services look towards future development in the city, there is a need for greater integration between their respective facilities planning and development activity in relation to cultural and arts uses. When new community centres are planned or are subject to renewal – for example in the Fraser Lands and South East False Creek –, a stronger relationship could possibly lead to greater leveraging of resources and more dynamic facilities.

More generally, the arts and cultural community have indicated that there is a significant quantity of underutilized space in the community and cultural sector in the city. The exact nature and extent of the potential here needs to be comprehensively assessed and the opportunity to work more proactively with community organizations who own multi-functional space that could be outfitted more effectively for arts and cultural uses should be explored..

Oakland Noodle Factory, North California Land Trust, Oakland

The North California Community Land Trust (NCLT) is currently completing the development of the Noodle Factory, an innovative artist's work/live project with café and performing arts centre in West Oakland. When completed in spring 2008, this mixed-use facility will house 11 work/live units for working artists/artisans; a rehearsal studio and a 90-seat public events space for performing arts totalling 2700 sq. ft.; as well as a cafe / lobby area. The building rehabilitation is being conducted as a green remodel using LEED guidelines with target of a Silver rating.

The project's total costs are estimated at \$US3.6 million, with the NCLT managing the financing, construction, and sales for the project. Financing been provided through the Northern California Community Loan Fund.

Using a Community Land Trust (CLT) model, the NCLT retains ownership over the land on which the property is developed and then leases it back to the owners. Through a 99 year renewable lease, the NCLT reserves the right to buy back the property and thus make it available to others. The CLT model also limits the appreciation of the building's value thereby guaranteeing permanent affordability and includes working artist restrictions to ensure that future generations will also be able to own their workspace.

The NCLT acquired the Noodle Factory from a small scale artist collective at a considerably discounted price, in exchange for a sizable charitable tax benefit. In addition to the Northern California Community Loan Fund as a primary funding partner, the NCLT has partnered with the Federal Home Loan Bank to provide low cost loans for eligible first-time buyers, in addition to CLT mortgages.

Strengthening and Extending External Partnerships

Building strategic partnerships

The high costs associated with facility development make it virtually impossible for one level of government to deliver effective policy and investment mechanisms on its own. In Vancouver there has not been coordinated or consistent federal, provincial, and municipal policy or investment. Despite the City's significant investment in arts and culture and the importance of Vancouver as the arts and cultural hub in the province, the Province has played a less significant role than either the City or the Federal government in the development, funding and delivery of arts and cultural facilities. In 2006, the Province embarked on a period of consultation and strategic planning for the arts and culture and has recently announced significant investments in Vancouver facilities development and in province-wide arts funding. The Metro Vancouver regional district provides no support for arts and cultural infrastructure in the city, despite the city's clear role as the regional cultural centre.

There is an opportunity to maximize the finite scope for investment in cultural facilities from all tiers of government through an open and transparent approach to advocacy, partnership development and strategic planning. There is also an opportunity to further develop the business case that investment in Vancouver's facilities serves the wider regional arts and cultural sector, its economy and overall liveability. *Cultural Services* needs to ensure that information about facility funding programs, opportunities and delivery, at Provincial and Federal levels, is tracked and made available to arts and cultural community and other partners.

The *Bell Study* prepared for Cultural Services in 2007 sets out the costs of recent major cultural facility redevelopment and new construction across Canada and the balance of municipal, provincial, federal, philanthropic and private sector investment required to deliver them^{lxvi}. Counter to Vancouver's situation, most facilities across Canada have a low level of municipal financial contributions to these projects. The significance of municipal advocacy; their ability to develop and drive partnership across all tiers of government, the private and philanthropic sectors; and their capacity to exploit fiscal and other tools can however be instrumental in

Shenkman Arts Center, East Ottawa Orleans Town Centre, Ottawa

The City of Ottawa has partnered with the Orleans Township Centre Partnership, led by Forum Leasehold Partners, to develop the 86,000-square-foot Shenkman Arts Centre. Slated to open in 2009, the new facility will include a 500-seat theatre, a 100-seat studio theatre, two art galleries and instructional and rehearsal spaces for visual, media and performing arts.

The Centre will occupy 4 out of 19 acres of the East Town Centre redevelopment. As part of the same public-private partnership with Forum, the City transferred over the full 19 acres (with a loan guarantee), to be redeveloped into office, retail, residential/condo, and community uses. The development deal includes the handing over of the City-owned Cumberland Township complex. Which the City describes as no-longer functional

"The community has wanted this arts centre for 15 years. We're trying to lower that cost by trading assets." . Ottawa also provided \$3million in site servicing costs and Sec 110 of the Ontario Planning Act: Municipal Capital Facilities Agreements will exempt the private developer from property taxes, in addition to realty taxes development fees, and land transfer taxes on City-occupied space within the Arts Centre. \$10 - \$13.5 net capital costs will be covered by a lease to own approach through annual payments by the City for over 25 years. Payments will also include operations and maintenance costs. The Orleans Town Centre Partnership provided \$12million.

project development. The study also points to the significance of “private” financial contributions which – in the case of the 16 Ontario projects assessed in the study - account for about half of the total \$1,500m spend.

The financial services sector also needs to be encouraged to look more favourably on investing in arts and cultural facility development projects. The banking sector is traditionally wary of relationship building with, and investment in, this sector. There is a opportunity for the arts and cultural sector, supported by the City and other tiers of government, to educate and advocate encouraging banks, credit unions and other lenders to provide financing opportunities for cultural facility projects.

Attracting multi-level government as well as private support for cultural facilities requires a strong and compelling project vision. Case studies provided for this report offer models of major arts and cultural facilities projects in Canada and elsewhere which evidence the increasingly critical need to build new, innovative partnerships that:

- address multiple public policy agendas;
- broaden the scope of their relationship with the private sector, and
- support new models of arts and cultural facility development and ownership.

Outcomes such as community revitalization, economic development, environmental stewardship, and social cohesion are increasingly used to advance the cause for cultural facilities development. As cultural facilities are designed to achieve a broader social, economic, and environmental impact, the opportunities for partnerships in creating them has grown enormously. City planners, economic developers, BIA representatives, community activists, and city-builders of all stripes are recognizing the powerful impact of culture in communities and looking for ways to cultivate it. The *Cultural Facilities Priorities Plan* will provide a focus for advocacy and the opportunity for the alignment of policy, priorities and resources between all tiers of government and with other key public, private and third sector partners.

Economic development and the arts, culture and creative industries

The lack of collaboration and communication between the arts and cultural and the wider cultural industries sector has already been identified in this report. Representatives from the Creative Industries sector also have reflected on their lack of networks and communication between their sector and municipal government. The City’s new Culture Plan embraces the arts, cultural and creative activity and the non-profit and commercial sector and sets the frame for a richer exchange and engagement between all elements in pursuit of their strategic vision for Vancouver as a Creative City.

In the context of the *Cultural Facilities Priorities Plan*, it is clear that more work needs to be done both to extend the City's depth of understanding and knowledge about the creative industries sector, the commercial dimension of the arts and cultural sector and the extent of the economic dimension of their contribution to the City's economy. Collectively there is a need to develop shared advocacy based on a broad and inclusive definition of culture. Advocacy and education with influential bodies including the Vancouver Board of Trade, the Economic Development Commission and industry organizations is also required.

The development of the Vancouver's first *Economic Development Strategy* creates a timely opportunity for articulating the contribution that arts, culture and creative industries make to the city's economy as well as their potential to play an even more significant part in city's economic future. The particular facility development needs of sectors including design, fashion, the games and film industries (i.e. incubators; workspace development etc) need to be clearly identified in this process in order to leverage their growth and deliver on key economic development objectives. A starting point for this would be additional research to map and quantify creative industries' infrastructure across the region.

Mobilizing new roles and relationships

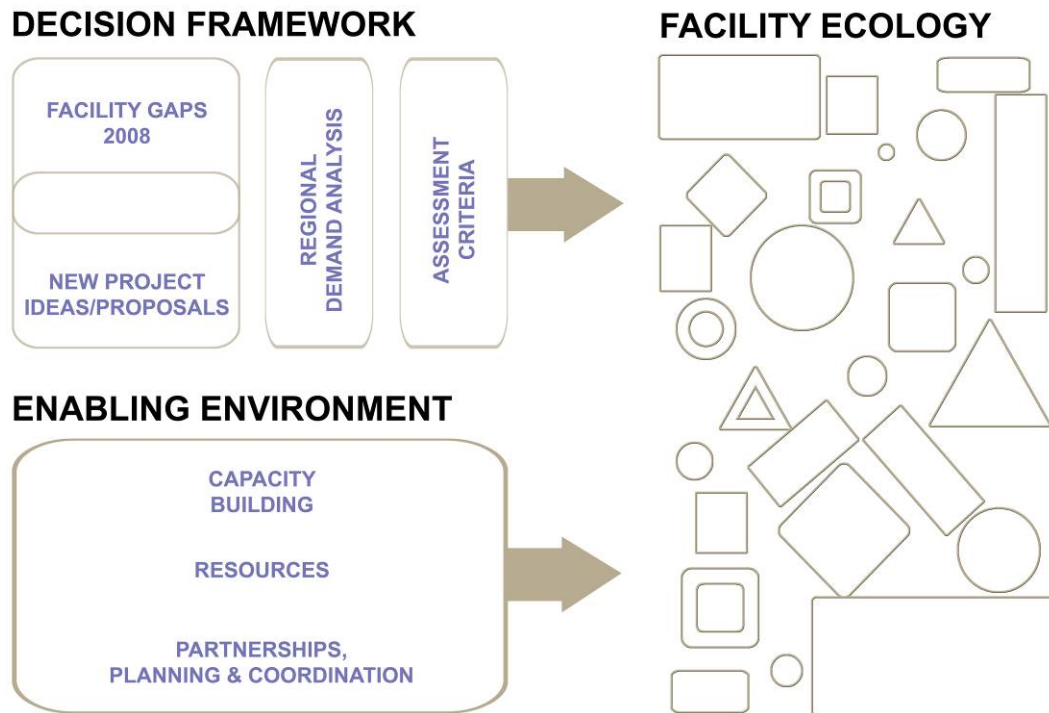
The relationship between the City and the arts and cultural community has underpinned many of the challenges and issues raised through the course of this study. The City and the arts and cultural community both acknowledge that there needs to be a wholesale change in relationships, opening the door to new platforms for collaboration, leadership, civic engagement and entrepreneurship.

The City – like its counterparts across North America, Europe and beyond - seeks to move towards a more collaborative mode of government where it recognizes and leverages its shifting role as provider, partner and facilitator. The arts and cultural community is taking an increasingly pro-active approach to facility development and needs capacity support and investment in project planning and development to reduce its reliance on what has traditionally been very significant cultural facility development and management support provided by the City in recent years. In addition, both the City and the arts and cultural community need to develop the extent and the quality of their relationships with other partners in the public, private and third sectors. The adoption of the *2008-2018 Culture Plan* for Vancouver and the development of the new *Cultural Facilities Priorities Plan* creates an opportunity for the City and the arts and cultural community to work together to establish a new partnership based on a shared understanding, vision, values and goals.



RECOMMENDATIONS

The structure of *Cultural Facilities Priorities Plan Recommendations* is focused on shifting the role of the City of Vancouver from 'planner-provider-deliverer' to 'enabler-convener-catalyst-broker'. Collaboration, within and between the public sector, its agencies and the wider community and business spheres offers the City the potential to address its social, cultural, environmental and economic ambitions in a more collaborative way - it acknowledges the complexity of many of the issues it is grappling with and it seeks to widen the responsibility and pool of problem solving experience and talent available for cultural spacemaking in Vancouver.



Decision Framework

The Decision Framework is comprised of a set of 'global' Strategic Priorities for facility development that are intended to focus investment over the next 15 years. These have been identified through a rigorous engagement process with the arts and cultural community and reflect broad consensus on a set of 'global' priorities for facility development. A critical evaluation 'lens', yet to be developed, is a *Regional Demand Analysis* that provides a fuller understanding of the demands, expectations and needs of potential audience and users.

Recognizing that the City and its partners will also require a level of responsiveness to new opportunities that present themselves around facility development, it is critical to ensure that decision making - whether strategic or opportunistic - is guided by a value-based and transparent Assessment Criteria. As such the Decision Framework provides a mechanism for the City to be strategically principled and tactically flexible.

Enabling Environment

The Enabling Environment illustrates three core areas of investment that reflect important building blocks in addressing the changing needs, capabilities and relationships driving Vancouver's facility ecology. Capacity Building, Resources, and Partnerships, Planning and Coordination underpin the generation of a more innovative and supportive climate for cultural facility development in Vancouver.

Decision Framework

Strategic priorities for cultural facility development

Based on a comprehensive Analysis Framework established for the Vancouver context, a Cultural Facility Inventory has been completed that identifies 560 venues across the city. The Framework illustrates not only the breadth of space typologies, but also the various ways in which these facilities are provided. Combining information on the purpose (including primary, secondary and ancillary) with the delivery factors (e.g. ownership, disciplinary scope, platform of development, size and permanency) provides a more comprehensive understanding of the challenges and opportunities for future facility development. The breakdown of venues by 'primary', 'secondary' and 'ancillary' type illustrates the city's diversity of facilities:

PURPOSE	PRIMARY	SECONDARY	ANCILLARY
CREATION / PRODUCTION SPACE	109	30	18
EDUCATION / TRAINING SPACE	23	9	22
LIVING SPACE	66	0	0
OFFICE / ANCILLARY SPACE	21	30	43
PRESENTATION SPACE - EXHIBITION	107	69	19
PRESENTATION SPACE - LIVE	29	109	13
PRESENTATION SPACE - MEDIA / SCREEN BASED	8	1	0
PRESERVATION / COLLECTION SPACE	3	16	1
Grand Total	366	264	116

The Inventory illustrates a substantial foundation of spaces that has been developed by a range of private, public and not-for-profit players. However, the surveys illustrated substantial unmet space demand from the perspective of over 520 sector practitioners, ranging from individual artists to cultural organizations. The analysis of the Surveys identified a number of issue areas and signalled a substantial degree of consensus on emerging priorities over the next 15 years. These perspectives on gaps in facility provision were presented and refined through several iterative workshops with arts and cultural stakeholders, City of Vancouver staff teams and the Advisory Committee.

As an outcome of this process, nine 'global' priorities have been recommended that would signal the strategic direction of the City and its partners to address top-level facility challenges in Vancouver while allowing for flexibility in how these projects are delivered over time:

- ***Complete the current development of live presentation facilities that have substantial community momentum and partnership support to address demand in the 400 – 600 seat range.***

- ***Focus on addressing the demand for high-quality, dedicated performance spaces under 250 seats to ensure the ongoing incubation of emerging organizations.***
- ***Undertake strategic public space improvements as identified in the Festival Sustainability Initiative to address the priorities of outdoor festival organizations.***
- ***Facilitate improvements to existing performance spaces including enhancements to key multi-functional facilities with potential to deliver high quality presentation opportunities.***
- ***Stabilize and enhance key collections through modernized preservation, exhibition and engagement infrastructure.***
- ***Develop co-location facilities for large format storage/production workshop activity that are accessible, safe and stable.***
- ***Develop organizational co-location facilities that integrate multiple functions in one location (e.g. rehearsal/ production/administration activity)***
- ***Develop multi-tenant, artist workspaces that provide supportive opportunities for cross-fertilization, collaboration and incubation through a mix of cultural, civic and entrepreneurial uses and tenures.***
- ***Maximize opportunities to maintain and develop affordable Artists Live/Work Studios in the core neighbourhoods.***

Assessment criteria for project support

The Assessment Criteria is intended to be used to evaluate projects and developments of all scales and across all disciplines and to assess applications for the allocation of all of Cultural Services capital expenditures. In addition it is recommended that the Assessment Criteria be used to inform priority setting in the allocation of all other resources – including CACs, Amenity Bonusing and Heritage Density Transfers (with a cultural component) – and the application of new financing tools as recommended in the *Cultural Facilities Priorities Plan*.

Because the Assessment Criteria need to be applicable across a wide range and scale of expenditure – from emergency roof repairs to the development of large scale, new arts and cultural facilities – evaluation will need to be undertaken at a level of detail appropriate to the project. The detailed Assessment Criteria are also set out as “prompts” to enable arts and cultural organizations in their project planning process:

We recommend that projects are assessed and marked based on the following project types:

- Type 1 = Urgent / essential repairs to existing arts and cultural facilities
- Type 2 = Improvements to existing arts and cultural facilities
- Type 3 = Developing new space within an existing arts and cultural facility / site and new arts and cultural facility development including feasibility studies/ development studies / capital plans etc for major projects.

The use of a marking scale (i.e. 1 – 4 where 1 is not met, 2 is partially met, 3 is met, 4 is met beyond expectations) which includes the option of “not applicable” is also recommended:

Required Criteria by Type			Decision Criteria : Summary
T1	T2	T3	
			Vision The facility project is rooted in a strong, shared vision.
			Capacity The facility project team has the capability to deliver the project.
			<ul style="list-style-type: none"> ▪ Leadership The facility project demonstrates effective leadership necessary to deliver the project
			<ul style="list-style-type: none"> ▪ Partnership and collaboration Partnership and collaboration plays a role in the development, funding and delivery of the project.
			<ul style="list-style-type: none"> ▪ Project management The facility proposal demonstrates evidence of effective and realistic project management
			<ul style="list-style-type: none"> ▪ Fundraising The facility project has a realistic fundraising plan in place
			Sustainability The facility project is environmentally, organizationally, and financially sustainable.
			<ul style="list-style-type: none"> ▪ Environmental sustainability The facility project makes a positive contribution to environmental sustainability
			<ul style="list-style-type: none"> ▪ Organisational Sustainability The project is being developed by an established, stable and sustainable organisation
			<ul style="list-style-type: none"> ▪ Financial sustainability The proposal sets out realistic projections of operating revenues and expenses
			<ul style="list-style-type: none"> ▪ Adaptability The facility project has the capacity to adapt to changing needs and changing practice
			<ul style="list-style-type: none"> ▪ Sector support and engagement The facility project demonstrates support from the arts and cultural community it is intended to serve
			<ul style="list-style-type: none"> ▪ Audience / Public engagement The facility project demonstrates evidence of support and / or demand from the wider community/ audience
			<ul style="list-style-type: none"> ▪ Diversity The facility project makes a contribution to increasing access to and participation in the arts and culture at all levels and across all areas of practice for Vancouver's diverse communities
			<ul style="list-style-type: none"> ▪ Public health and safety The project addresses public health and safety issues
			Impact The facility project will make a contribution to the achievement of one or more of the Culture Plan's Strategic Directions
			<ul style="list-style-type: none"> ▪ Innovation
			<ul style="list-style-type: none"> ▪ Learning
			<ul style="list-style-type: none"> ▪ Connecting People, Ideas, Communities
			<ul style="list-style-type: none"> ▪ Neighbourhoods
			<ul style="list-style-type: none"> ▪ Valued and Valuable

Assessment Criteria for Project Support – Vision	
Criteria	Details
Vision The facility project is rooted in a strong, shared vision.	<ul style="list-style-type: none"> - Is there a clearly articulated artistic vision for the project? - Is the project consistent with and critical to advancing the mission, vision and / or values of the organization? - Does the project contribute to the development of artistic practice? - Does the project make a contribution to Vancouver's wider cultural ecology? - Does the project have a strategic plan? Is the project critical to achieving the goals of this plan?

Assessment Criteria for Project Support – Capacity	
Criteria	Details
Capacity The facility project team has the capability to deliver the project. <ul style="list-style-type: none"> ▪ Leadership: the facility project demonstrates effective leadership necessary to deliver the project. ▪ Partnership and collaboration: partnership and collaboration plays a role in the development, funding and delivery of the project ▪ Project management: the facility proposal demonstrates evidence of effective and realistic project 	<ul style="list-style-type: none"> - Does the project have the leadership in place to manage and deliver the project? - Does the project leadership have the necessary skills and experience to manage and deliver the project? - Does the leadership have the connections to support the realisation of the project? - Has the project leadership team explored the potential for funding from a range of public, philanthropic and private sector sources? - Does the project have the support of partners in the public, private and philanthropic sectors? How is this demonstrated? - Can the project demonstrate the support and involvement of the creative and the wider community it intends to serve? - Does collaboration play a role in the future creative development of the project? How? - Has the organization undertaken a facility program plan and feasibility study?

management	<ul style="list-style-type: none"> - Does the organization have a facilities master plan? Is the project critical to that master plan? - Does the organization have a clear plan for completing the construction process? - Does the project team have the skills, experience and necessary qualifications to deliver the project and / or is willing to hire such expertise onto the team? - Do the technical aspects of the project match or exceed industry best practice benchmarks for similar facilities? - Does the organization have a successful record of completing projects within budget and scheduling parameters?
<ul style="list-style-type: none"> ▪ Fundraising: the facility project has a realistic fundraising plan in place 	<ul style="list-style-type: none"> - Has the project leadership team developed a fundraising strategy? - Does the project team have the skills and experience necessary to undertake the fundraising campaign? - Have funds been sought by from other sources of government funding? - Have funds been sought from charitable trusts and foundations? - Have funds or other support been sought from the philanthropic and business community? - Is there evidence of local community fundraising commitments from the Board, leadership team, staff, volunteers, members and stakeholders?

Assessment Criteria for Project Support – Sustainability	
Criteria	Details
Sustainability The facility project is environmentally, organizationally, and financially sustainable. <ul style="list-style-type: none"> ▪ Environmental sustainability: the facility project makes a positive contribution to environmental sustainability 	<ul style="list-style-type: none"> - Does the project support/enhance environmental goals (LEED, etc.) - Does the project accommodate changing future needs? - Does the project contribute to local neighbourhood centre vitality? - Is the project easily accessible by public transit? - Will long term running costs be reduced as a result of elements of the

<ul style="list-style-type: none"> ▪ Organisational sustainability: the project is being developed by an established, stable and sustainable organisation ▪ Financial sustainability: the proposal sets out realistic projections of operating revenues and expenses ▪ Adaptability: the facility project has the capacity to adapt to changing needs and changing practice ▪ Sector support and engagement: the facility project demonstrates support from the arts and cultural community it is intended to serve 	<p>build / renovation?</p> <ul style="list-style-type: none"> - Does the project replace or rehabilitate buildings or infrastructure components or facilitates necessary for essential service delivery that are at, or past, their useful life, resulting in new or significantly extended useful life? - Is the facility project being undertaken by an organisation with established, consistent and effective governance? - Does the organisation developing the project have the staffing and volunteers appropriate to the project's scale? - Does the organisation have an effective, stable staff team? - Does the facility plan identify appropriate future governance structures? - Does the facility plan identify appropriate future staffing structures? - Does project plan set out realistic projections for operating revenues and expenses based on industry benchmarks for similar facilities? - Does the project plan set identify long term maintenance considerations? - Will the project generate significant revenue upon completion or result in future cost savings? - Does the project leverage funding from multiple partners? - Does the project have the potential to result in significant economic impact in the community and / or make a unique contribution to the city's economic development? - Does the project achieve a balanced budget over a 5 – 10 year period? - Is the facility flexible / adaptable to accommodate for changing audience needs and / or changing creative practice? - Does the proposal accommodate for future innovation? - Will the project support spaces that are fit for purpose both for today's creation, performance and exhibition and for the future needs? - Is the project artist-run or artist-initiated? Are independent artists and arts and cultural organizations involved with project development, planning and delivery?
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<ul style="list-style-type: none"> ▪ Audience / Public engagement: the facility project demonstrates evidence of support and / or demand from the wider community/ audience ▪ Diversity: the facility project makes a contribution to increasing access to and participation in the arts and culture at all levels and across all areas of practice for Vancouver's diverse communities ▪ Public health and safety: the project addresses public health and safety issues 	<ul style="list-style-type: none"> - Does the project have the support of the primary arts /cultural / creative community it will serve? How is this demonstrated? - Does the project have the wider support of the arts / cultural / creative community? How is this demonstrated? - Has a market demand analysis been completed? - Is there a clear and compelling demonstration of audience / public need / demand for the project? How has this been assessed? - Does the project serve an immediate unmet need. How has this been assessed? - Is there a pre-existing base of support for the project, based on an engagement or other public process? - Does the project have a clear plan for developing the size and diversity of its audience? How will this project assist with this ambition? - Does the project increase access for audiences, participant, staff, technicians and artists with disabilities? - Does the project serve particularly underrepresented or underserved arts, cultural and / or creative communities? - Does the project serve a particularly underrepresented audience and / or community? - Does the project's management / leadership reflect the audience / community served? - Does the project provide essential upgrades to buildings or infrastructure components that are critically necessary for the life, safety and health of presenters, audiences and other stakeholders?
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Assessment Criteria for Project Support – Impact	
Criteria	Details
<p>Impact The facility project will make a contribution to the achievement of one or more of the City of Vancouver Culture Plan's Strategic Directions</p> <ul style="list-style-type: none"> ▪ Innovation: recognize Vancouver – 	<ul style="list-style-type: none"> - Does the proposal demonstrate how

<p>locally, nationally and internationally – as a city of creative innovation, a city of ideas, a city which leverages the unique and authentic voices of the diverse, young and growing cultural community, a city which realizes its full creative potential, a city on the leading edge of cultural activity and development.</p> <ul style="list-style-type: none"> ▪ Learning: build on Vancouver’s reputation as a city of learning, a city that embeds cultural exchange, cultural curiosity and cultural development as part of lifelong learning – from the very young to the elderly – to ensure that all our citizens have the opportunity to engage with and participate in cultural education throughout their lives and to ensure that every citizen has the opportunity to develop his or her expressive capacities. ▪ Connecting People, Ideas and Communities: take advantage of Vancouver’s position as a creative city where connectivity is a hallmark of our cultural system – artists, creative industries, institutions, communities, and neighbourhoods. It is a city engaged in a dynamic conversation, an ongoing dialogue and an exploration of cultural enterprise and opportunity on a regular and consistent basis, connecting people and communities, sharing innovative ideas and programs. ▪ Neighbourhoods: highlight Vancouver as a city of vibrant 	<p>the facility will enable innovative practice?</p> <ul style="list-style-type: none"> - Will the facility be delivered in an innovative way? - Does the project leverage the unique and authentic voices of the diverse, young and growing cultural community in Vancouver? - Will the facility provide spaces that support new interactions and new opportunities for participation and engagement? - Will the facility provide access to new technologies or other infrastructure that enables innovation? - Does the space support the potential for innovation? - Does the project support space for creative and cultural exchange? - Does the project support access to and participation in arts and cultural activities? - Does the project support professional development and / or new practice? - Does the project extend access to and / or the breadth of formal learning opportunities? - Does the project extend access to and / or the breadth of informal learning opportunities? - Does the proposal connect audiences and practitioners from different sectors and disciplines, e.g. health, science, technology / environment / public private? - Will the project connect with people and/or communities not necessarily involved in the arts. - Does the space innovate in the way that it enables connections between audiences and participants? - Will the project have the infrastructure to build physical, conceptual, virtual communities of practice and the potential for new practice and / or new communities? - Will the project support spaces that provide shared facilities for creation and / or production and/ or administration within and across disciplines? - Does the project demonstrate knowledge of and is it relevant to a
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<p>creative neighbourhoods by showcasing the talent, enterprise and diversity of our artists, communities and neighbourhoods for our citizens and visitors. Build on the unique identity of our neighbourhoods – engaging local residents, artists and businesses – to ensure that the rich culture, creativity, diversity and innovation of Vancouver lives and is accessible to all.</p> <ul style="list-style-type: none"> ▪ Valued and valuable: ensure that citizens and taxpayers of Vancouver experience in real and concrete ways the value that arts and culture bring to the city and their lives, families and businesses; promote our growing reputation as an international cultural tourism and entertainment destination known as a place where culture is vibrant and happening and where we value and celebrate the rich multicultural and intercultural expression that is unique to Vancouver. 	<p>neighbourhood's identity and intrinsic character – its values, assets, people, needs, and expectations?</p> <ul style="list-style-type: none"> - Does the project have potential for growth and the flexibility to respond to neighbourhood change? - Does the project contribute to a balance of arts and cultural facilities across the city by supporting spaces that serve identifiable geographic communities and / or underserved neighbourhoods? - Does the project make use of currently under utilized community / neighbourhood spaces? - Does the project support neighbourhoods by ensuring that arts and culture can take place in accessible traditional and non-traditional venues? - Does the project support local neighbourhood building? - Will the project create spaces that support the production, creation and presentation of arts and cultural activity at every scale to ensure that Vancouver's growing global reputation is supported by a vibrant and secure arts and cultural community? - How will the project contribute to, encourage and raise the profile of cultural civic pride and Vancouver's international reputation as a culturally vibrant city? - Will the project make a contribution to the quality of the built environment in the city? - How will the project reflect and enhance the character, ambiance and vibrancy of Vancouver and its neighbourhoods? - Does the project support the recognition and understanding of Vancouver's unique tangible and intangible cultural heritage and promote intercultural expression and understanding? - Does the project support local community development goals? - Does the project contribute to Vancouver's economic development? - Is the project structured so as to deliver value to Vancouver citizens?
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Enabling Environment

These recommendations are designed to put in place an enabling environment which will build capacity within the arts and cultural community to undertake capital projects, supported by new partnerships and new resources. They also identify policy development, alignment and partnership building within the City and between the City and other tiers of government, other institutions and agencies as critical factors in creating an enabling environment for cultural facility development.

The City's role in relation to arts and cultural facilities development is expected to evolve over the short to medium term of this plan (see timeframe, below). Three broad roles for Cultural Services have been identified in relation to each recommended tactic:





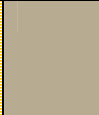



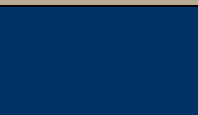




Provider	Cultural Services is the sole provider of funding and / or services
Facilitator	Cultural Services plays an internal enabling role within the City of Vancouver to achieve policy, service or resource development.
Partner^{xvii}	Cultural Services is a partner with the arts and cultural community, other levels of government, agencies and institutions in the funding and / or delivery of services.

A number of City departments play important roles in supporting the development, maintenance and management of cultural facilities and their contribution has been reflected in both the governance of and engagement process undertaken for this study and in the recommendations that follow.

Taken together these recommendations are designed to deliver the tools, resources and partnerships required by the arts and cultural community, the City and their partners to deliver a significant new investment in cultural facilities supported by the Capital Plan and by a range of other partners from 2011 onwards. The timescale for commencement of individual recommendations are indicated as follows:

Short Term	2008 – 2013
Medium Term	2014 – 2018
Long Term	2019 +

An approximate total cost of each recommendation is indicated where possible along with an initial indication of the potential range of funding, development and delivery partners.

DEVELOP CAPACITY	<div>  PROVIDER  FACILITATOR  PARTNER </div>					
	STRATEGY/TACTICS	SHORT TERM (2008 – 2013)	MEDIUM TERM (2014 - 2018)	LONG TERM (2019 – 2023)	KEY PARTNERS	ESTIMATED TOTAL COST
	1. Explore the creation of a not-for-profit, independent arts and cultural space development organization to leverage opportunities among local communities, the private, not-for-profit, and government sectors					
	<ul style="list-style-type: none"> Conduct a feasibility study to establish the organization's mission, scope, structure, governance, resource requirements and partnership financing models 	 			Vancouver Foundation, BC Arts Council, BC Province (BC150 Fund), Real Estate Services, Facilities Design and Management.	\$100,000
	<ul style="list-style-type: none"> Allocate a core operating grant to sustain the organization on 5 year renewable periods 				Vancouver Foundation, BC Arts Council, BC Province (BC150 Fund).	\$250,000 annually
	2. Build the capacity of the arts and cultural community to develop, manage and maintain facilities					
	<ul style="list-style-type: none"> Seek partners from other tiers of government, major institutions and foundations to commission, co-fund and host a series of workshops focused on increasing the capacity of the arts and cultural community to develop and manage its own facility projects 				Vanity, SFU Centre for Culture and Communities.	\$25 - \$50,000 per workshop
	<ul style="list-style-type: none"> Provide initial development support and resources to support the emergence of a network of arts, cultural and creative industry leaders and enablers in Vancouver 				Vancouver Board of Trade, Vancouver Economic Development Commission, other major industry and business associations. Umbrella arts / culture organizations.	N/A
	<ul style="list-style-type: none"> Create and sustain an online arts and cultural facility information resource for practitioners to access accurate and up-to-date information as well as online tools and resources to support facilities development, leasing and property purchasing 					\$80,000 (set up costs)
	<ul style="list-style-type: none"> Develop a coordinated program among Vancouver's Higher Education Institutions, government, foundations and senior local practitioners to provide sector training in facility development and to support mentorship and bespoke training for emerging leaders in the arts, cultural and creative communities 				Simon Fraser University, University of British Columbia, Emily Carr Institute of Art and Design, British Columbia Institute of Technology, HRSDC, provincial and national umbrella organisations.	N/A

3. Increase the City of Vancouver’s resources and capability to support cultural facilities development					
▪ Increase OCA's staff resources from a 0.5 Planning Assistant to full time Planner class and establish an additional Cultural Planner post to assist non profit arts groups with the regulatory process as well as special internal projects (e.g. harmonization of zoning, building code and licensing)					Staff costs to be identified
▪ Establish a 3 year pilot project in DTES for a Cultural Planner to undertake strategic development to assist arts and cultural facility development					Staff costs to be identified
▪ Identify opportunities to enhance staff resources dedicated to supporting non-profit tenants and development partners across other departments (e.g. additional Project Facilitator resources, development services and Non-profit Capital Assets Coordinator)					Staff Costs to be identified
4. Assess regional audience demand					
▪ Commission a comprehensive market demand analysis for the Vancouver Region to assess domestic audience / market / community demand for arts and cultural programming and services and related facilities.				Tourism Vancouver, greater Vancouver cultural development Partnership, major regional municipalities and Districts.	\$75,000 -\$100,000

ENHANCE RESOURCES	STRATEGY/TACTICS	SHORT TERM (2008 – 2013)	MEDIUM TERM (2014 – 2018)	LONG TERM (2019 – 2023)	KEY PARTNERS	ESTIMATED TOTAL COST
	1. Restructure Cultural Services capital funding to better support facility planning and development undertaken by the arts and cultural community					
	<ul style="list-style-type: none"> Allocate funding available through the 2009-2011 and 2012-2014 Capital Plans as follows : <ul style="list-style-type: none"> Capital Grants (70% of total \$5.3m over 1st three years) <ul style="list-style-type: none"> Discretionary small capital grants for emergency repairs (Max grant \$20K) Grant s for capital improvements / upgrades to existing facilities (Max grant \$50K) Investment in major capital projects Planning and Development Grants (15% of total \$5.3m over 1st three years) <ul style="list-style-type: none"> Fundraising and development feasibility studies, building program plans, capital plans Research and Special Initiatives Fund (5% of total \$5.3m over 1st three years) <ul style="list-style-type: none"> Internal research, review, feasibility and project development as identified in the Cultural Facilities Plan Project Management (10% of total \$5.3m over 1st three years) 					\$5.3m over three years based on Cultural Services request to the 2009-2011 capital plan.
	<ul style="list-style-type: none"> Use the proposed Assessment Criteria to evaluate all requests for Cultural Services' capital expenditures and development opportunities including CACs, Amenity Bonusing and Heritage Density Transfers (with a cultural component) 					
	<ul style="list-style-type: none"> Establish an arts and cultural peer review process for capital funding to adjudicate applications based on the proposed Assessment Criteria 				Arts and Cultural Community.	
	<ul style="list-style-type: none"> Build the case for a major investment in the City's cycles of capital planning from 2011 onwards based on evidence generated through projects and initiatives supported by the proposed OCA facilities planning and development funding program 				Arts and Cultural Community, Alliance for the Arts	
	<ul style="list-style-type: none"> Create an evolving priority list for specific facility needs drawn from a tri-annual Request for Expressions of Interest call to the arts and cultural community 				Arts and Culture Community.	
	2. Maximise inter-departmental support for arts and cultural facilities investment					
	<ul style="list-style-type: none"> Review, align and monitor all interdepartmental operating and capital expenditures for cultural facilities 				Facilities Design and Management, Special Events, Special Planning Initiatives, Real Estate Services, Civic Theatres.	N/A
	<ul style="list-style-type: none"> Resume and complete the Non-Profit Capital Asset Portfolio Review to clarify and expand existing roles and responsibilities of City departments and tenants with respect to facility development, management and maintenance 				Facilities Design and Management, Real Estate Services, Social Planning.	N/A
	<ul style="list-style-type: none"> Develop new partnership models for the operation of City-owned and leased properties through fee-for-service agreements with the proposed space development organization 				Facilities Design and Management, Real Estate Services.	N/A
	<ul style="list-style-type: none"> Undertake a strategic planning process in consultation with the community to review the Civic Theatres' program vision, policy, planning and management structures to assess their leadership and delivery on the Culture Plan's five 'Strategic Directions' 				Civic Theatres, Major Producing companies	\$65,000

3. Leverage the Cultural Facilities Plan to increase investment from senior-level government and other partners						
▪ Work with the federal and provincial governments to build awareness of facility priorities and better align investments					BC Province, Federal Government, Arts and Cultural Community, the Alliance for Arts and Culture.	N/A
▪ Work with commercial banks, credit unions, charitable foundations and other lenders to improve access to financing for cultural facility projects					Arts and Cultural Community, Financial Services Sector, Vancouver Foundation, other charitable foundations.	N/A
4. Enhance the City's funding and financing toolkit to support arts and cultural facilities development						
▪ Consider the adoption of new fiscal tools to support cultural facilities development including: <ul style="list-style-type: none"> ○ Targeted property tax exemptions to incentivise commercial developers to provide affordable cultural facilities ○ City of Vancouver loan guarantees for cultural facilities development ○ Exemption from DCLs for arts and cultural facility gross floor area within larger developments 					Financial Operations, City Manager, Planning	N/A
▪ Use the PEF to land-bridge at-risk properties occupied by arts and cultural tenants					Real Estate Services	N/A
▪ Expand CAC and bonus density provision categories of permissible use to include production and creation space					Real Estate Services, Facilities Design and Management, Planning.	N/A
▪ Create a Cultural Facilities Fund to support facilities development to be financed by a proportion of unallocated cash Community Amenity Contributions					Planning, Real Estate Services, Facilities Design and Management, Social Planning.	N/A
▪ Create a single Property Maintenance Fund for City-owned and leased arts and cultural facilities that maximizes the Facility Reserve Fund (developer contribution) and review the Facility Endowment Fund (non profit raised) to better support non-profit tenants					Planning, Real Estate Services, Facilities Design and Management, Social Planning.	N/A
▪ Address the challenges of property tax assessment for arts and cultural non-profit organisations and artists live-work spaces					Financial Operations, BCAA.	N/A

BUILD PARTNERSHIPS	STRATEGY/TACTICS	SHORT TERM (2008 – 2013)	MEDIUM TERM (2014 – 2018)	LONG TERM (2019 – 2023)	KEY PARTNERS	ESTIMATED TOTAL COST
	1. Maximise opportunities for policy integration among key municipal departments					
	<ul style="list-style-type: none"> Allocate dedicated Cultural Services staff resources to ensure more consistent and systematic linkages with a range of departments and internal working groups focused on planning, economic development and sustainability policy 				Planning, Real Estate Services, The Housing centre	N/A
	<ul style="list-style-type: none"> Convene a working group consisting of City staff and members of the arts community to develop recommendations to Council on the harmonization and modernization of zoning, licensing and building codes as they affect art and cultural practitioners, focussed on : <ul style="list-style-type: none"> Exploring the creation of a license category for artists (industrial and non industrial) as the means to identify and certify use Reviewing current Artists Live Work Class A and B designations Undertaking a full post occupancy review of Artists Live Work space Standardising the artist “work” use (currently “work” is an exception (when allowed) to the prescriptive requirement). Addressing the building bylaw that restricts “living” and “working” in same building Considering changes to the zoning bylaw to allow joint zoning and / or the creation of a minimum building code standard that could be created that allows multiple use and variations in practice Reviewing fees charged to non-profits Relaxing the building code where appropriate to aid facility development Including “cultural” as a density bonusing use in district schedules throughout the city 				Chief Building Official's Office, Development Services, Permits and Licenses, Planning, Arts and Cultural Community.	N/A
	<ul style="list-style-type: none"> Undertake an accessibility audit of city owned and leased facilities and consider future funding opportunities to significantly upgrade accessibility. 				Advisory Committee on Disability Issues, Arts and Cultural Community, BC Integrated Arts Network (BRAIN), Society for Disability Arts and Culture (S4DAC).	N/A
	2. Focus new resources and planning policy development in the Downtown and Core Neighbourhoods					
	<ul style="list-style-type: none"> Develop a pilot cultural planning process for application in the new Mount Pleasant Neighbourhood Plan as a model for OCA to play a key role in the development of planning policy in the Core Neighbourhoods. 				Community Planning, Arts and Cultural Community.	N/A
	<ul style="list-style-type: none"> Identify strategic opportunities for alignment of the DTES Arts and Culture Investment Strategy and the Cultural Facilities Plan: <ul style="list-style-type: none"> Participation on the DTES Implementation Committee by OCA Staff Leveraging capital investment under tri-partite funding for arts and cultural facilities projects 				DTES Implementation Committee.	N/A
	<ul style="list-style-type: none"> Pilot new planning policy in the DTES to support arts and cultural facility development: <ul style="list-style-type: none"> Prioritizing the implementation of one – to – one replacement of artist's workspace Relaxing the Building Code for non-profit arts and cultural facilities for transitional uses Accommodating a broader range of mixed-use opportunities 				DTES Implementation Committee, Planning, Special Projectss.	N/A

	3. Initiate potential inter-departmental partnership projects that advance facility priorities in the short term					
	▪ Partner with the Housing Centre to identify opportunities for the integration of artists' workspace within new City of Vancouver affordable housing developments through jointly commissioned feasibility studies				The Housing Centre, BC Housing.	N/A
	▪ Partner with Real Estate Services to identify opportunities for the co-development of suitable PEF properties for arts and cultural uses				Real Estate Services	N/A
	▪ Partner with Vancouver School Board to assess the feasibility of adaptive reuse and development potential (including the potential use of heritage Density Bonuses) of at-risk Heritage Schools within the Vancouver School Board property portfolio				Vancouver School Board, Heritage Planning.	N/A
	▪ Identify opportunities for integration of flex-space within new Parks Board community centre developments and in the adaptive re-use of Parks Board properties				Vancouver Parks Board	N/A
	4. Build consensus, align policy and focus resources on cultural facilities priorities with other tiers of government, institutional partners and agencies					
	▪ Build consensus around the Cultural Facilities Plan and identify areas of policy and resource alignment through existing tri-partite intergovernmental meetings, with regional partners and with key agencies and institutions				Metro Vancouver, BC Province, Heritage Canada, Vancouver Foundation, Higher Education Institutions, Arts and Culture Community.	N/A
	▪ Ensure that OCA plays a key advisory role in the city's new economic development strategy through the allocation of resources to convene and facilitate an art, cultural and creative industry engagement process				Vancouver Economic Development Commissions, Arts and Culture community.	N/A
	▪ Work with neighbouring municipalities, the Economic Development Commission, the Board of Trade and key creative industry organizations and businesses to map and assess the infrastructure needs of the commercial creative services and cultural industries in Vancouver and the region				Vancouver Board of Trade, Vancouver Economic Development Commission, Creative Industry businesses and associations.	\$100,000



APPENDIX I – SURVEY SUMMARY

Introduction

To assess the current use and future facility-related demand of Vancouver's arts and cultural sector, an internet-based survey was conducted from January 2008 - March 2008 of both individual artists and arts/culture-based organizations across the city. As of April 01, 2008, a total of 161 surveys were completed by arts/culture-based organizations and 375 individual practicing artists, all representing a wide range of disciplines.

The following analysis provides insight into their current workspace and live/work scenarios, affordability thresholds and priorities for the provision of diversified facilities to meet current and future needs.

Arts/Culture Organizational Respondents

Respondent Characteristics

Of the 161 organizational survey respondents, 78% represent charity and/or non-profit organizations, while 6% are sole proprietors and an additional 7% are incorporated businesses. The remaining 7% of respondents represent partnerships, affiliates of educational institutions, municipal representatives and arts-based cooperatives.

Organizational maturity ranges widely between emerging and established, with 30% of respondents in operation for 5 years or less and an additional 43% in operation for 21 years or more. Average annual budgets also vary, including 40% of organizations with budgets of \$100K or less and a further 31% with budgets from \$101K - \$500K.

Areas of Practice and Current Space Scenario

Respondents specified an array of arts and cultural disciplines in which they are involved (multiple answers were allowed), including Theatre (37%), Music (32%), Visual Arts (30%) and Dance (29%). Notably, a small portion of respondents (3%) indicated that they are chiefly involved in the provision of exhibition, rehearsal and live performance rental space, affordable housing and studio space.

Of all organizational respondents, 80% currently rent/lease space (13% own and 7% represent other scenarios such as space donated in-kind).

Of the 127 respondents that currently lease space, 62% are in privately owned facilities as shown in Figure 2.^{lxviii} Over half of those in privately owned facilities pay monthly market-rate leases averaging a net-rent (no utilities, taxes, etc.) of \$1.52 / s.f.,^{lxix} as compared to those in below market rate facilities (either government or privately owned) that pay an average monthly net rent of \$1.12/s.f. - this is consistent with other major urban markets across Canada. Regardless of lease arrangement, over a third of all respondents have lease terms that are month to month (39%). Two thirds of the 31 respondents with month to month lease terms are in privately owned facilities (64%).

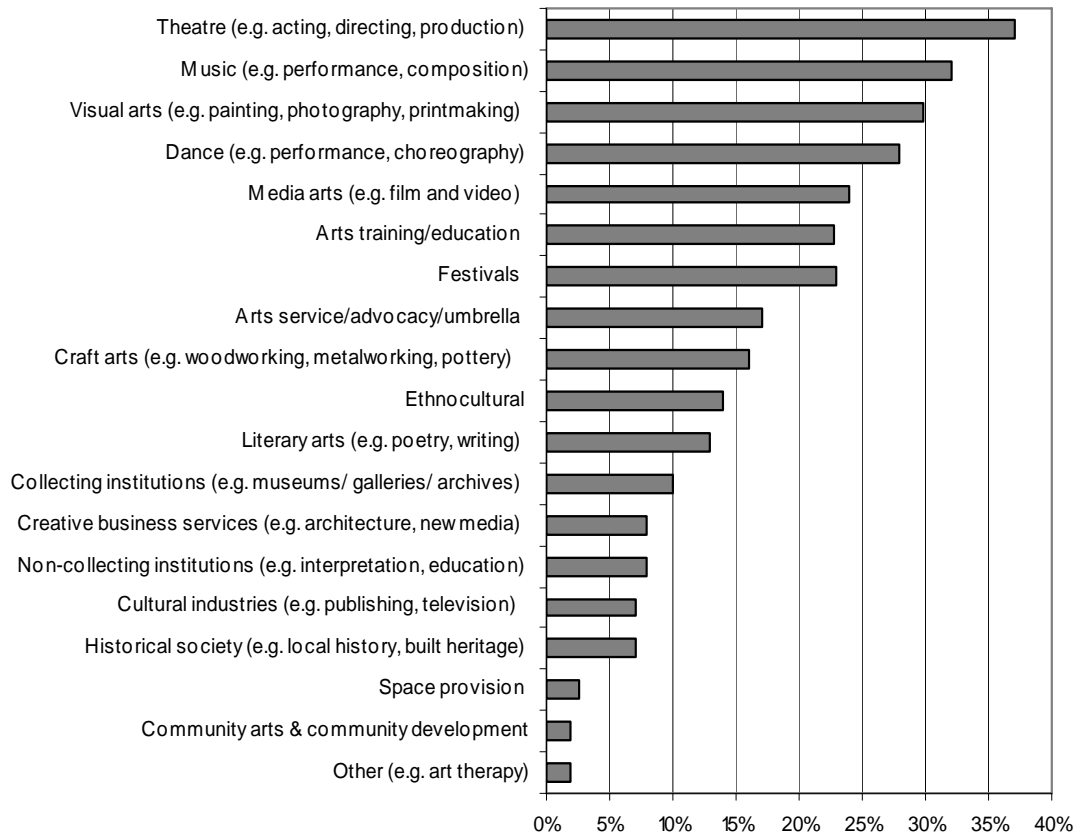
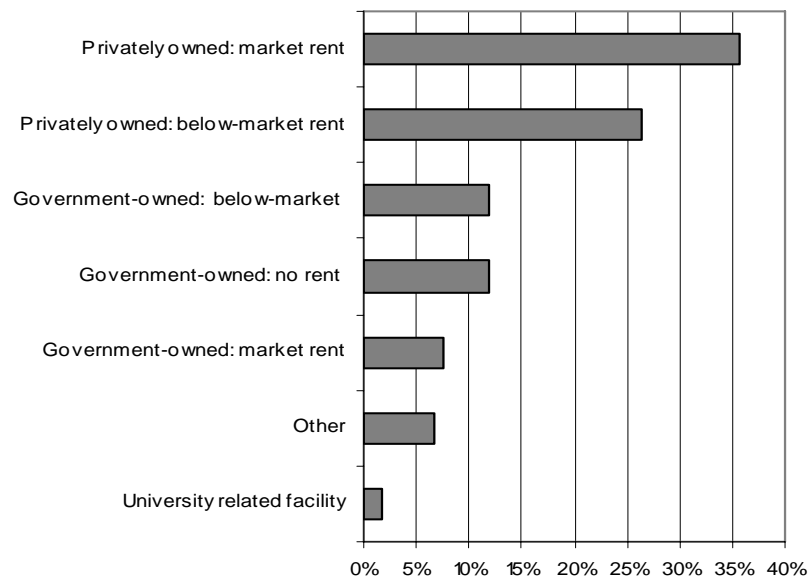


Fig. 2 - Current Lease Arrangement



Due to the diversity of disciplines represented by organizational survey respondents, variables such as “size of current facility” greatly differ, and therefore offer limited significance when analyzed in aggregate form. However, when organized into categories based on primary disciplines that share similar space requirements, several important trends emerge.

For example, the disciplinary category “Performing Arts” includes organizational respondents primarily involved in Theatre, Music and Dance, as most require live presentation spaces, as well as specialized rehearsal studios and/or production workshops for their creative practice. A similar case is made for combining Visual Arts and Craft Arts as shown in the table below.^{box}

Consequently, when current space size is explored by disciplinary category, many organizations are generally using either smaller spaces of less than 650 s.f. or larger spaces of 8,000 s.f. or more:

Performing Arts: (Theatre, Music & Dance) (n=69) ^{box}	<ul style="list-style-type: none"> ▪ 38% use 650 s.f. or less ▪ 25% use 800 - 1,200 s.f. ▪ 22% use 5,000 - 10,000 s.f. or more
Visual & Craft Arts (n=33)	<ul style="list-style-type: none"> ▪ 30% use 650 s.f. or less ▪ 30% use 8,000 s.f. or more
Media Arts (n=10)	<ul style="list-style-type: none"> ▪ 56% use 500 s.f. or less
Festivals (n=7)	<ul style="list-style-type: none"> ▪ 57% use 500 s.f. or less
Collecting Institutions (n = 6)	<ul style="list-style-type: none"> ▪ 50% use 2,000 - 5,000 s.f. ▪ 50% use 10,000 s.f. or more
Arts Education / Training (n = 9)	<ul style="list-style-type: none"> ▪ 33% use 10,000 s.f. or more
Arts Services (n = 16)	<ul style="list-style-type: none"> ▪ 44% use 500 s.f. or less

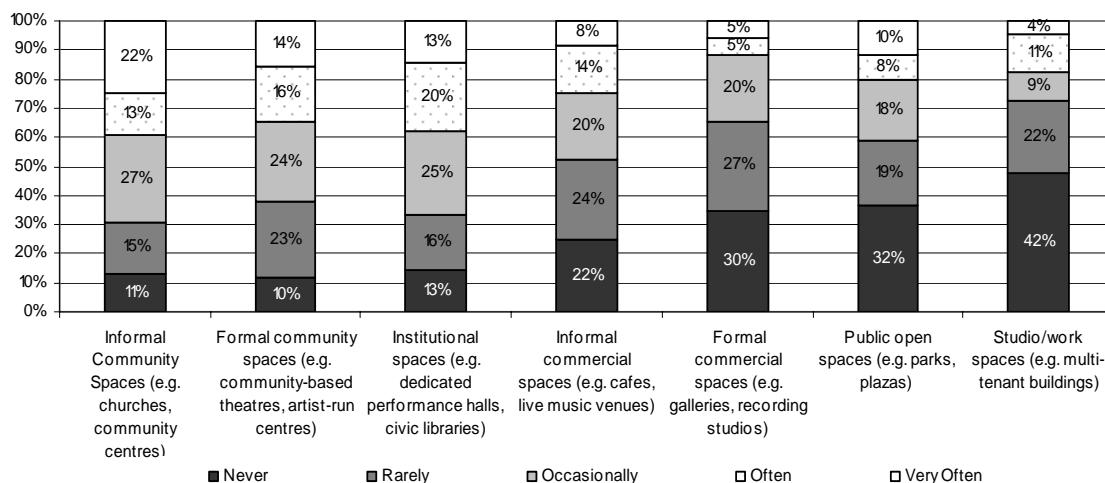
Current Facility Usage

When asked: “How often does your organization utilize the following types of space for your creative activity?” informal community space, such as churches and community centres are used either “often” or “very often” by 1 in 3 of all organizational respondents. Moreover, studio/workspaces and formal commercial spaces such as galleries and recording studios are used either “rarely” or “never” by 69% and 67% of all respondents respectively. Such trends may signify a current lack of access to affordable, appropriate, fit-for-purpose spaces, as well as longer term rental facilities for the cultural sector.

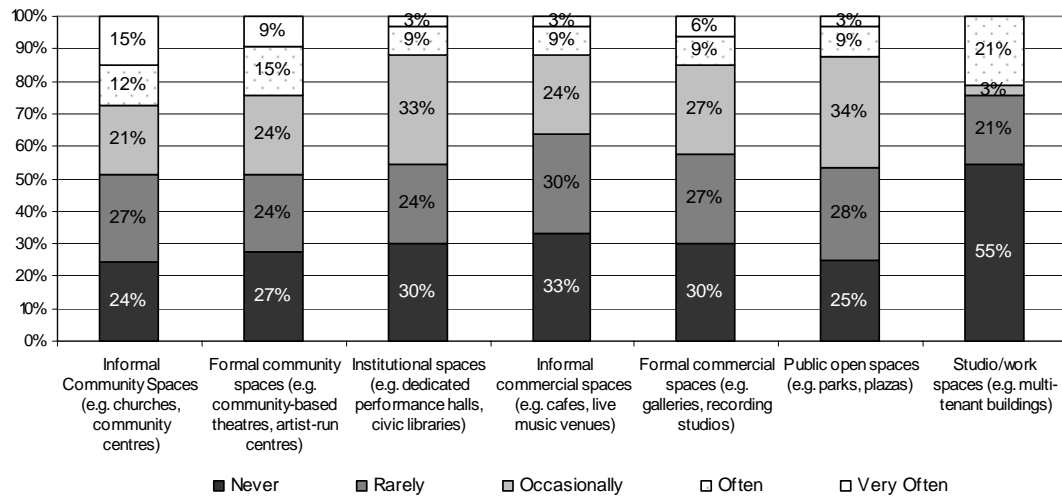
The following table summarizes facility types used either “often” or “very often” by organizational respondents in each disciplinary category, with detailed figures for each category to follow:

	Informal Community Space (e.g. church, school)	Formal Community Space (e.g. artist-run centres)	Institutional Space (e.g. libraries, dedicated halls)	Informal Commercial Space (e.g. cafes, bars)	Formal Commercial Space (e.g. galleries, recording studios)	Public Open Space (e.g. parks)	Studio Work/space
Performing Arts (n=69)	35%		33%				
Visual & Craft Arts (n=33)	27%						24%
Media Arts (n=10)						30%	
Festivals (n=7)		28%				58%	
Collecting Institutions (n=6)			33%			33%	
Arts Education / Training & (n=9)	44%	33%					
Arts Services (n= 16)	40%					40%	

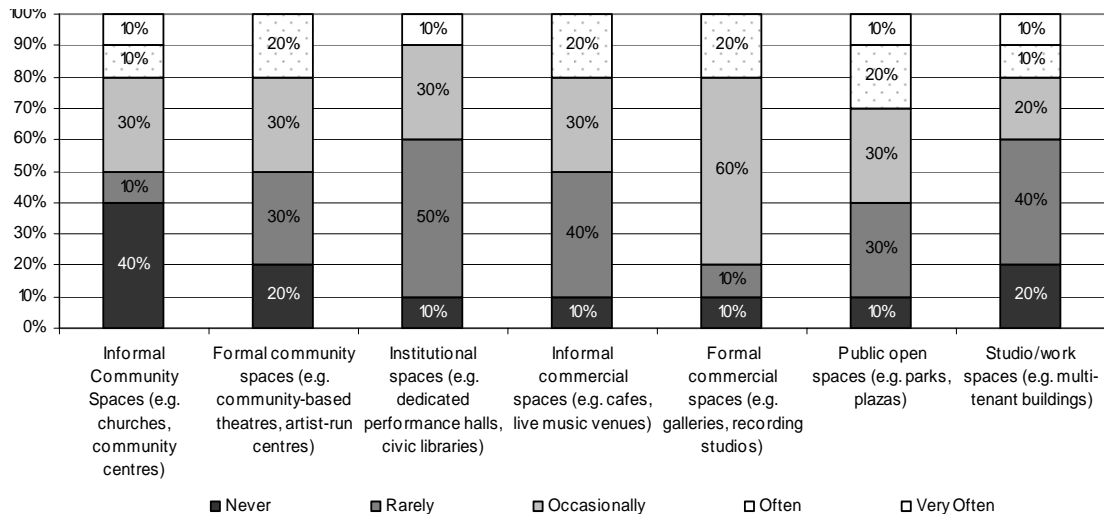
**Fig. 3 – Current Facility Usage:
Performing Arts (n = 69)**



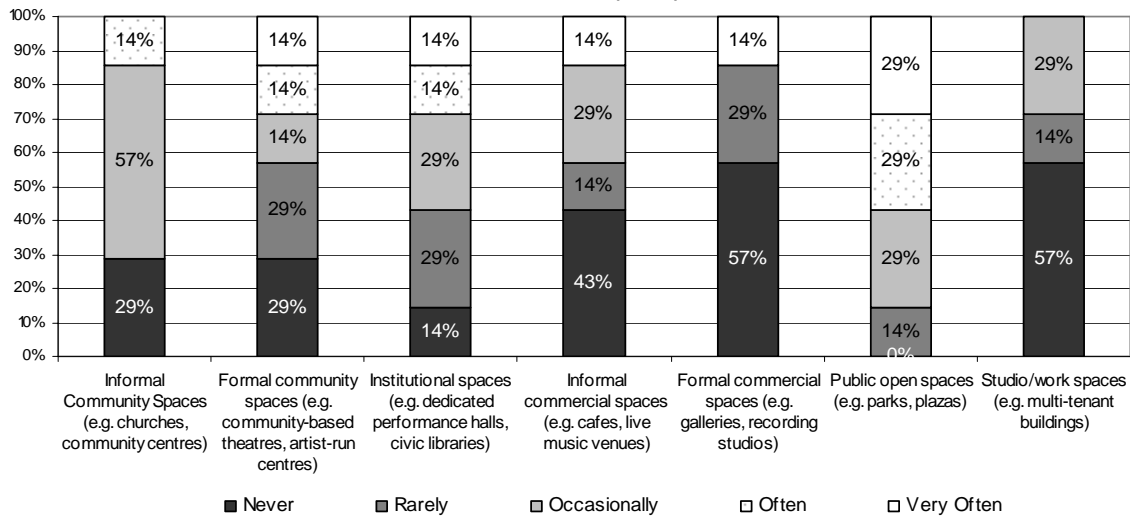
**Fig. 4 – Current Facility Usage:
Visual and Craft Arts (n = 33)**



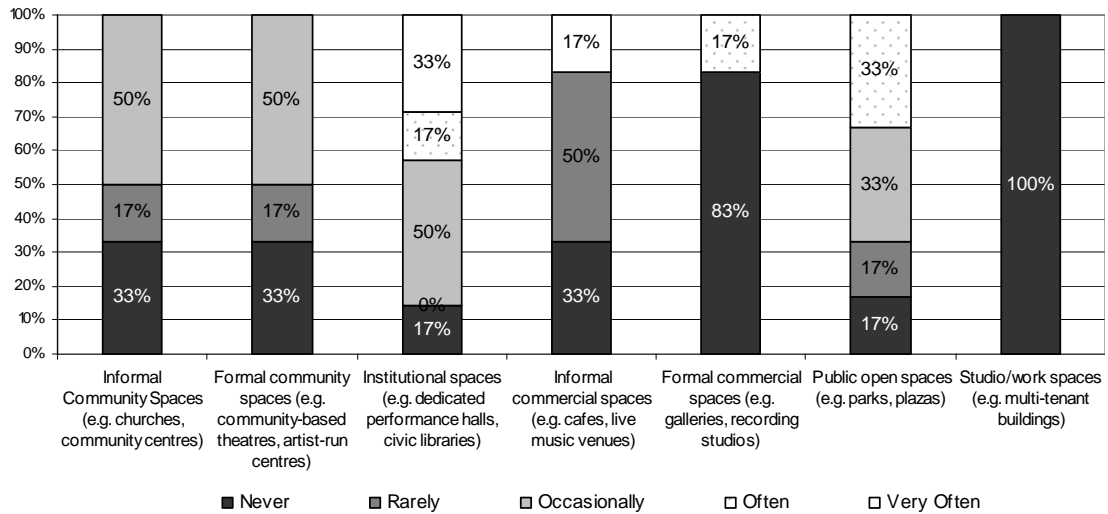
**Fig. 5 – Current Facility Usage:
Media Arts (n = 10)**



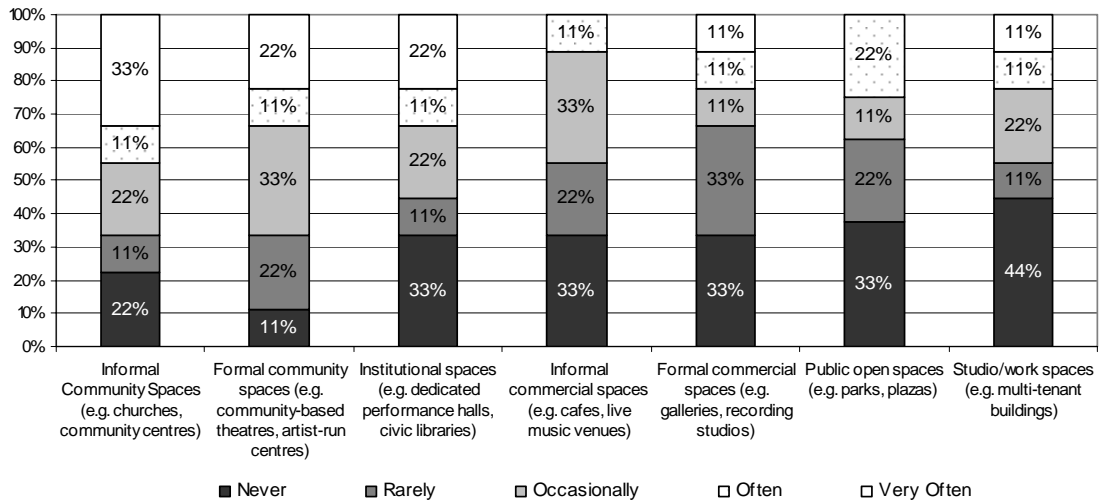
**Fig. 6 – Current Facility Usage:
Festivals (n = 7)**



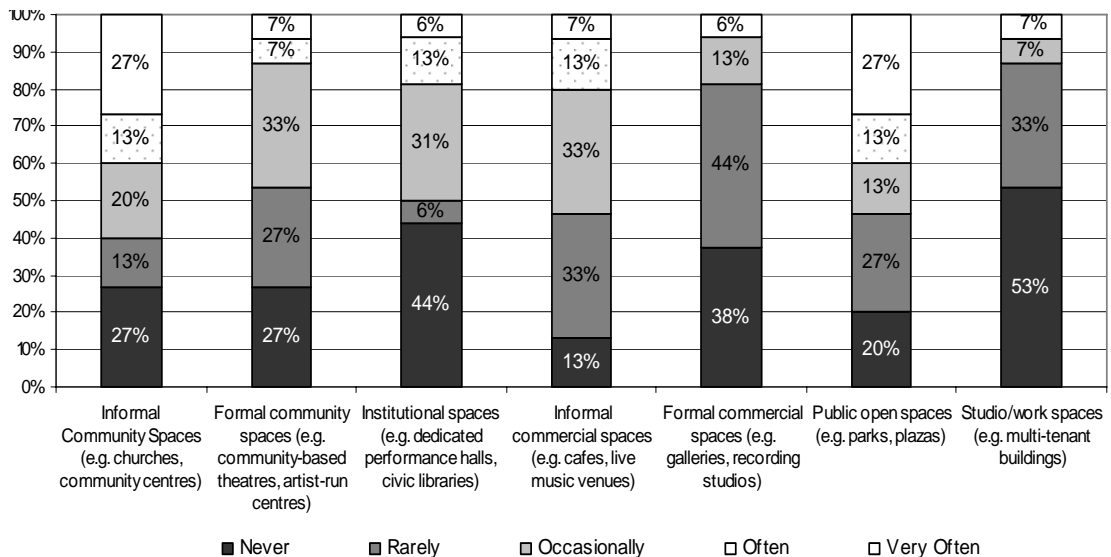
**Fig. 7 – Current Facility Usage:
Collecting Institutions (n = 6)**



**Fig. 8 – Current Facility Usage:
Arts Education / Training (n = 9)**



**Fig. 9 – Current Facility Usage:
Arts Service / Support (n = 16)**



Space Needs / Demand

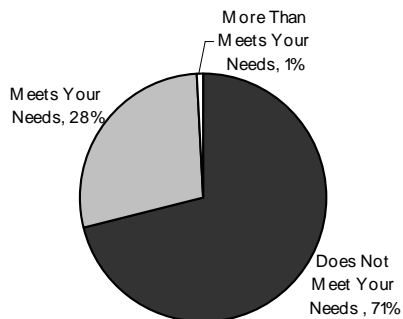
Participants were asked to “rate the general state or condition of the following types of facilities that your organization uses in Vancouver on a scale from 1 to 5, where “1” does not meet your needs at all and “5” more than meets your needs.” They were then asked to identify their square footage requirements by space type, thus providing an indication of the gap between unmet facility needs and current demands for space.

The following figures display a significant unmet need (71%) for workshop / storage facilities, with particular demand for smaller spaces (650 s.f. or less) as well as larger spaces in the 5,000 s.f. range. Likewise, smaller administration facilities of 500 s.f. or less are in high demand, as are mid-sized production / rehearsal facilities of 1,000 – 5,000 s.f.

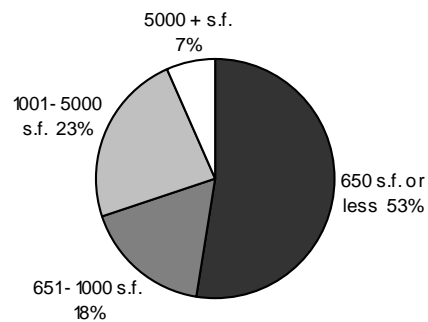
Over half of all respondents stated that current public presentation facilities do not meet their needs. Of those respondents who use live presentation spaces, over three quarters require small spaces of less than 5000 s.f. Those who use exhibition spaces are interested in both smaller and mid-sized exhibit galleries, as shown in the figures below:

Workshop / Storage Space

**Fig 10 – Current Facilities Rating:
(n = 119)**

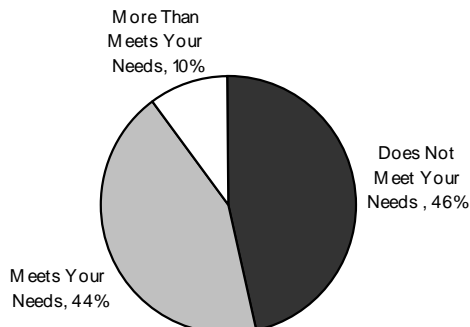


**Fig 11 – Future Space Requirements:
(n = 137)**

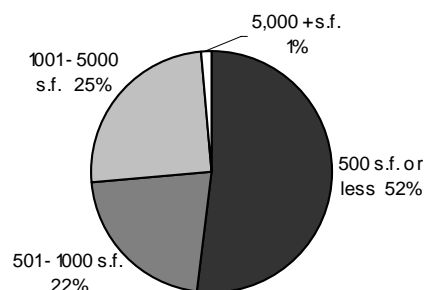


Administration Space

**Fig 12 – Current Facilities Rating:
(n = 108)**

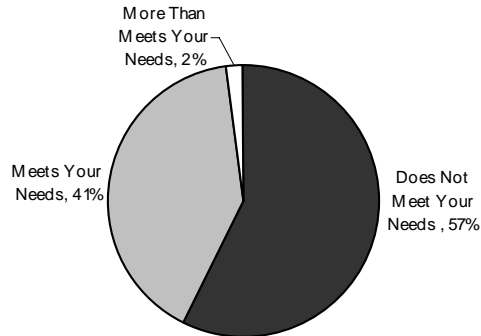


**Fig 13 – Future Space Requirements:
(n = 144)**

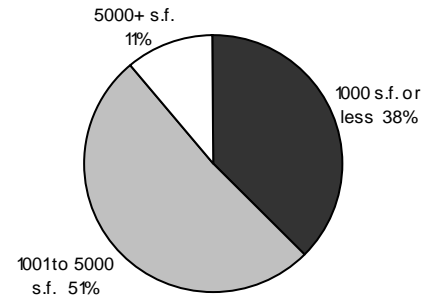


Production / Rehearsal Space

**Fig 14 – Current Facilities Rating:
(n =103)**

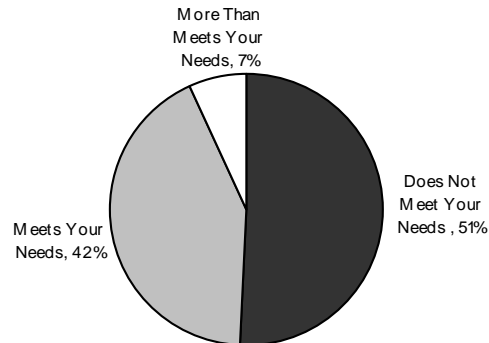


**Fig 15 – Future Space Requirements:
(n =109)**

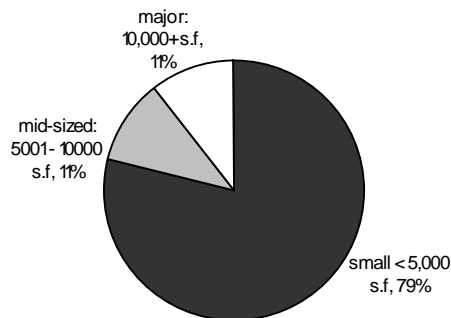


Public Presentation Space

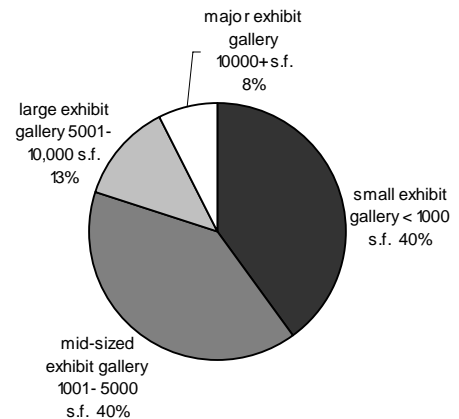
Fig 16 – Current Facilities Rating (n = 128)



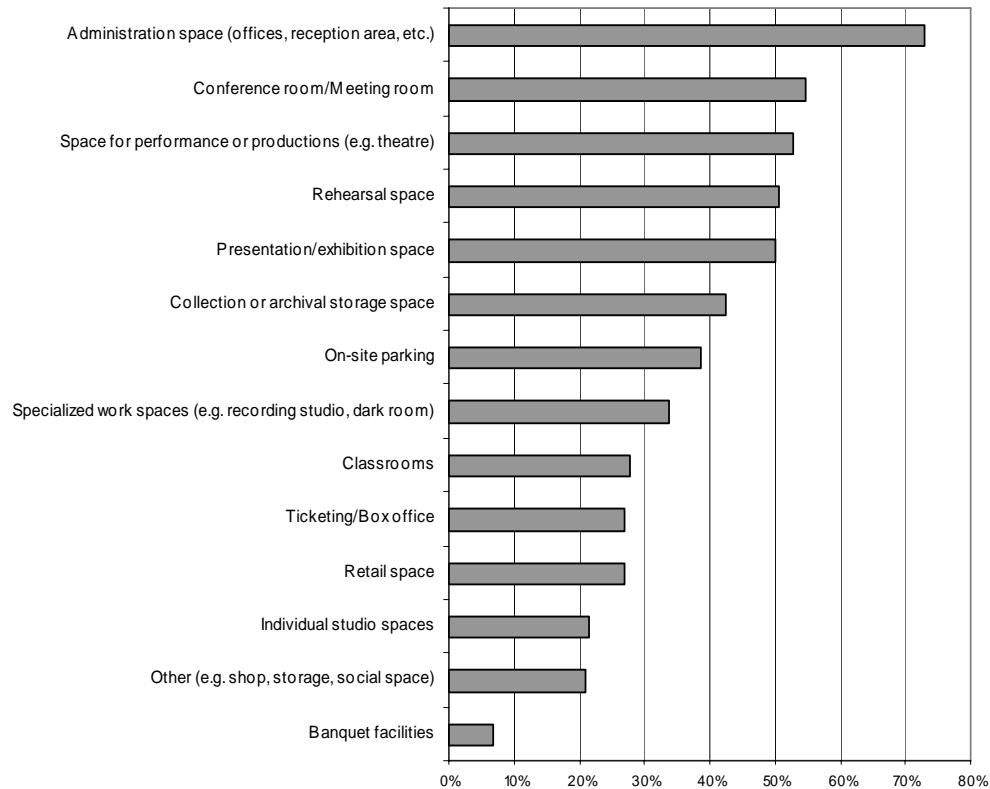
**Fig 17 – Future Space Requirements:
Presentation Space – Live (n =66)**



**Fig 18 – Future Space Requirements:
Presentation Space – Exhibition (n =40)**



A variety of spaces were also identified by respondents when asked “*what types of space would your organization be looking for in a facility?*” Primary preferences include administration space (73%), conference and meeting rooms (65%), performance space (53%), rehearsal space (51%) and presentation space (50%).



Frequent combinations identified by all respondents include:

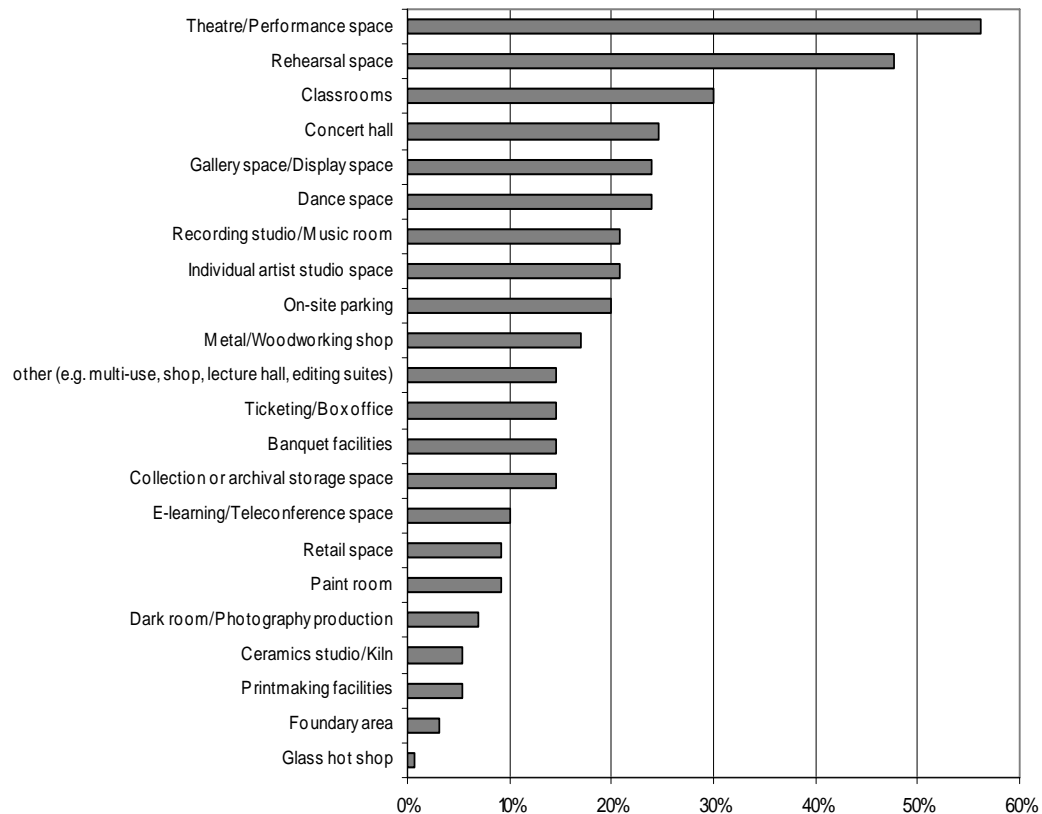
- Performance, rehearsal and administration spaces (31%)
- Collection / archival, exhibition and administration spaces (27%)
- Rehearsal, administration and studio space (26%)
- Exhibition, studio and administration spaces (21%)

Additionally, 60% or more of respondents in each major disciplinary category prefer the following space types within a facility:

Performing Arts (n=69)	▪ performance, rehearsal and administration
Visual & Craft Arts (n=33)	▪ exhibition, administration and retail
Media Arts (n=10)	▪ specialized workspace, conference rooms, performance, rehearsal and administration
Festivals (n=7)	▪ conference rooms, exhibition, performance and administration
Collecting Institutions (n = 6)	▪ conference rooms, classrooms, exhibition, archival, administration and retail
Arts Education / Training & Arts Service / Support (n = 25)	▪ specialized workspace, conference rooms, performance, exhibition and administration

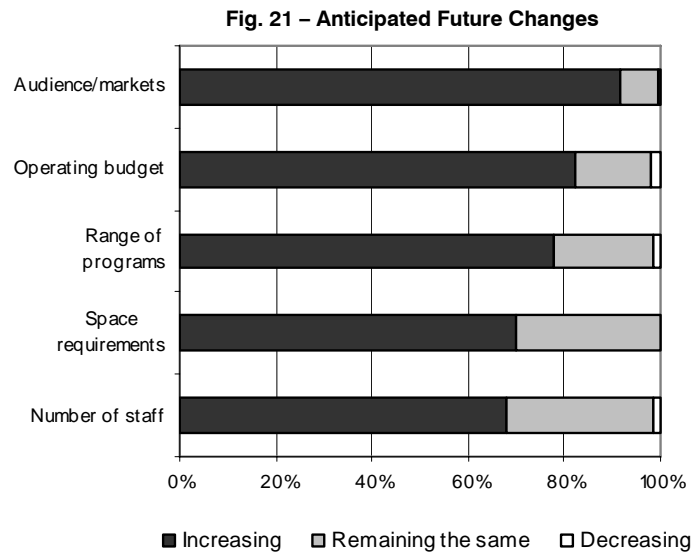
Respondents were further asked to highlight interests in short-term rental facilities. Theatre/ performance space (56%), rehearsal space (48%) classrooms (30%), concert hall (25%), gallery/display space (24%), and dance space (24%) were identified as most in demand by all organizations surveyed.

Fig. 20 – Short Term Rental Facility Priorities



Future Changes, Growth & Needs

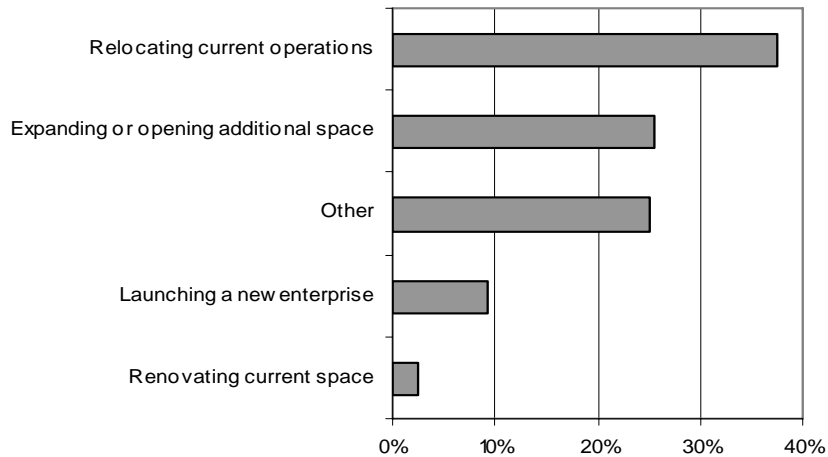
When asked: “In the next five years, how do you anticipate that your organization will change in the following areas?” 60% or more of all respondents identified that they will be increasing operating budgets, staff, space size, audiences / markets and programs offered, with audience growth being the most dominant area of increase (92% of all respondents). Similar tendencies exist across all major disciplinary categories.



Moreover, a third of all respondents indicated that they will be relocating their current operations and/or expanding to additional space as a means of addressing future changes², with over 30% in both cases planning to do so immediately to within one year.

² Examples of “Other” include seeking donated space, staying the same, consolidating operations (e.g. combining office and warehouse space), moving out of the city if too unaffordable

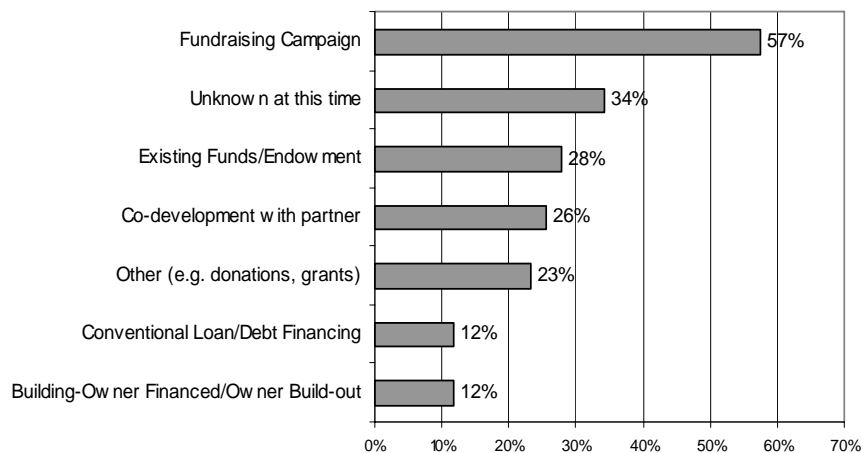
Fig. 23 – Plans to Address Future Changes
(multiple answers)



Approximately half (23 of 45) of the Performing Arts organizations that are currently planning for future changes are interested in relocating their current operations, as are 7 out of 15 Visual and Craft arts organizations, as well as 6 out of 9 Media Arts organizations.

Respondents were then asked “*how does your organization intend to fund its expansion/relocation?*” with over half (57%) indicating plans to undertake future fundraising campaigns. Fundraising campaigns were the predominant factor for Performing Arts, Visual and Craft Arts, Collecting Institutions and Arts Service respondents.

Fig. 24 – Funding Future Expansion/Location



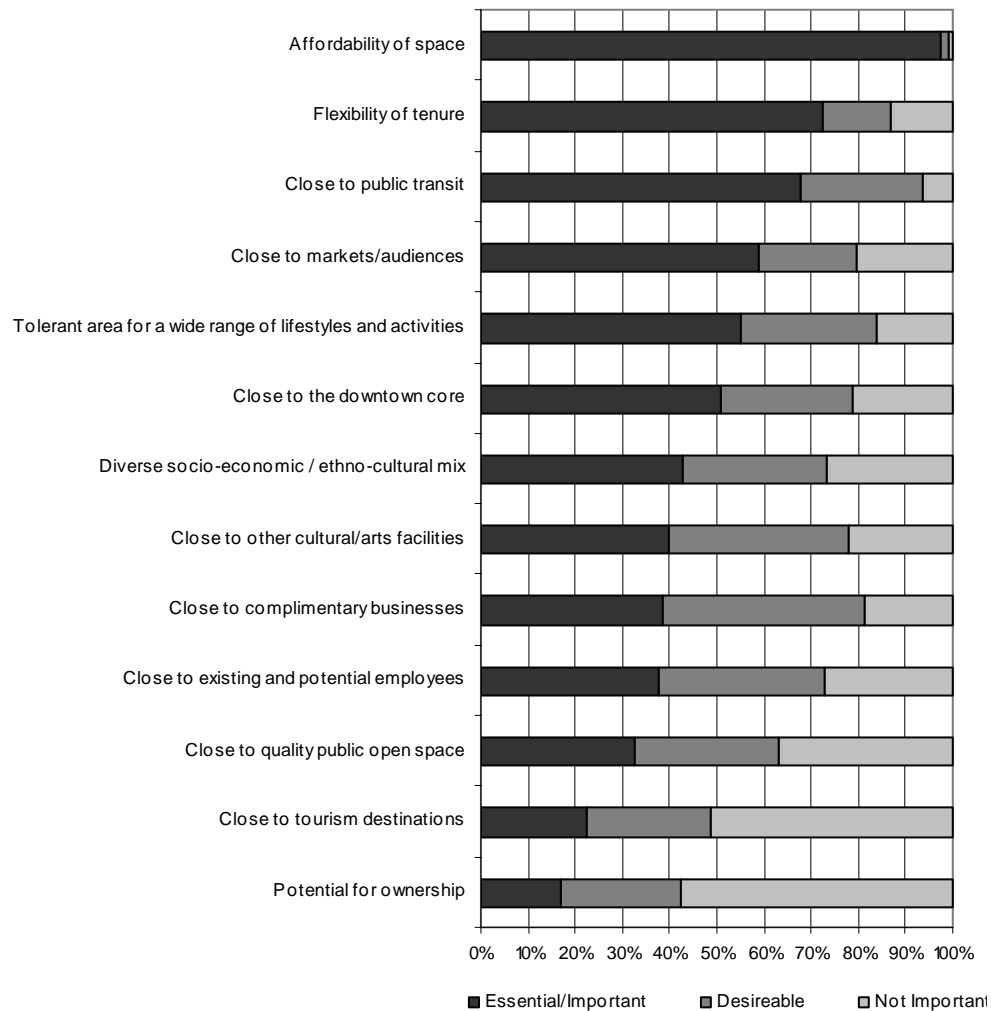
Facility Location Preferences

Organizational survey respondents were asked to designate how “*essential, important, desirable, or not important*” specific location factors were in deciding their current facility location. Not surprisingly, affordability trumps all as the most highly rated essential/important factor (97% of respondents). Other highly essential/important factors (rated by 50% or more) include:

- flexibility of tenure
- proximity to public transit
- proximity to markets/audience
- tolerance of a wide range of lifestyles
- proximity to the downtown core

Conversely, factors such as proximity to tourism destinations or the ability to purchase space were regarded as not important by over half of all respondents. Similar trends exist when factors are examined by major disciplinary categories.

Fig. 25 – Facility Location Preferences

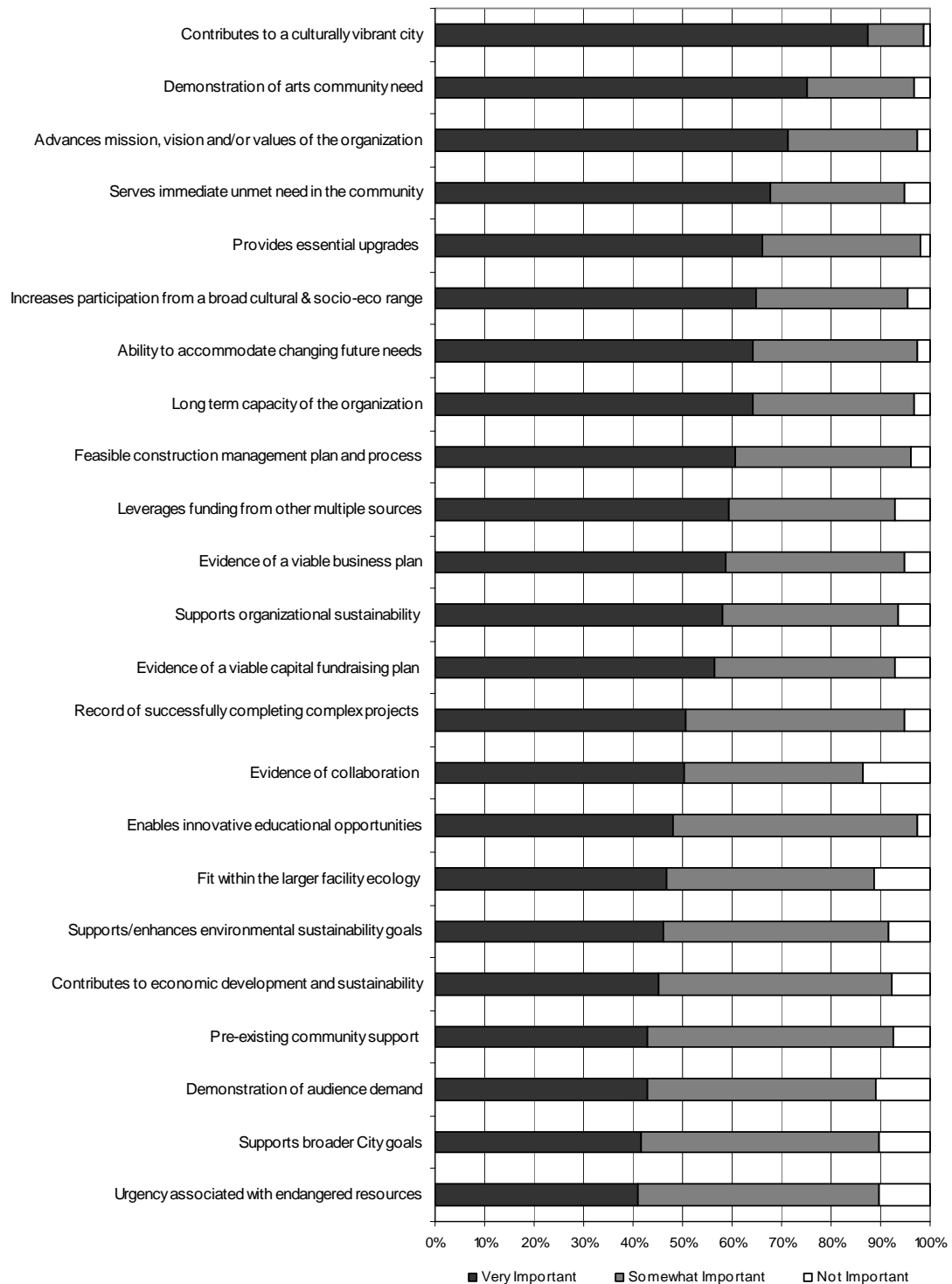


Facility Priorities Assessment Criteria

To conclude the survey, respondents were asked to rate how important particular assessment criteria are for “*determining priorities for cultural facility development*” in Vancouver. The top three were:

- ‘contributing to the cultural vibrancy of Vancouver’;
- ability to fulfil a ‘demonstrated community need’ ; and
- ‘advancing the mission and vision of the organization potentially undertaking a facility development / redevelopment’.

Fig. 26 – Priorities Assessment Criteria

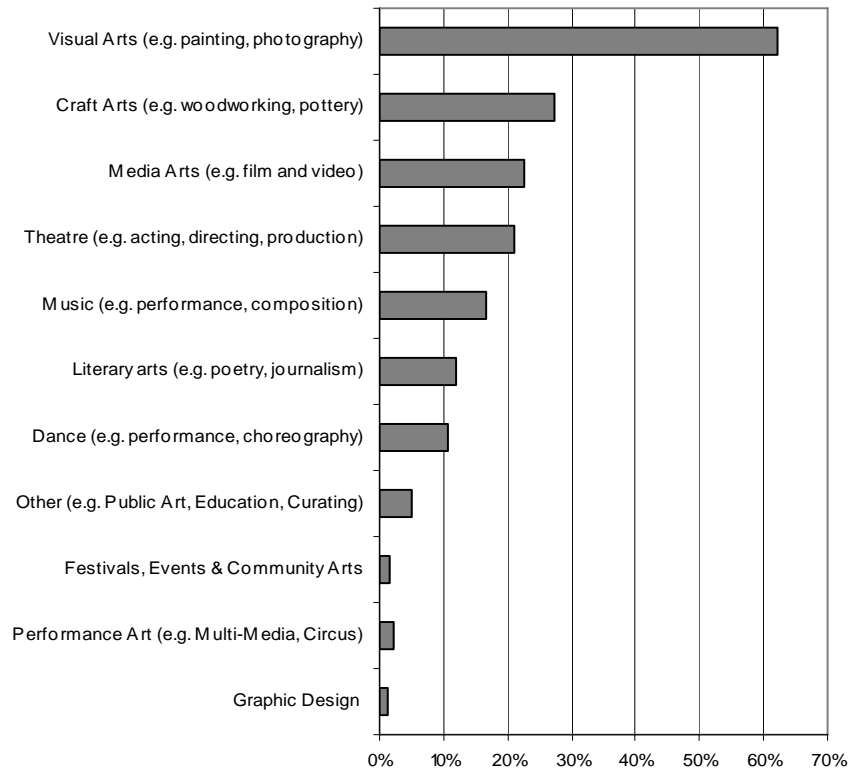


Individual Artists

Areas of Practice

The 375 individual artist survey participants represent a variety of core artistic disciplines, with over two thirds of all respondents identifying Visual Arts as a primary area of practice. Other dominant disciplines include Craft (27%) (e.g. glass-blowing, pottery), Media (22%), Theatre (21%) and Music (17%).

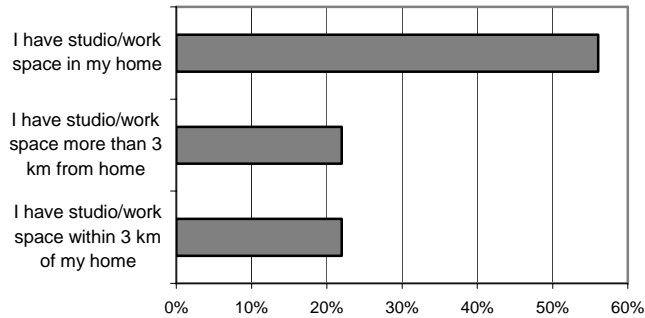
Fig. 27 – Areas of Practice
(multiple answers)



Current Studio/Workspace Scenario

Respondents were asked “if you have dedicated workspace, which best describes your current situation?” Of the 332 respondents with dedicated workspace, just under half (43%) have workspace outside of their home.

Fig. 28 – Current Studio/Workspace Scenario



Of those that have workspace outside the home (143 respondents) 96% lease space as opposed to own. For those respondents with workspace at home (189 respondents), 39% own their space. The following disciplines dominate among those that use workspace in their home:

- 83% of the 44 Literary Arts respondents
- 71% of the 78 Theatre respondents
- 69% of the 61 Music respondents
- 68% of the 83 Media Arts respondents
- 63% of the 229 Visual Arts respondents
- 52% of the 101 Craft Arts respondents

By contrast, only 28% of the 39 Dance respondents have dedicated workspace at home, which speaks to their need for specialized space requirements.

All respondents were also asked “is your current space zoned industrial,” with 23% answering yes, and a further 18% who were “unsure”. Approximately 40% of the 141 respondents who indicated having workspace outside the home also indicated that their current space is zoned industrial.

Lease Terms

While almost three quarters of all respondents currently have lease terms that are either month to month or less than a year, 66% indicated that they are willing to sign a lease for 2-years or less. Considering almost half of all respondents (44%) have been at their current workspace location for 2 years or less, such trends may point towards issues of instability for current workspace tenancies. Nevertheless, some respondents are also interested in more flexible lease arrangements that are necessary to accommodate project-based work and irregular income flows.

Fig. 29 – Current Lease Term

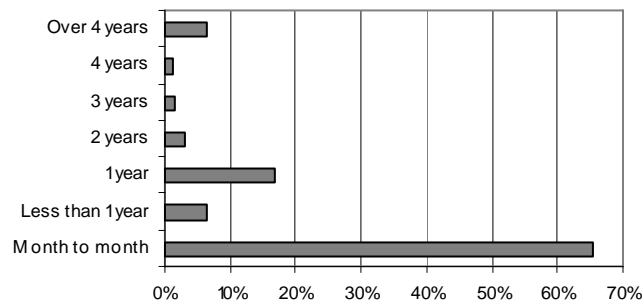
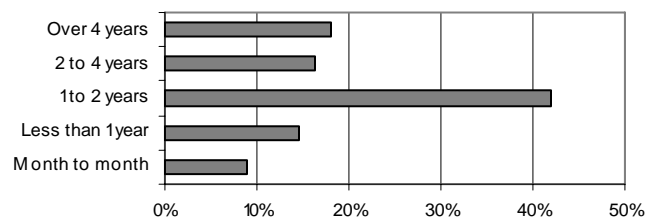


Fig. 30 – Longest Lease Willing to Sign



Approximately 123 of the 143 respondents with workspace outside the home pay a monthly lease rate, while the remainder pay by either hourly rate, on a per use basis, or have access to donated space. Of those that pay a monthly lease rate for workspace outside the home, 67% (82 respondents) pay approximately \$1 - \$2/s.f. net (and of those, 52 respondents are visual artists). Similar to Vancouver, most workspaces in other large urban centres will also have 'additional rent' – utilities, taxes, maintenance, etc. - that can add \$7 - \$8/s.f. to that monthly cost.

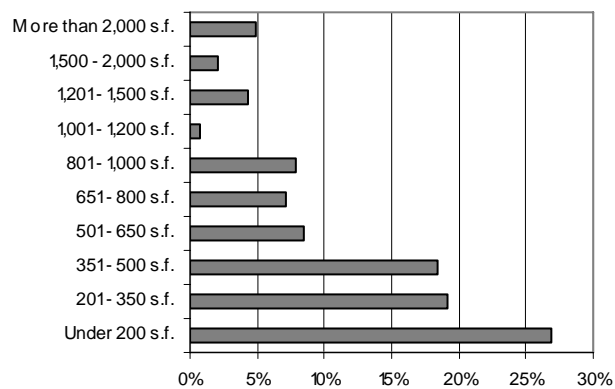
When asked “Do you consider this rate affordable in relation to the location, amenities and quality of space,” current spaces are considered affordable by 65% of all survey respondents.

However, a third of those with dedicated workspace outside the home consider their current location unaffordable as do 30% of those with dedicated workspace in their homes.

Size and Satisfaction with Current Workspace

The size of current workspaces as indicated by survey respondents vary somewhat. However, for those with workspace at home, over half use 200 s.f. or less. Workspaces outside of the home tend to be only slightly larger, with approximately 64% of respondents indicating 500 s.f. or less.

Fig. 31 – Size of Workspace Outside of Home (n=141)

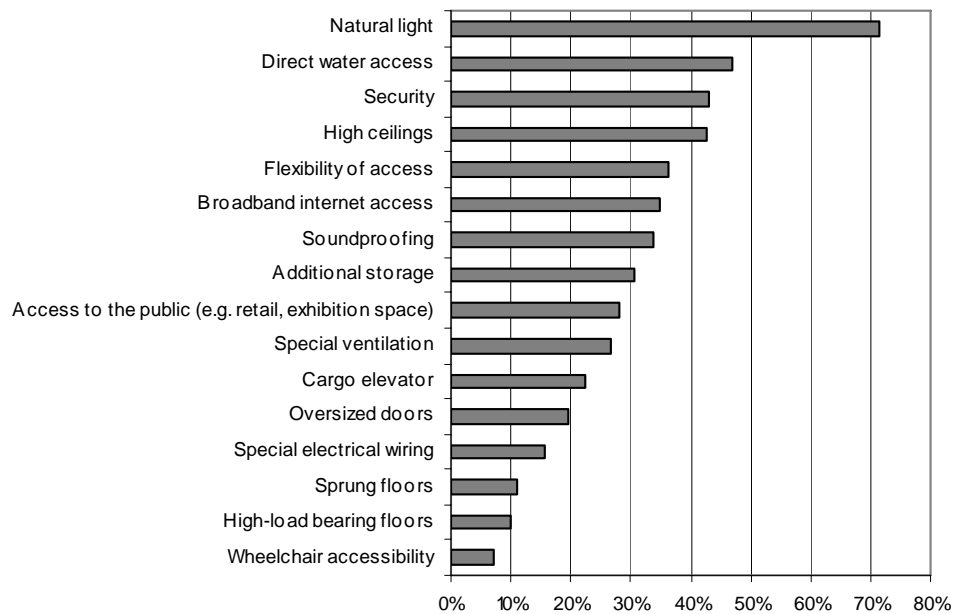


When participants were asked to rate if they were “*satisfied with their current studio space*” on a scale from 1 to 10, with 10 being most satisfied, rather opposite trends occur with those who have workspace at home being highly unsatisfied (70% rated their space a “5” or less) compared to those with workspace outside of the home who are more satisfied with their current space (50% rated a “6” or higher).

Future Workspace Requirements

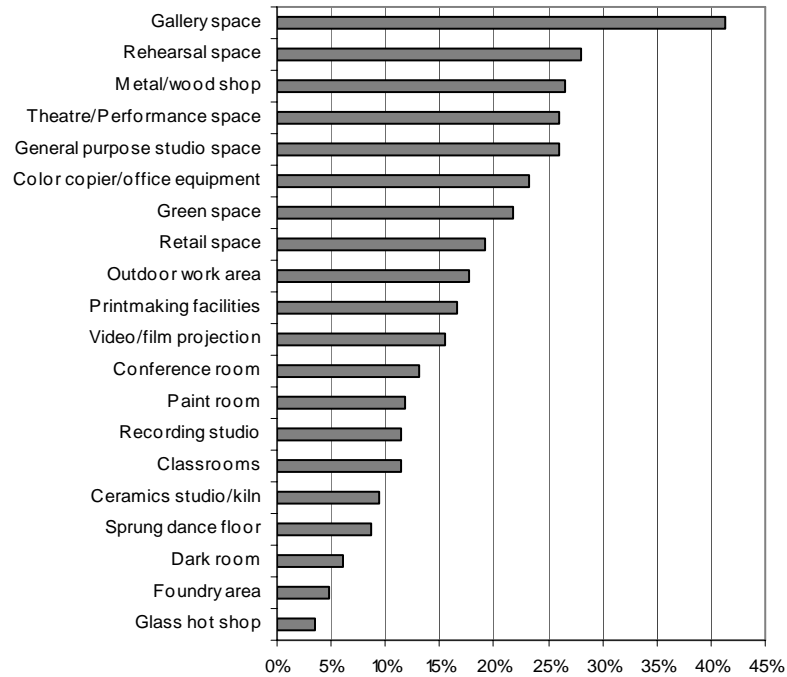
Survey participants were asked to choose “characteristics that would be essential for a studio/workspace.” Attributes such as natural light (72% of all respondents), access to water (47%), security (43%), high ceilings (43%), flexibility of access (36%) and broadband internet access (35%) were most popular among all artist survey respondents.

Fig. 32 – Essential Studio Characteristics
(multiple choices)



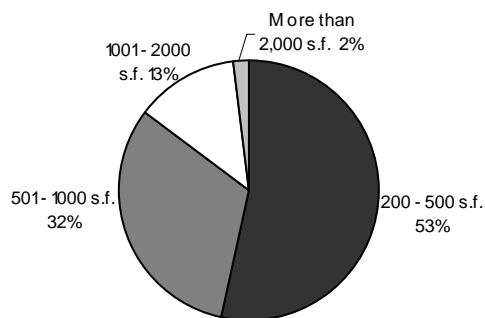
Respondents also identified their preferences for shared facilities, with gallery space (41%), rehearsal space (28%) and metal/wood shops (27%) as the most prominent choices. Additionally, 64% of all respondents stated that they would be interested in studio sharing.

Fig. 33 – Demand for Shared Facilities and Amenities
(multiple choices)



Estimates of future square footage requirements for studio/workspace were provided by survey participants, with over half (53%) requiring 200 to 500 s.f.

Fig. 34 – Future Workspace Requirements
(n = 305)



The following table summarizes workspace requirements broken out by discipline:

Literary Arts	<ul style="list-style-type: none"> ▪ 52% require 200 – 650 s.f.
Music	<ul style="list-style-type: none"> ▪ 54% require 200 – 650 s.f.
Visual Arts	<ul style="list-style-type: none"> ▪ 50% require 350 – 800 s.f.
Craft Arts	<ul style="list-style-type: none"> ▪ 48% require 350 – 800 s.f.
Media Arts	<ul style="list-style-type: none"> ▪ 46% require 350 – 800 s.f.
Theatre	<ul style="list-style-type: none"> ▪ 26% require 350 – 650 s.f. ▪ 27% require 1,200 s.f. or more
Dance	<ul style="list-style-type: none"> ▪ 40% require 800 – 1,200 s.f. ▪ 34% require 1,200 s.f. or more

Live/Workspace

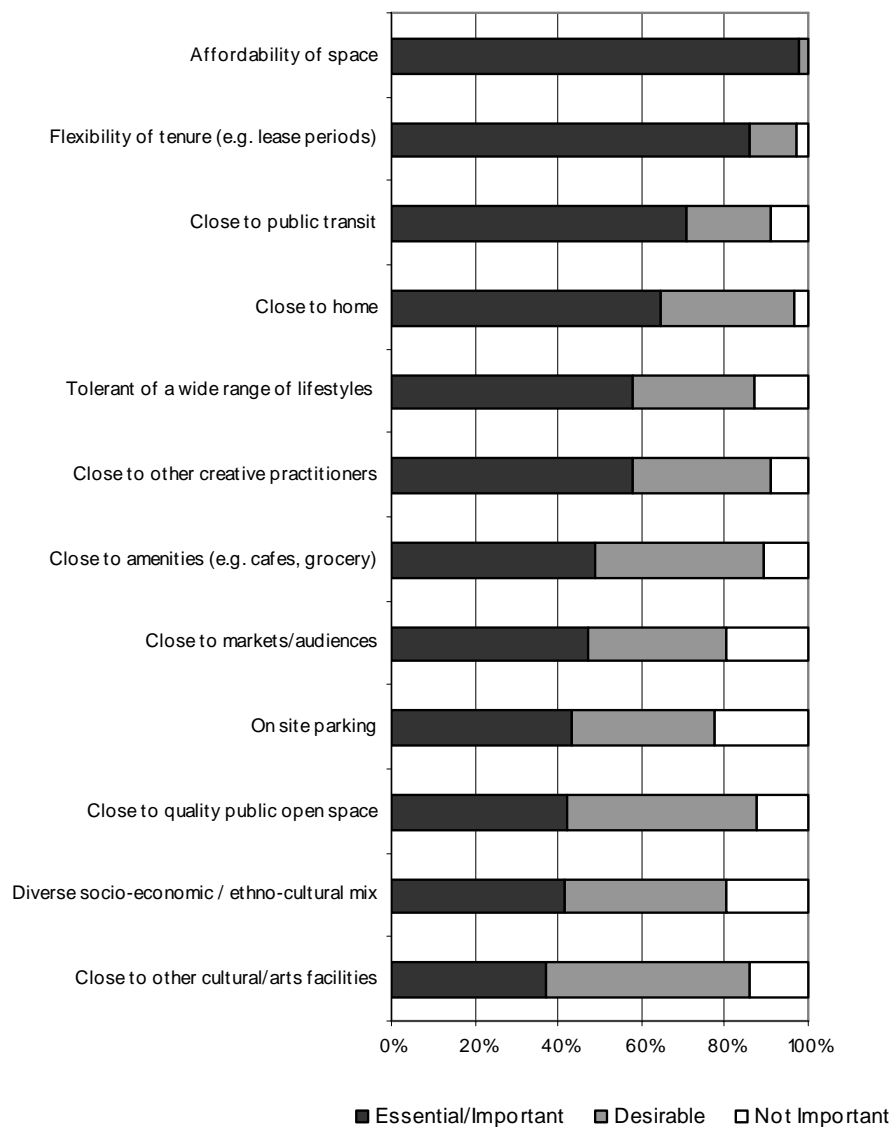
Just under half of all survey respondents indicate paying approximately \$500 - \$999 a month for living space, whether as rent or mortgage payments. Approximately two thirds of respondents indicated that 2 adults live at their current residence. The majority of all respondents (80%) do not have children living with them.

When asked to indicate *“how much total space (live and work) would you require in a unit,”* approximately half of all respondents who answered the question (49% of 291 survey participants) require 650 s.f. to 1,200 s.f. Of those, 46% specified that the longest live/work lease they would be willing to sign would be for 1 to 2 years.

Location Preferences

Similar to organizational survey respondents, individual artists were asked to rate how “essential”, “important”, “desirable” or “not important” specific factors were in deciding on their current studio location. Commonalities exist, such as affordability of space as the primary factor indicated by 98% of all survey respondents. Similar to organizational respondents, other essential factors include flexibility of tenure, proximity to public transit and tolerance of a wide range of lifestyles and activities. Two thirds of all individual artist respondents also value proximity to home as “essential/important.”

Fig. 35 – Studio Location Preferences



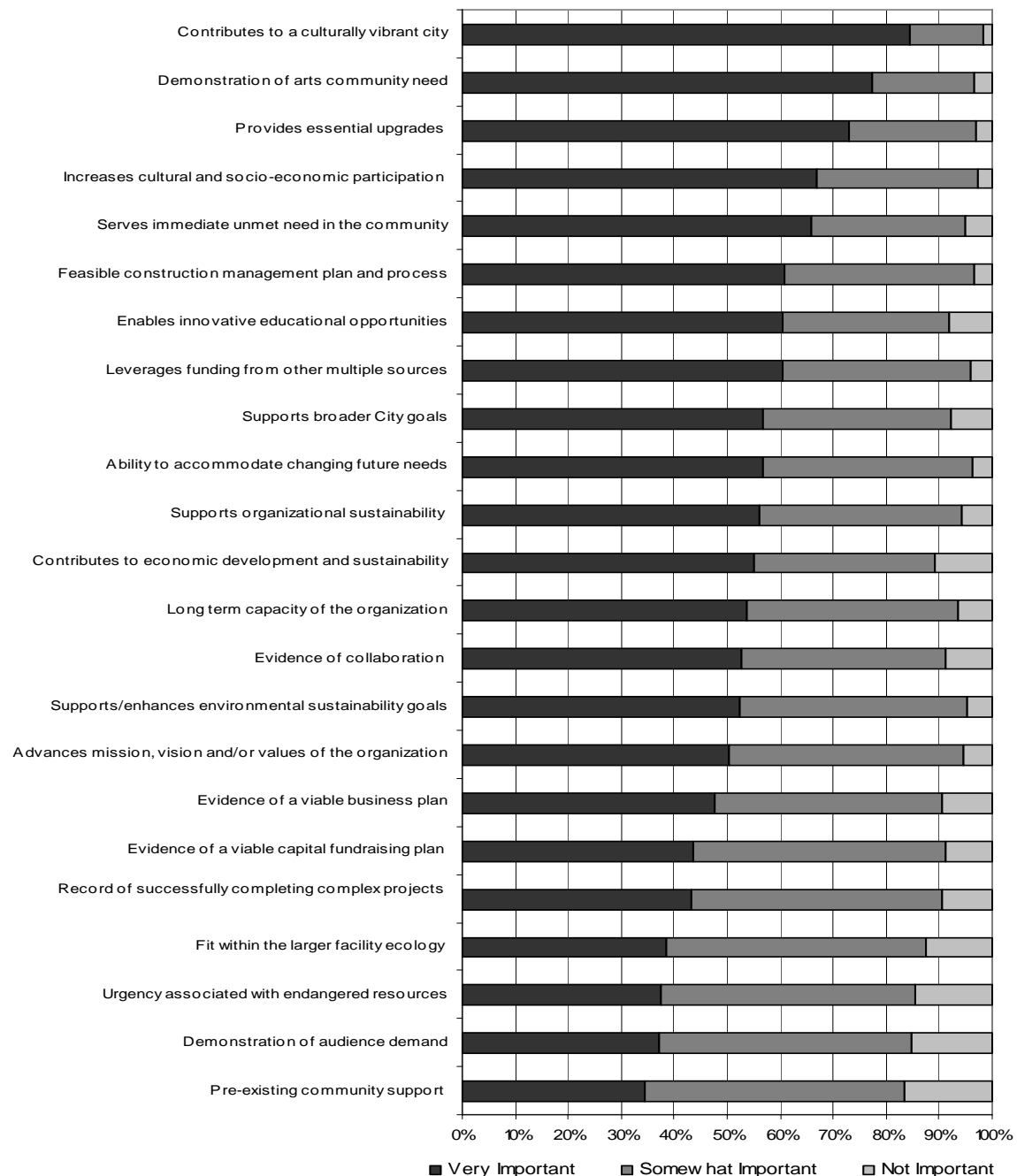
Facility Priorities Assessment Criteria

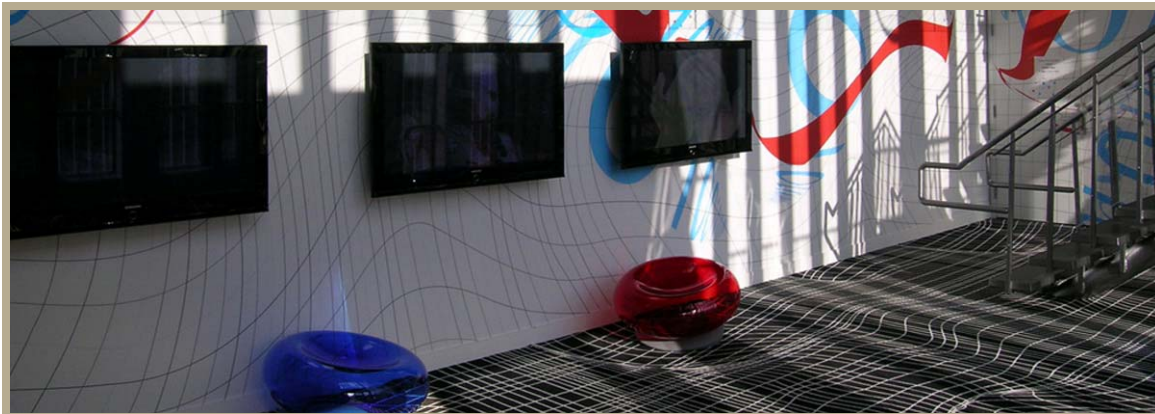
Finally, artist respondents were asked to rate “how important” a specified list of assessment criteria should be “*in determining priorities for cultural facility development*” in Vancouver.

The top three were:

- ‘contributing to the cultural vibrancy of Vancouver’;
- the ability to fulfil a ‘demonstrated community need’; and
- ‘providing essential upgrades’.

Fig. 36 – Facility Priorities Assessment Criteria





APPENDIX II - CASE STUDIES

The challenges faced by artists, arts and cultural organizations to protect, maintain and develop affordable, fit-for-purpose and sustainable facilities in Vancouver are significant. However, they are by no means unique to this city. Whether attempting to secure affordable, workspace for artists, or developing and endowing mid-sized to large-scale performing arts organizations with new facilities, such pursuits are equally complex within the context of growing urban centres.

The following 23 best practice profiles provide inspiring ideas and practical strategies that address several of the common challenges related to cultural facility provision. Initiated by government agencies, non-profit organizations, cultural institutions, private enterprises and combinations thereof, their collective success is underpinned by four areas of focus essential to developing a city's sustainable cultural ecology:

- Building new partnerships: The need for new partnerships that address multiple public policy agendas, while committing to a common sense of purpose and values allows collaborators to share resources, foster greater innovation, and increase sustainability in facility design and development
- Fostering business leadership and philanthropic support: Expanding the scope of relationships with the private and philanthropic sector can increase access to significant human, financial and technical resources, otherwise often unavailable to the broader cultural sector
- Enhancing the enabling environment: Allowing for greater transparency and access to existing and new land-use planning and fiscal tools greatly enables the potential for more entrepreneurial cultural infrastructure development

- Increasing capacity: Increasing the arts and cultural sector's capacity to employ new partnerships, relationships and tools are vital to developing sustainable cultural infrastructure

Building new partnerships

100% affordable mixed use workspace and housing - ACME and Swan Housing Association, London, UK

The UK's first development combining both affordable housing and affordable artist studios will be completed in 2008. Initiated by leading artist's space developer, ACME Studios, in partnership with affordable housing developer Swan Housing Group, the project in east London will contain 66 affordable housing units for rent and shared ownership, along side 21 affordable studios. The studios, located on the ground floor, were developed to Acme's specification and have been purchased from Swan at below construction cost - a price that guarantees affordable rent levels for artists in perpetuity.

The development, built on former industrial employment land, is required by the local authority to result not only in zero job losses but also to contribute to employment growth and the needs of the local workforce. For the developer the risks of developing a mixed use site in which commercial units might remain unoccupied were high. Acme, however, was able to guarantee 100% continuous occupation and activity from day one, based on the size of its waiting list. Moreover of 720 artists waiting for studio space on Acme's lists 540 were looking for space in east London and many were local residents with strong professional and personal local ties.

Project Financing Breakdown:

- ACME Contribution: 2 million sterling from Arts Council England "Grants for the Arts Capital Programme"
- Swan Housing Group Contribution: Sale of properties at 50% of full construction cost to ACME.
- Section 106 Planning Agreement^{lxxii}

Leaders/ Partners: Non-profit Housing Developer Swan Housing Group originally acquired the site, a former warehouse operation. Swan partnered with ACME Studios recognizing that artist studios would address concerns regarding the success of mixed use on the site. In addition *"the presence of artists within our development would bring added life to the area and would help bring existing and future residents together through ongoing community projects"*.^{lxxiii} Plans to enhance the visibility and viability of the project include an ongoing artist in residency programme based at one of the studios.

Shenkman Arts Center, East Ottawa Orleans Town Centre, Ottawa

The City of Ottawa has partnered with the Orleans Township Centre Partnership, led by Forum Leasehold Partners, to develop the 86,000-square-foot Shenkman Arts Centre. Slated to open in 2009, the new facility will include a 500-seat theatre, a 100-seat studio theatre, two art galleries and instructional and rehearsal spaces for visual, media and performing arts. Primary occupants include the Gloucester Pottery School, Arts Ottawa East, Orleans Young Players, Mouvement d'implication Francophone d'Orleans and Visual Arts Centre, Orleans.

The Centre will occupy 4 out of 19 acres of the East Town Centre redevelopment. As part of the same public-private partnership with Forum, the City transferred over the full 19 acres (with a loan guaranteed), to be redeveloped into office, retail, residential/condo, and community uses.

An interesting aspect of the development deal is the handing over of the City-owned Cumberland Township complex. The building features a council chamber that could double as a small performance theatre, but Rob Mackay, manager of strategic partnerships at the City, says the space is "no longer functional." It lacks a backstage and is not suitable for what arts groups need. *"The community has wanted this arts centre for 15 years," said Mr. Mackay. "We're trying to lower that cost by trading assets."*^{lxiv}

The Art Centre's location in the heart of Orleans will make it accessible to a previously untapped market of residents and an underserved local arts community. Capital costs are estimated at \$36.8 million.^{lxv} It and the centre's continued operations will be supported by the following contributions:

- Orleans Township Centre Partnership: \$12 million
- City of Ottawa
 - land contribution
 - \$3 million for site servicing costs
 - Sec 110 of the Ontario Planning Act: Municipal Capital Facilities Agreements will exempt the private developer from property taxes, in addition to realty taxes development fees, and land transfer taxes on City-occupied space within the Arts Centre

→ Remaining \$10 - \$13.5 net capital costs will be covered by a lease to own approach through annual payments by the City for over 25 years. Payments will also include operations and maintenance costs

- Art Centre Endowment (\$5 million target)
 - Shenkman Family Foundation: \$1 million
 - Province of Ontario: \$2.5 million
 - To be raised: \$1.5 million

Leader/Partners: While initially a 15 year old pet-project of the pre-amalgamated City of Gloucester, the City of Ottawa began the official process of selecting a private partner for developing the Art Centre with an official RFP in Dec 2006. The Orleans Township Centre Partnership, led by Forum Leasehold Partners, was selected along with partners Aecon Buildings, Lalande + Doyle Architects and Johnson Controls to manage operations. This initiative represents the first ever private-public partnership to construct a cultural facility in Ottawa.

Green Arts Barns, Artscape, Toronto

The adaptive reuse of Toronto's historic streetcar repair barns into a mixed-use meeting place and resource centre for the arts, environment, and surrounding diverse communities will be completed by Artscape in 2008. The Green Arts Barns will provide affordable work and live work space for artists, as well as not for profit arts and environmental organizations. The project also serves to animate the adjacent park with programs and services; provide facilities for community-based educational and recreational activities; preserve an important part of Toronto's built heritage and honour the legacy of public transit in Canada.

Capital costs for the Green Arts Barns are estimated at \$20m, including in-kind contributions. Funding for the project has been obtained through a cross-sector, private-public model including a wide range of sources that involve traditional cultural infrastructure funding, environmental and green funds, and a range of affordable housing subsidies. An approximate funding breakdown by % of total project costs is as follows:

City Contribution (25%):

- land donation - 50-year lease with a \$1 annual fee
- site remediation and waiver of development charges

- section 37 Ontario Planning Act contributions: \$1 million from a neighbouring residential development
- affordable live/work studios subsidized by the City's Shelter, Housing and Support Unit

Provincial Contribution (15%):

- \$3 million in direct funding
- Strong Start Canada-Ontario Affordable Housing Program (residential mortgage financing)
- Ontario Trillium Foundation (main granting body of the Province)

Federal Contribution (15%):

- Strong Start Canada-Ontario Affordable Housing Program (residential mortgage financing)
- Canadian Mortgage Housing Corporation
- Green Municipal Fund (endowed with federal funding to Federation of Canadian Municipalities):
- Cultural Spaces Canada (Department of Canadian Heritage)

Foundations and Funding Programs (5%):

Donors (5%)

Leaders/Partners: Artscape, a non-profit enterprise dedicated to best practices in culture-led regeneration, is leading the Green Arts Barns as a community-driven project. Major partners include the City of Toronto, as well as the Stop Community Food Centre who will manage the sheltered green house/environmental education centre. An independent, non-profit Community Board has also been constituted and will ensure that the Green Arts Barns continually grows and evolves under the direction of local community stakeholders, City representatives, Artscape staff and building tenants.

Oakland Noodle Factory, North California Land Trust, Oakland

The North California Community Land Trust (NCCLT) is completing the development of the Noodle Factory, an innovative artist's work/live project with café and performing arts centre in West Oakland. When completed in spring 2008, this mixed-use facility will house 11 work/live units for working artists/artisans; a rehearsal studio and a 90-seat public events space for performing arts totalling 2700 sq. ft.; as well as a cafe / lobby area. The building

rehabilitation is being conducted as a green remodel using LEED guidelines with target of a Silver rating.

The Noodle Factory will address the chronic shortage of work and performance space in Oakland's East Bay area. Not only will it provide a permanent venue, but also work/live units that are permanently affordable condominiums. Unlike open-market "live/work" lofts, which increasingly tend to serve as luxury condos, the Noodle Factory units are sold at a below market-rate.

The project's total costs are estimated at \$US3.6 million, with the NCLT managing the financing, construction, and sales for the project. Financing been provided through the Northern California Community Loan Fund^{lxxxvi}:

- \$US 425,000 in acquisition and predevelopment financing
- \$US 1,000,000 in construction funds as part of a \$3,650,530 participation construction-loan package

Using a Community Land Trust (CLT) model, the NCLT retains ownership over the land on which the property is developed and then leases it back to the unit owners on a 99 year renewable lease. The NCCLT reserves the right to buy back the property and thus make it available to others. The CLT model also limits the appreciation of the building's value thereby guaranteeing permanent affordability and includes working artist restrictions to ensure that future generations will also be able to own their workspace.

The community land trust model is well established in the USA and long established in the UK. CLTs are relatively new in Canada but are now being explored and developed by the co-operative housing sector as a means of developing and securing affordable housing.

Leaders/ Partners: The NCLT acquired the Noodle Factory from a small scale artist collective at a considerably discounted price, in exchange for a sizable charitable tax benefit. In addition to the Northern California Community Loan Fund as a primary funding partner, the NCLT has partnered with the Federal Home Loan Bank to provide low cost loans for eligible first-time buyers, in addition to CLT mortgages.

Portland Armory redevelopment as the Gerding Theatre, Portland, Oregon

Now in its 20th season, Portland Center Stage (PCS) is Portland's leading professional theatre company and is one of the 25 largest regional theater companies in the USA.

In 2004, the company announced a capital campaign to build a new theater complex in the historic Portland Armory building. The new facility, which opened in 2006, houses a 599-seat main stage theater, a smaller, 200-seat black box theatre, administrative offices, a rehearsal hall and production facilities.

Providing 54,000 square feet of new space, the Gerding Theatre is the first historic rehabilitation on the USA's National Historic Register, and the first performing arts venue, to achieve a LEED Platinum rating.^{lxxvii} The efficient use of energy, water and building materials will lower operating expenses as well as the building's impact on the environment. The total project cost \$US 36 million and was financed through a number of sources including:

- Federal Level:
 - 40% of the total construction cost from Energy Tax Credits, Heritage Tax Credits and New Market Tax Credits (NMTCs)^{lxxviii}
 - \$US 10.6 million loan from US Bank repaid through the PCS capital campaign^{lxxix}
- City of Portland
 - The NMTCs were accessed by the Portland Development Commission through the earlier creation of an eligible entity, The Portland Family of Funds (PFF). The PFF created a specific mechanism to route NMTCs to the theatre project via a partnership with a third party, bankers Goldman Saks, and the creation of the Portland Historic Rehabilitation Fund
 - An additional \$US 4.6 million loan from the Portland Development Commission was provided and repaid through the PCS capital campaign^{lxxx}
- PSC Capital Campaign: 60% of project costs through loans (some mentioned above), major gifts and donations

Leaders / Partners: Part of a five-block downtown property known as the Brewery Blocks purchased by Gerding Edlen Development in 2000, the Armory's transformation was driven by Bob Gerding in collaboration with the Portland Centre Stage company. Not only was the PCS seen as a good fit for the challenging historic structure, but it would also attract additional nightlight to the Brewery Blocks development. Gerding led the formation of the project's public/private financing partnership that included Gerding Edlen Development, PCS, the Portland Development Commission, and Portland Family of Funds.^{lxxxi}

P.S.1: a new role for an historic surplus school, Long Island City, New York

In operation as a functioning school from 1893 – 1963, this surplus property became the P.S.1 Contemporary Art Centre in 1976, dedicated to exhibition, performance and the creation of contemporary art. The 125,000 s.f. facility contains museum-quality galleries, including an affiliation with MoMA, studio production facilities, and educational programs. P.S.1 is chiefly focused on recognizing the work of emerging artists and works to provide a place for alternative movement and media. Acting as an intermediary between artist and audience, P.S.1 also engages in extensive outreach through traveling exhibitions, publications, and an online radio, in addition to adult and youth focused gallery talks, tours, a Teen Curator Series and their Young Architects annual competition.^{lxxxii}

Repurposing the school as an Art Centre involved the following initial costs and ongoing funding sources:

- New York State Council on the Arts:
 - Initial \$US 150,000 start-up grant awarded to P.S.1^{lxxxiii}
- City of New York:
 - A three-year renovation of \$US 8.5 million was completed in 1997.^{lxxxiv} As owner of the P.S. 1 building, the city paid 85% of the renovation costs, with the remainder funded by private donors.
 - Through its Department of Cultural Affairs, the city also contributes one-third to one-half of P.S. 1's total annual operating budget.^{lxxxv}
- Other supporters:
 - private donations to fund exhibitions and operations as well as the support of the Board of Directors, the Office of the President of the Borough of Queens, The Council of the City of New York, the National Endowment for the Arts, and the New York State Council on the Arts.

Leaders / Partners

P.S.1, a non-profit organization, was founded in 1971- by Alanna Heiss at The Institute for Art and Urban Resources Inc. Heiss was interested in to the transformation of abandoned and underutilized buildings in New York City. P.S.1 formed an affiliated partnership with the Museum of Modern Art in January 2000, with their first significant collaboration showcasing the work of more than 140 emerging artists from the Greater New York area. P.S.1 is one of the oldest and largest non-profit arts centers in the United States that is exclusively committed to contemporary art.

Fostering business leadership and philanthropic support

Incentivising Business Support: Artsvest, Ontario

ArtsVest is a three year pilot matching incentive program created by Business for the Arts in partnership with the Ontario Ministry of Culture, the Ontario Trillium Foundation, and Canadian Heritage. Its goal is to help develop new, mutually beneficial partnerships between business and arts organizations that will in turn benefit Ontario communities. At the conclusion of the artsVest pilot in March 2008, approximately \$1.5m will have flowed to eleven communities in Ontario, more than doubling the initial matching investment that involved:

- Initial Investment: 205K from the Ministry of Culture and \$450K from the Ontario Trillium Foundation^{nlxxxvi}
- Matching Funds raised: \$925,000^{lxxxvii}

Overall, ArtsVest brought together 369 businesses with 132 arts organizations in eleven communities across Ontario, engaging 222 businesses that had never partnered with the arts before.

Engaging young business professionals in supporting the arts: ArtsScene, Business for the Arts, Halifax and Toronto

Formed in 2006, ArtsScene is a group of leading young business professionals dedicated to fostering the growth of the arts in Canada through volunteerism, patronage and support. ArtsScene offers members unique encounters with the arts through its Behind the Scenes programming. Members attend a different arts venue on a quarterly basis, from theatre and opera, to ballet and film. Each venue is preceded by a "Behind the Scenes" opportunity to meet with the artists, directors and designers. ArtsScene connects young business professionals to board, committee and other volunteering opportunities in the arts through BoardLink. It also provides mentor opportunities with senior business leaders in the arts. ArtsScene recognizes young business professionals who demonstrate leadership as volunteers in the arts with the Young Professionals Award. This is a new award that will be launched in 2008.

Incentivising workplace giving: Work for Art, Regional Arts and Cultural Council (RACC), Portland Tri-County

The RACC has served the Portland tri-county area since its inception in 1995, when the city's Metropolitan Arts Commission transitioned into a separate not-for-profit organization based upon the recommendation of its arts and culture plan ArtsPlan 2000+.

As the steward of public investment in arts and culture, RACC is funded in part by local, regional, state and federal governments to provide grants to artists and operating support to art organizations in the tri-county region. The RACC is also funded by private, corporate and charitable giving.

In October 2003, RACC launched a workplace giving program for arts and culture in response to an identified need to increase private and philanthropic investment in the arts and culture and to build broader links with the wider business community^{boxxviii}. *Work for Art* is headed by a "Campaign Cabinet" of civic and corporate leaders and supports more than 70 non-profit arts and culture organizations in the tri-county region. 100% of all contributions are passed on directly to the organizations and the programs they provide.

Every dollar raised is matched by the City of Portland in partnership with Clackamas County and Washington County. Donors who give \$US 60 or more receive a Work for Art Card which provides discounts on tickets at a variety of local arts organizations. The program was initiated with seed funding from the Oregon Cultural Trust (itself funded through the Oregon Cultural Fund Tax); the Meyer Memorial Trust and the M.J.Murdock Charitable Trust.

Enhancing the enabling environment

Boston Artist Space Initiative, Boston, Massachusetts

Launched in 2001 by the Boston Redevelopment Authority (BRA) under the direction of the mayor, the Artist Space Initiative uses municipal zoning overlays, financial incentives, and a certification process to enable the provision of permanent, affordable space to artists. Units vary from rentals and limited equity condominiums, to limited equity cooperatives, and vary from production studios to galleries and performance venues^{boxxix}.

Anchor components of the program include:

- **Special Zoning:** Artist live/work buffer zones created between residential and non-residential locations, which do not support conventional housing, allowing artists to

be the only occupational group to live in industrial zones. Further zoning changes have permitted artist live/work space in residential and commercial areas as well.

- Design guidelines: Enacted for building appropriate workspace and articulate a 1,000 square foot minimum for live/work units, while work only units must be at least 1,500 square feet.
- Certification process: Spaces are permanently dedicated to artists through deed restrictions or similar legal mechanisms including quarterly reviews of artists' credentials by a regulatory council.
- Land Provision: In some special cases the BRA will assist developers by providing City-owned land on which to build affordable space for artists. An example is the ArtBlock (described below).
- Resource Database: Derived initially from a space needs assessment survey of the local artist community, the BRA has maintained an ongoing database of artists and creative practitioners interested in procuring space. Updates are sent to approximately 1600 artists on availability of units, as well as workshops for first time homeowners. Developers use the database to determine market demand.

To date, the Boston Artist Space Initiative has enabled the creation of over 150 new permanent units, of which over 130 are below market rent.

Operating costs of the program itself are just under \$US 100,000 annually, particularly covering the costs of staff and database services.

Leaders / Partners: The Artist Space Initiative is housed in the Boston Redevelopment Authority's Economic Development Department that work in partnership with the Boston Office of Cultural Affairs and the Department of Neighbourhood Development. Dedicated City staff work exclusively on artist housing issues to build cooperation between artists, developers, and the city government. The Artist Space Initiative project manager coordinates the artist certification process, assists new projects through the City processes or zoning and permits, and acts as a key broker of information and resources for the artist and development community.

Exemption from Property Tax for Arts and Cultural Uses, Ontario

In 1997 the Fair Municipal Finance Act of Ontario addressed the increasing demands of property taxes on the province's smaller performing arts venues by introducing legislation exempting smaller live theatres of fewer than 1000 seats from property taxes.

The move toward property tax exemption, initially established under the 1990 Assessment Act, acknowledged the essential role small theatres serve as a training ground for the industry, while further addressing the impact of high taxes on the international competitiveness of Toronto's commercial theatres compared to international competitors in London and New York that benefited from significantly lower taxes. To help independent theatres compete the bill created an exemption from education property tax and enabled the Minister of Finance to create a subclass for these theatres, to ensure that municipal taxes were set at a competitive level.

No-Net-Loss of Artists Workspace / Arts and Cultural Uses, Queen West Triangle, Toronto

The story of Toronto's Queen Street West, a long-established locus of arts and creative activity, is not unlike many other successful urban arts districts. Lured by the charm, authenticity and revitalization of this previously declining inner city area, has been the rapid arrival of building conversions, new residential developments, and increasing rents that are forcing many artists, galleries, support organizations and independent shops to relocate elsewhere.

The area known as the Queen West Triangle, considered a Regeneration Area in the City of Toronto's Official Plan, has in particular been one of the most intense development battlegrounds in the city's recent history, pitting developers against artists, community activists and the City. Objections for three separate development applications to build condominium towers of upwards to 1,600 residential units in the heart of the arts district, which included the demolition of several existing artist live/work studio units, were challenged by the City and community group, Active 18, first at the Ontario Municipal Board and subsequently in Divisional Court.

As part of the City's settlement process, an innovative policy was introduced by the City's Planning Department and Economic Development Division to retain employment uses and the protection of space for arts and cultural industries, while residential development proceeds. A "no-net-loss of non-residential space" policy will be reflected in the new zoning by-law created for the Queen West Triangle. The policy takes the square footage of existing non-residential space and divides it by the site's area to determine the amount of non-residential space that must be provided by developments within the Triangle. Therefore, the replacement of the Triangle's existing 40,000 s.m. of non-residential space has resulted in the

stipulation that 0.7x the lot size for each development in the Triangle must be set aside for non-residential uses.

Guidelines are provided with respect to what is and is not considered a “non-residential use.” For example, parking and green space do not qualify as non-residential uses of a development. In some instances, developers have negotiated decreases in the stipulated amount of non-residential space, by providing what’s been considered high quality employment uses related to employment goals for the City and the Triangle in particular. For example, one development will provide a very low amount of non-residential space, but it will be given back to the City of Toronto for free for 50 years, to be used for public health services. Another site will provide non-residential space in the form of affordable live/work units and workshops, plus retail, gallery space and other workshop space. A further developer has agreed to sell its non-residential space at a discounted price to Artscape, who will provide affordable live/work and work-only space for artists, both for rent and for sale.

Predevelopment recoverable grants, Artslink, Massachusetts

Eight artists, developers and municipalities across Massachusetts will receive grants ranging from \$US 4,000 to \$US 9,000 from the ArtistLink Predevelopment Recoverable Grant Fund. The grants, totalling \$US 48,500, will support Massachusetts artists, developers and municipalities with building projects that create new jobs, leverage private funding, and expand arts and cultural activities in communities across the state. This first round of ArtistLink grants is made possible by a \$US 50,000 grant by the Massachusetts Cultural Council (MCC) in September 2007. The fund was launched and guidelines posted online in October 2007.

The Predevelopment recoverable grants are small grants to help determine whether a project is feasible and ready to receive financing to begin construction. Predevelopment costs might include architectural plans, marketing plans, environmental studies, building code consultants, or other ‘soft costs.’ The grants are considered recoverable because the expectation is that they will be paid back to the funder if and when the project moves forward. That way, another project can take advantage of these funds. If the project does not move forward, there’s no obligation to pay the funder back. Recipients are located in seven communities state-wide from Holyoke to Boston, and run the gamut from a sculpture studio in Chelsea expanding its space to a new music rehearsal and community center in Dudley Square.

In addition to predevelopment grants, the Massachusetts Cultural Facilities Fund also provides capital project grants. The fund is an initiative of the Commonwealth of

Massachusetts and was created as part of a major economic stimulus bill approved by the Massachusetts legislature in 2006. Revenues for the \$25 – \$29 million fund include:

- \$US 13 million: annual state legislative appropriation
- Remaining funds raised by bonds secured by an incremental increase in hotel/motel tax revenue^{xc}

The money does not represent new expenditure for the state. Instead, it redirects money previously dedicated to pay for tourism-related infrastructure.

Leaders/Partners: The Massachusetts Cultural Facilities Fund is 20 years in the making, with the idea driven by a consortium of political, business and cultural community leaders. Further partnerships were formed with established arts advocacy organizations such as LINC (Leveraging Investments in Creativity) to help lay the groundwork and case for aligning economic development with cultural sector support.^{xci} Today the Fund is managed and administered through a collaborative arrangement between MassDevelopment and the Massachusetts Cultural Council. A Governor-appointed Cultural Facilities Fund Advisory Committee advises on the operation of the Fund.^{xcii}

Chicago Artists Resource, Chicago

A program of the Chicago Department of Cultural Affairs, Chicago Artists Resource (CAR) is intended to assist artists with their creative and professional practice and to strengthen the community of artists in Chicago^{xciii}. The 2003 report *Strategies for Chicago Visual Artists* identified barriers and difficulties faced by Chicago visual artists in finding and / or developing and / or retaining affordable workspace in the city. The report recommended the creation of an artist's resource to empower local artists and which, according to a local commentator “shines the light of knowledge into the dark pit of confusion for us local types”.

The RFP process from the City of Chicago itself sheds some light on the City's commitment to transparency, a short listed website development studio stated “One thing that's been very interesting is that the 30-40 competing companies all joined a Yahoo Group set up for the RFP process, and were able to read questions and answers each asked about the project. It made for a very transparent and efficient information exchange that let all the respondents see the scope of all issues that we would be facing”.

Online services now available fall under the following broad headings: Practice, Education, Opportunities, Space, Career, Business, and resources include:

- Online Space Search Facility

- Space Directory
- Square Feet Chicago a guide to renting and buying workspace
- A special listing of National Grants, Awards, Jobs, Services and Publications especially filtered for Chicago / Illinois artists, from the New York Foundation for the Arts (NYFA). NYFA maintains the nation's most comprehensive listing of programs and services for artists on its website, NYFASource. Together with Carnegie Mellon Center for Arts Management and Technology, CAR and NYFA have developed a special feature that gathers listings in all the content areas on CAR.
- Links to City Resources
- Information on Licenses and Special permits
- Job Listings

A similar, although somewhat less developed model is provided by Seattle Office of Arts and Cultural Affairs, the Seattle Arts Resource Network^{xciiv}.

The Creative Space Agency, London

The Creative Space Agency is an innovative service that links owners of vacant property with creative professionals looking for potential spaces in London in which to work, exhibit, perform or rehearse. The services offered through the Creative Space Agency include an up to date list of available spaces in London, information sheets and regular training sessions to help creative professionals get the most out of the service^{xciiv}.

Funded by Arts Council England, London and the London Development Agency, the Creative Space Agency is a project delivered jointly by two well established and distinct specialist organizations CIDA (the Cultural Industries Development Agency) and Urban Space Management. CIDA is a leading publicly funded support organization for east London's vibrant, diverse and dense creative and cultural sector and is strongly rooted in its community. With close grass roots connections to the east end's artist's community it is in a strong position to identify and respond to their particular workspace challenges and needs. Urban Space Management is a private sector development practice known for the economic renewal of run down or underutilized spaces and places for retail, workshop and community uses, in imaginative and cost effective ways, including the interim use of land pending development.

Increasing capacity

Calgary Arts Redevelopment Authority (CADA), Calgary

CADA was established in March 2005 as recommended by the City of Calgary's 2004 Civic Arts Policy work and is responsible for implementing the recommendations of the Civic Arts Policy. Created as an arms length umbrella organization through which all municipal arts policy is coordinated, CADA's mandate is to act as a "Central hub that invests in, promotes, learns about and advocates for the arts to animate Calgary as a vibrant cultural centre".

CADA provides the City with advice and establishes process links within and across four main priorities:

- venues and infrastructure issues, primarily through the Culture Parks and Recreation Infrastructure Investment Plan (CPRiIP)
- the City's provision of services and venues to support arts activities in the city, such as festival and special event services and the provision of development and other permits that facilitate arts activities
- ongoing investment of municipal funds in the arts through the provision of annual operating, special project and festival grants, as well as through the City's public art program
- adoption of civic policies and bylaws that foster an environment that supports and encourages creative and artistic expression

CADA's recent study on "The Current State of Cultural Spaces for the Arts in Calgary " and its companion report of the public consultation process ('A Dialogue Series on Cultural Spaces for the Arts') provided the rationale for "Reclaiming Calgary's Cultural Identity: Art Spaces Strategy and Capital Plan": which is now being delivered through the Arts Space Investment Program (below)

The Arts Space Investment Program is a process through which successful applicants will receive funding directly from the City of Calgary's Culture, Parks, Recreation and Infrastructure Investment Plan (CPRiIP). It operates on an annual basis starting in 2008 for at least three years to 2011 and will recommend up to \$150 million worth of municipal investment in art space projects to be funded through to 2014. Applicants are accessed based on project readiness and capacity to bring facilities through "lifecycle" framework from vision to feasibility planning, construction, and operation. Projects will be at all stages of "readiness" and CADA is currently looking to find additional resources to help build organizational capacity in facility development.

Overall budgets are reported by CADA as follows:

- 2008 Operating Budget: \$381,000^{xcvi}
- 2008 - 2011: Artspace Investment Program: \$150 million (from the City's Culture, Parks, Recreation and Infrastructure Investment Plan (CPRIP))
- 2007 Annual Granting Budget: \$3 million^{xcvii}
- Public Art Program: 1% of the total capital project costs for the City of
- Calgary's capital budgets over \$1 million

Leaders / Partners: As a corporate body with the City's role as a sole shareholder, CADA has a 10 person board of directors that includes one member of Council. Other representation includes arts institutions, education, private development, professional artists and members from the Arts Civic Policy steering committee. CADA also works closely with Calgary's other development authorities to coordinate efforts, and has recently formed a partnership with University of Calgary and the Calgary Foundation to fund research studies on cultural infrastructure.

Artistlink – Boston

Artslink was established in 2004 by a consortium of partners (see below) to improve conditions for artists in all disciplines by addressing artist needs for space, health insurance, financial support, and business planning. Initial funds were used to commission a report on artist space needs and opportunities in greater Boston and elsewhere in Massachusetts. The application called for the creation of a small professional team, housed at the Massachusetts Cultural Council, which would focus primarily on the advancement of an artist space agenda in Massachusetts.

Now called ArtistLink, this team acts as both a broker of information and an advocate for artists' needs. They provide assistance and access to resources for artists, artist groups, arts-minded organizations, real estate developers, municipalities, and other proponents with developing artist spaces and a range of other real estate issues. Artslink's core services focus on preserving and creating permanent and affordable artist space, working with state and local governments to encourage artist-friendly policies and providing a comprehensive online resource platform for artists, as well as developers and municipalities in the pre-development phase. Funding for Artist Link includes:

- \$US 10,000: initial project planning grant from LINC (Leveraging Investments in Creativity) through their national ten-year "Creative Communities" campaign ^{xcviii}

- \$US 100,000: implementation grant from LINC to create a small professional team housed at the Massachusetts Cultural Council
- \$US 180,000: approximate annual operating budget comprised of 30% government funding and 70% funding from donors and foundations such as the Ford Foundation and Rockefeller Foundation^{xcix}

Leaders/ Partners: Catalyzed by the aforementioned grant from Leveraging Investments in Creativity (LINC), ArtistLink was formed through the collaborative effort of Massachusetts Cultural Council (MCC), The Boston Foundation, the Boston Redevelopment Authority (BRA), LEF Foundation, the New England Foundation for the Arts (NEFA), Boston Local Initiatives Support Corporation (LISC), The Mayor's Office of Arts, Tourism and Special Events, and the Barr Foundation. The New England Foundation for the Arts is designated as the ongoing fiscal sponsor for the initiative

ArtistLink also works closely with the Boston Redevelopment Authority through its Artists Space Initiative (op cit) and Create Boston, an economic development initiative designed to help businesses rooted in creativity achieve success are related programs.

Artspace, Minneapolis

Established in 1979 to serve as an advocate for artists' space needs - by the mid-1980s, a more proactive approach was required and Artspace made the leap from advocate to non-profit developer. Since then, Artspace has expanded its mission to incorporate the planning and development of performing arts centres, museums, other arts facilities, and entire arts districts throughout the country offering consulting services, and continued development of their own properties:

"to create, foster and preserve affordable space for artists and arts organizations. We pursue this 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.

By creating this space, Artspace supports the continued professional growth of artists and enhances the cultural and economic vitality of the surrounding community."

Artspace's services include property development , Consulting and resource development:

"as a nonprofit that relies on contributed as well as earned income, Artspace cultivates

relationships with the private and corporate philanthropic community, and local, state, and federal governmental agencies”.

Urban Space Management (USM), UK

USM is a leading developer and manager of regeneration projects in the UK and is particularly well known for the economic renewal of run down or under- utilized space for retail, workshop and community uses, in imaginative and cost effective ways, including the interim use of land pending development. USM works as a consultant, developer, manager and investor, working with Central and Local Government and many construction and development organizations throughout the UK^c

A private sector company adept at working with the public sector USM are effectively social entrepreneurs, “place-makers” and masters of reinventing old industrial sites and creating community-sensitive affordable arts spaces and a real buzz and visitor / tourism footfall. Major projects include the redevelopment of Camden Lock Market in 1973 and Spitalfields Old Fruit & Vegetable Market in 1991. USM took over the failing Elephant & Castle Shopping Centre in 1991 and rejuvenated it; built Gabriel's Wharf on London's South Bank and created Merton Abbey Mills - both in 1989^{ci}.

Container City™ is USM's innovative and versatile system that provides affordable accommodation for a range of uses employing shipping containers linked together to provide high strength, prefabricated steel modules that can be combined to create a wide variety of building shapes. This modular technology enables construction times and cost to be reduced by up to half that of traditional building techniques while remaining significantly more environmentally friendly. To date Urban Space Management Ltd has used the Container City™ system successfully to create office space, retail space, artist studios, a nursery, youth centres and live/work space and has created entirely new “places” including the new arts and cultural site Trinity Buoy Wharf in London's Docklands which is home to more than 200 arts and cultural businesses^{cii}.

ACME Studios, London

ACME is a London (UK) based charity that supports the visual arts through the provision of affordable studios and living spaces for artists. ACME was formed by artists in 1972 and is the largest studios developer in the UK and a recognized leader internationally. ACME has developed 370 non residential studios in 9 properties across east and south east London with a further 6 studios located in Cornwall in the rural South West of England. An additional

21 new studios are currently under construction as part of a 100% affordable mixed use development in partnership with a housing association^{ciii}.

ACME also provides a 5 year work/live residency program for 26 artists selected from open competitions along with a range of bursaries and awards and artists in residence programs and manages a major international residency program on behalf of six foreign agencies and houses two major independent publicly funded galleries.

ACME has pioneered new models for the development of affordable, secure, high quality, well located space for visual artists at the heart of London's east end and south east London artists community. It has developed cross sector partnerships with affordable housing agencies and with developers and has been a power advocate for affordable, secure workspace as a critical dimension of fine arts practice within the national arts funding system in the UK.. ACME receives annual operational funding from Arts Council England of about 190,000 sterling.

The Clore Leadership Program, UK

The program is an initiative of the Clore Duffield Foundation, and its aim is to help to train and develop a new generation of leaders for the cultural sector in the UK. Each year the program supports 20 to 30 Clore Fellows recruited from the cultural sector to undertake an individual program of learning, work, research, training, and secondment, designed to develop their leadership skills and experience. A tailored program is designed specifically to meet their own needs including: a period of research on a specific project of practical value to their area of work; tuition, including in business, management, personnel, presentation, marketing, and professional skills; a period of secondment to a cultural organization; and two intensive two-week leadership courses, which will bring all the Fellows together. Each Fellow has an individual mentor (a senior figure from their chosen field), and access to coaching where appropriate^{civ}.

The Fellow has the option of either taking a full year out on a scholarship whilst doing their program or of continuing to be attached to their place of work - with their employing institution being compensated for their sustained periods of absence during the year.

The basic administrative costs of the program are met by the Clore Duffield Foundation, who also provides funds for a number of individual Fellowships. A range of other organizations, from the public, voluntary and private sectors, fund further Fellowships specially related to their areas of interest.

Cultural Leadership Program, UK

The cultural leadership program is a Government funded investment in excellence in leadership across the creative and cultural industries. By supporting an ambitious range of activities and opportunities, the program aims to nurture and develop world class, dynamic and diverse cultural sector leaders^{cv}. The Cultural Leadership Program has two overarching aims: creating a culture of strong leadership and diversity in leadership.

Three areas of leadership are targeted:

- Current leaders: supports the needs of senior leaders and provides opportunities for mid-career leaders, supporting them in gaining the skills and aptitudes to progress in their careers and in widening their range of options to contribute as leaders in the cultural sector.
- Future and emerging leaders: promotes the development of future leaders so that they can augment existing creative ability with business and entrepreneurial skills.
- Boards and trustees as cultural leaders: aims to improve the development and training of board members and trustees of cultural and creative organizations enabling them to provide the governance, leadership and advice necessary to meet the challenges that organizations will face.

The program is delivered through a cross sector partnership – the Cultural Leadership Delivery Partnership – comprised of Arts Council England, Creative and Cultural Skills – the sector skills council – and the Museums, Libraries and Archives Council.

Arts Business Scholarships: Australia Business Arts Foundation Scholarships

The Australia Business Arts Foundation's program of executive development for arts managers, the AbaF Margaret Lawrence Bequest Scholarships, enables Australian Arts Leaders to participate in executive training at Melbourne Business School or Australian Graduate School of Management (AGSM) in Sydney. The scholarships cover tuition and accommodation fees, and travel for interstate applicants³.

The total value of scholarships awarded is \$79,000(Aus). The value of scholarships varies from \$6,000 to \$16,000, depending on which program the applicants have chosen. Since the program began in 2006, AbaF has presented 28 scholarships valued at a total of \$243,000 to arts managers

³ www.abaf.org.au/



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APPENDIX IV – PARTICIPANTS

Steering Committee:		
Sue Harvey	City of Vancouver	Managing Director, Cultural Services
Jacqueline Gijssen	City of Vancouver	Senior Cultural Planner
Rich Newirth	City of Vancouver	Co-Director, OCA
Vickie Morris	City of Vancouver	Senior Planner, Social Planning
Ken Bayne	City of Vancouver	Director, Financial Planning & Treasury
Brent Toderian	City of Vancouver	Director, Planning Department
Garrick Bradshaw	City of Vancouver	Director, Facilities Design and Maintenance
Todd Ayotte	City of Vancouver	Deputy Director, Vancouver Civic Theatres
Advisory Committee:		
Jacqueline Gijssen	City of Vancouver	Senior Cultural Planner
Adrienne Wong	New World Theatre	Artistic Producer
Althea Thauberger		Visual Artist
Bob D'Eith	Pacific Music Industry Association	Executive Director
Derek Simons		Independent
Diana Guinn	Vancouver Public Library	Director, Branches East & Outreach Services
Greg Bellerby	Charles H. Scott Gallery	Director
Henry Ahking	Vancouver School Board	Manager, Planning and Facilities
James Saunders		Performing Artist
Jane Fernyhough	City of Richmond	Manager, Cultural & Heritage Services
Jil Weaving	Vancouver Board of Parks and Recreation	Recreation Services Coordinator
Jill Baird	Museum of Anthropology, UBC	Curator of Education and Public Programs
Julie Smith	Coastal Jazz and Blues Society	Executive Director
June Goldsmith	Music in the Morning	Artistic and Executive Director
Katherine Lee	Video In Studios	Administrator and Development Coordinator
Keith Higgins		Visual Artist
Loretta Todd		Media Artist

Marg Specht	City of Vancouver	Co-Director, OCA
Melanie O'Brien	Artspeak	Director/Curator
Mirna Zagar	The Dance Centre	Executive Director
Rich Newirth	City of Vancouver	Co Director, OCA
Robert Gardiner	University of British Columbia	Professor, Department of Theatre & Film; Set and Lighting Designer
Skeena Reece		Media/Performing Artist
Susan Stevenson	Greater Vancouver Professional Theatre Alliance	Director
Wendy Newman	Art Starts in Schools	Executive Director
Yardley McNeil	City of Vancouver	Heritage Planner
Focus Groups:		
Alma Lee	Vancouver International Writers & Readers Festival	Founder, Former Artistic Director
Andrew Wilhelm-Boyles	Alliance for Arts and Culture	Executive Director
Anthony Norfolk	Roedde House	
Barbara Chirinos	Vancouver Folk Music Festival	Operations Manager
Barbara Cole	OTHER SIGHTS for Artists' Projects Association	Director
Carmen Rosen	Still Moon Arts Society (Renfrew Ravine Moon Festival)	Founder, Artistic Director
Cathy Imrie (for John Nightingale, President)	Vancouver Aquarium	VP Finance & Administration
Cathy Kwan	Strathcona Business Improvement Association	Executive Director
Cathy McDonald	Theatre Terrific	General Manager
Catriona Jefferies	Catriona Jefferies Gallery	Owner
Christina Ritchie	Contemporary Art Gallery	Director/Curator
Christopher Gaze	Bard on the Beach	Artistic Director
Cindy Reid	Vancouver East Cultural Centre	Managing Director
David Duprey	East 3rd Gallery & Artist Studios	Entrepreneur
David Jordan	Vancouver International Fringe Festival	Executive Director
Dawn Brennan	SHAPE	General Manager
Dennis Pavlich	Great Northern Way Campus	President
Dennis Smith	7th Floor Media	Creative Director
Dolly Hopkins	Public Dreams Society	Founding Member, Former Artistic Director
Don Montgomery	Vancouver Asian Heritage Month Society	Executive Director
Donna Livingstone	H.R. MacMillan Space Centre	Executive Director
Donna Spencer	Firehall Arts Centre	Artistic Director
Doug Hamming	Stantec Architecture	Architect, Sr Associate
Elizabeth Kidd	Roundhouse Community Arts & Recreation Centre	Arts Programmer
Elvy Del Bianco	VanCity	Research Associate
Eri Ishii	190 Prior Street (Formerly 901 Main Street)	Artist
Frank Malinka	Assante Wealth Management	Financial Planner
Frieda Miller	Vancouver Holocaust Education Centre	Executive Director

Geraldine Parent (for Lucille Pacey, CEO)	Arts Umbrella	Director of Programs
Glencora Twigg	Twigg & Hottie	Co-owner
Glenn Alteen	grunt gallery	Director
Glynis Leyshon	Playhouse Theatre Company	Artistic Director
Howard Jang	Arts Club Theatre	General Manager
Irwin Oostindie	Gallery Gachet	Executive Director
Jaimie Robson	Media UnDefined	AD, Founder
James Coverdale	Coastal Jazz + Blues Society	Board Director
James Pollard	Theatre Under the Stars	General Manager
Jan Sircus	Themed Attractions Association and Maple Leaf Studies	President
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Jeff Alexander	Vancouver Symphony	President & General Manager
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Margaret Reynolds	Association of Book Publishers of British Columbia	Executive Director
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Myriam Steinburg	In the House Festival	Artistic Director
Norman Armour	PuSh International Performing Arts Festival	Executive Director
Paraskevas Terezakis	Kinesis Dance	Artistic Director, Choreographer
Patrick McMullen	The Artists' Resource & Technical Services Co-op	Board Member/Founder
Peter Malkin	Bill Reid Foundation	Acting Director
Richard Brownsey	British Columbia Film	Executive Director
Rob Turner	Circle Productions	President
Russ Anthony	Stantec Architecture	VP Strategic Management
Scott Contra	Opus Framing	Marketing and Sales
Susan Howard	Ballet BC	Executive Director

Teresa Vandertuin	Vancouver Moving Theatre (Heart of the City Festival)	Associate Artistic Producer
Tom Burroughs	CORE Artist Live/Work Co-op	President
Valerie Arntzen	Eastside Culture Crawl Society	Executive Director
Vanessa Richards		Writer, Performer
Violet Goosen	Vancouver Chamber Choir	General Manager
Wendy Newman	ArtStarts in Schools	Founder and Executive Director
Wesley Wenhardt	Vancouver Maritime Museum	Executive Director
Yvette Dudley-Newman	Women in Film & TV Vancouver	Managing Director

Additional Additional City of Vancouver staff consulted: Staff		
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Robert Jenkins	City of Vancouver	Assistant Director, Current Planning Division
Ronda Howard	City of Vancouver	Assistant Director, City-Wide & Regional Planning
Rudy Roelofson	Vancouver Board of Parks and Recreation	Manager of Facility Development, Planning and Operations
Vicki Potter	City of Vancouver	Assistant Director of Development Services CSG (Admin), Development Services
Will Johnston	City of Vancouver	Chief Building Official and Co-Director of Licenses and Inspections

Survey Participants

The names of over 375 individual artists completed surveys anonymously – the following are the organizational participants:

Arts Umbrella	Kinesis Dance somatheatro	
Artspeak	Chango Productions	Greater Vancouver Professional Theatre Alliance
ArtStarts in Schools	Pacific Illumination	Live Theatre
Association of Book Publishers of BC	lo-brow / popkiller	Collingwood Neighbourhood School
BC Association of Magazine Publishers	Vancouver Moving Theatre	B:C:Clettes
blackbird theatre company	Vancouver Guild of Fabric Arts	Music in the Morning
Burn BC (Fire Arts Guild and Underground Arts Prod	Vancouver Public Space Network	Wiens Studios Inc /Chapel Arts
Canadian Alliance of Dance Artists - BC Chapter	Unity Yoga Teahouse	Green Thumb Theatre
Canadian Music Centre, BC Regional Office	Mandala Arts and Culture (Jai Govinda Dance Academy)	a-slam music productions
Circle Craft Co-operative of BC	Vancouver TheatreSports	United Scottish Cultural Society
City of Vancouver Archives	Electric Company Theatre	Coastal Jazz and Blues Society
Contemporary Art Gallery	FiberEssence Gallery	Bard on the Beach Shakespeare Festival
Early Music Vancouver	Cineworks Independent Filmmakers Society	subTerrain Magazine
Eastside Culture Crawl	Bard on the Beach	Axis Theatre Company
Elektra Women's Choir	Wen Wei Dance	The Virtual Stage Arts Society
Entertainment Media Arts Society	Sweetwood Creations Inc.	Left Right Minds Initiatives
Festival Vancouver	Science World	PAL Vancouver
Firehall Theatre Society/Firehall Arts Centre	Studio 58/Langara College	Still Moon Arts Society
Fugue Theatre Society	Arts Club Theatre Company	Canadian Actors' Equity Association
Geist Foundation	Vancouver International Film Festival	
In the House Festival	Theatre Terrific Society	Zetetic Records
independent freelance	New Works	EDAM Performing Arts Society

Jeffrey Boone Gallery	Caravan World Rhythms Society	November Theatre
Jewish Museum and Archives of BC	Presentation House Theatre	Energy Discs Records
Latinos in Action Vancouver Fdn	Karen Jamieson Dance Society	Joseph Heald Design
LindaLando Fine Art	Reel Youth	Alliance for Arts and Culture
New Performance Works Society (NEW WORKS)	Emily Carr Institute of Art and Design	Community Arts Council of Vancouver
Original Costume Museum Society	Project8 Film Collective	Moberly Arts & Cultural Centre
other sights for artists' projects association	Vancouver International Bhangra Celebration Society	Write This Down Productions
Portobello West Market	Donnelly & Associates Event Marketing Inc.	Malaspina Printmakers
Powell Street Festival Society	Theatre Under The Stars	Studio 240 Northern street Vancouver
Presentation House Gallery	Société Maison de la francophonie de Vancouver	City of Abbotsford
Realwheels	Newworld Theatre Society	Greater Vancouver Weavers and Spinners Guild
Rumble Productions	Morris and Helen Belkin Art Gallery	Theatre In the Raw Society
SHAPE	Kidd Pivot Performing Arts Society	FibreEssence
St. James Community Square	Music on Main	Vancouver Tap Dance Society
The Escape Artists Society	CABC (Craft Assn of BC)	Screaming Chicken Theatrical Society
The Old Hastings Mill Store Museum	eatART	Palme's Performing Society
Touchstone Theatre	Tribal Harmonix	Mortal Coil Performance Society
Collingwood Neighbourhood House	Brazilian Community Association	Canadian Society for Asian Arts
Turn-Key Productions Inc	Aspect Media	Screaming Weenie Productions
University of British Columbia	Western Front Society	The Canadian Society for Asian Arts
Vancouver Aboriginal Friendship Centre Society	Vancouver Poetry House	Leaping Thespians Theatre
Vancouver Access Artist Run Centre	area709	Dancers Dancing
Vancouver Artists' Collective Association	Vancouver Art Gallery	Raving Theatre
Vancouver Chamber Choir	Tara Cheyenne Projects	Kokoro Dance/Vancouver International Dance Festiva
Vancouver Folk Music Festival	Vancouver Youth Symphony Orchestra	Still Jewellery
Vancouver Holocaust Education Centre	Seamrippers Craft Collective	MISCELLANEOUS Productions
Vancouver International Children's Festival	Vancouver International Centre for Contemporary As	Vancouver Wooden Boat Society / Wooden Boat Festival
Vancouver International Fringe Festival	Opera Appassionata Society	British Columbia Cultural Society of the Deaf
Vancouver Opera	Riley Park Community Centre	Dynamo Arts Association
West Coast Weaving	New Forms Festival	Theatre Replacement
Western Front Society	Vancouver Police Museum	



ENDNOTES

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- ⁱⁱ City of Vancouver, *Staff Report - Cultural Facilities Priorities Plan Award of Contract*, June 2007
 - ⁱⁱⁱ Please refer to Appendix IV for Steering Group membership details
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 - ^v City of Vancouver, *Staff Report - Cultural Facilities Priorities Plan Award of Contract*, June 2007
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 - ^{xvi} Statistics Canada, *Census of Population* (2006)
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 - ^{xviii} Statistics Canada, *Census of Population* (2006)
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 - ^{xxi} Statistics Canada, *Census of Population* (2006)
 - ^{xxii} BC Province, *Vancouver Charter* (1953)
 - ^{xxiii} City of Vancouver, *Downtown Official Development Plan* (1975)
 - ^{xxiv} City of Vancouver, *CityPlan* (1995)
 - ^{xxv} City of Vancouver, *Central Area Estimated Population Growth to 2031* (2007)
 - ^{xxvi} *Calgary Herald* (2008)
 - ^{xxvii} *Vancouver Sun* (2008)
 - ^{xxviii} Metro Vancouver, *Vital Signs* (2007)
 - ^{xxix} City of Vancouver, *Eco-Density Primer* (2008)
 - ^{xxx} Hill Strategies Research Inc, *Artists by Neighbourhood in Canada* (2005).
 - ^{xxxi} http://vancouver.ca/creativecity/our_creative_sector.htm
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- ^{xlvii} Hill strategies Research inc, *Artists in Large Canadian Cities* (2006)
- ^{xlviii} For detailed analysis of the Organizational and Individual Artists Surveys undertaken for this study please refer to Appendix 1 of this report.
- ^{xliv} Further work is required to identify and evaluate these spaces for their potential as arts and cultural venues.
- ^{li} Please refer to Enabling More Effective Partnerships
- ^{lii} *ibid*
- ^{liii} *ibid*
- ^{liv} Please refer to Appendix II for examples of programs designed to develop leadership in the arts and cultural community.
- ^{lv} Refer to Appendix II for examples on online arts and cultural facilities information services.
- ^{lvi} The City is currently undergoing a review of its grant support for arts and culture.
- ^{lviii} City of Vancouver *The Vancouver Arts Initiative (1990-1993) update for the Creative City Task Force*, (2005)
- ^{lix} Refer to Appendix Case Study on Ottawa's Shenkman Centre Development.
- ^{lx} www.nonprofitfinancefund.org
- ^{lxi} The Hispanic Outlook in Higher Education Magazine, *Non Profit Finance Fund Offers a Financial MRI* (2006)
- ^{lxii} Refer to Appendix II for examples of business support and workplace giving programs.
- ^{lxiii} The Metro Core Jobs Strategy employs a range of categories which contain elements of the arts, cultural and creative industries sectors of the economy. The High Tech and creative Industries category also double counts employment accounted for in the other two definitional groupings. Notwithstanding the definitional difficulties associated with analysis in this sector (see our introductory comments Section xx Page xx above) the data provided as part of the Metro core Jobs Strategy points to the importance of these locations to the arts , cultural and creative economy in the city.
- ^{lxiv} City of Vancouver, *Metro Core Jobs and Economy Land Use Plan Fact and Myth* , (2007)
- ^{lxv} Hill Strategies Research Inc., *Artists by Neighbourhood in Canada* (2005).
- ^{lxvi} City of Vancouver, *Office of Cultural Affairs, Cultural Facilities Development Report*, Nancy Bell, (2007)
- ^{lxviii} Figure 2: Examples of "Other" include scenarios such as donated space, no current space, space used in-kind
- ^{lxx} 58% are Performing Arts organizations (Theatre, Dance, Music)
- ^{lxx} It is recognized that the disciplinary categories used in this analysis are not flawless, nor are they always mutually exclusive. Furthermore, some respondents have identified involvement in more than one discipline. In such cases, the classification is based as best as possible on the primary function as described by the respondent.
- ^{lxxi} The notation (n = x) refers to the number of survey respondents that answered the survey question. Only categories with more than 5 respondents are analyzed by discipline: e.g. Literary Arts respondents are omitted from the disciplinary breakdown, but are included in the remainder of this survey summary where responses are analyzed in aggregate form.
- ^{lxxii} Section 106 (S106) of the Town and Country Planning Act 1990 allows a local planning authority to enter into a legally-binding agreement or planning obligation, with a land developer over a related issue. S106 agreements can act as a main instrument for placing restrictions on the developers, often requiring them to minimize the impact on the local community and to carry out tasks, which will provide community benefits.
- ^{lxxiii} Steve Eccles, Development Manager, Swan Housing Association in *ACME Studios Newsletter*, November 2007.
- ^{lxxiv} Dare, Patrick: "Deal promises to pump up Orleans Arts centre on Centrum Boulevard is just one of the benefits supporters expect to see come out of this land-swap project" *The Ottawa Citizen*, (Monday, May 29, 2006)
- ^{lxxv} Sherwin, Fred: "Future Orléans Arts Centre unveiled to rave reviews" Orleans Online. Vol 6 Week 27: www.orelsonline.ca/pages/A2006091301.htm
- ^{lxxvi} Northern California Community Loan Fund: www.nccf.org/lending.html
- ^{lxxvii} Gragg, Randy (2006) *Recycling the Armory*, The Oregonian, Sunday, September 24, 2006: www.oregonlive.com (accessed May 07, 2008)
- ^{lxxviii} Urban Land Institute, Awards for Excellence: 2007 Winner, Gerding Theatre Profile: www.uli.org
- ^{lxxix} Portland Centre Stage Press Release (2004) www.pcs.org/_images/press_releases/armory_pcs.pdf
- ^{lxxx} *Ibid*
- ^{lxxxi} Portland Centre Stage: www.pcs.org/the_building
- ^{lxxxii} P.S.1 official website: www.ps1.org
- ^{lxxxiii} P.S.1 official website: www.ps1.org/cut/history.html
- ^{lxxxiv} Smith, Roberta (1997) "More Spacious and Gracious, Yet Still Funky at Heart" Art Review Section, New York Times Published: October 31, 1997

^{lxv}Vogel, Carol (1999) "A Museum Merger: The Modern Meets The Ultramodern" New York Times: Published: February 2, 1999

^{lxvi} The Ontario Trillium Foundation is an agency of the Ontario Ministry of Culture and receives annually \$100 million of government funding

^{lxvii} Business for the Arts, ArtsVest web page and Snapshot of Year 2007-2008 Results:
<http://businessforthearts.org/artsvest/default.html>

^{lxviii} <http://www.racc.org/development/workplacegiving.php>

^{lxix} <http://www.cityofboston.gov/bra/>

^{xc} Massachusetts Advocates for the Arts, Sciences and Humanities, Press Release: House Bill called "Right Investment at the Right Time" www.maash.org/news/maash7_28.htm

^{xc} Paget Jay, Program Director, *Massachusetts Cultural Facilities Fund: 2008 Presentation - Creative Construct Symposium, Ottawa, Ontario.*

^{xcii} Massachusetts Cultural Facilities Fund web page: www.massculturalcouncil.org/facilities/facilities_about.htm

^{xciii} www.chicagoartistsresource.org

^{xciv} www.artsresourcenetwork.net

^{xcv} www.creativespaceagency.co.uk

^{xcvi} City of Calgary, Civic Partners 2006 – 2008 Budget:

www.calgary.ca/portal/server.pt/gateway/PTARGS_6_0_707_203_0_43/http%3B/content.calgary.ca/CCA/City+Hall/Business+Units/Finance+and+Supply/Plans+Budgets+and+Financial+Reports/Business+Plans+and+Budgets+2006+to+2008/Civic+Partners+Corporate+Programs+and+Council+Budgets.htm

^{xcvii} Calgary Arts Development 2006 Annual Report: www.calgaryartsdevelopment.com/node/496

^{xcviii} Artist Link official website: www.artistlink.org/?q=aboutus (LINC is supported by a multi-year, \$20 million commitment from the Ford Foundation, as well as major grants from the Rockefeller Foundation and others – for more information visit www.lincnet.net)

^{xcix} Information provided by Rebecca Polan, Artistlink, May 2008

^c www.urbanspace.com

^{ci} www.camdenlock.net : www.mertonabbeymills.org.uk/

^{cii} www.trinitybuoywharf.com

^{ciii} www.acmeuk.org

^{civ} www.cloreleadership.org

^{cv} www.culturalleadership.org.uk

