

WATERLOO REGION/PROSPERITY COUNCIL
REPORT ON MODEL COMMUNITIES RESEARCH
PART A. OVERVIEW AND RESEARCH SUMMARY
September 2008

JANET MEREDITH CONSULTING AND WESTERFIELD CONSULTING

TABLE OF CONTENTS

I. CREATIVE COMMUNITIES INTRODUCTION	3
II. PROJECT BACKGROUND	6
A. CREATIVE CITIES THINKING	6
B. LISTENING TO THE COMMUNITY	8
C. OBSERVATIONS AND IDENTIFICATION OF ISSUES TO ADDRESS	14
III. MODEL COMMUNITIES RESEARCH SUMMARIES	16
A. PURPOSE OF REPORT	16
B. HOW TO USE MODEL COMMUNITIES RESEARCH REPORT	16
C. CHART: LANGUAGE/MODELS/STARTING POINTS	18
D. COMMON THREADS	19
E. CHART: MODEL COMMUNITY HIGHLIGHTS	20
F. MODEL COMMUNITIES SUMMARIES	21
H. SHORT OVERVIEWS OF OTHER RELEVANT EXAMPLES	25
APPENDICES	
A. CREATIVE ENTERPRISE DEFINITION CHART	28
B. MESSAGES	29

NOTE: THE SECOND PART OF THIS REPORT *B. FULL MODEL CITIES RESEARCH*
IS AVAILABLE AS A SEPARATE DOCUMENT

I. CREATIVE COMMUNITIES INTRODUCTION

What is *Creative Communities*?

Creative Communities is a vision for catalyzing a culture of creativity throughout Waterloo Region and its municipalities that successfully attracts and retains top talent, encourages innovative thinking, and fosters entrepreneurial business development. This initiative will create and sustain a thriving, prosperous community with a high quality of life and will connect with other priorities in the community such as community vital signs and the wellness agenda. The vision re-imagines the communities by connecting existing creative industries with arts and culture institutions. It also supports development of new initiatives that create an animated street life, and encourages and provides an investment strategy for a spectrum of creative enterprise. This long term vision is big - it will leverage what the community is known best for – “the Waterloo Way” rooted in many cultural traditions, diversity, hard work, a strong industrial heritage, creative technology start ups and “outside the box” thinking. It aims to develop a level of excitement, “buzz”, and a sense of the unexpected for community residents. At the same time, it will attract and sustain a young, well-educated, diverse workforce that, in this global economy, can choose to live anywhere.

Two elements are key to the success of this initiative – commitment to a shared vision, and collaboration among business, arts and culture, government and educational institutions. Each sector in the community has a role to play in strengthening culture and building a creative community. *Creative Communities* will leverage and expand the diverse cultural opportunities available and will simultaneously build new kinds of creative industries that will attract new people to the community and contribute to prosperity agenda.

Why *Creative Communities* now?

The Waterloo Region aims to grow significantly over the next 10 -15 years in order to sustain and build a thriving and prosperous community. In this increasingly competitive global economy, we urgently need to galvanize our community to support a *creative communities* agenda that involves strategic investment, fosters a sense of discovery, builds our knowledge base and invites inventiveness. A successful *creative communities* initiative will set the stage for the next generation and attract the brightest, most creative, artistic and technical minds in the world to locate here. At the same time it will continue to build on our community’s best assets to be livable and rewarding for all community residents. In the increasingly global economy, communities are faced with how to attract skilled talented people who can

choose to live anywhere in the world in a tightening labour market. Creative and talented people are attracted to thriving, inventive urban corridors that reflect art, culture and creativity and that embrace diversity and innovation. A well-educated workforce is crucial in this information age to connect business with technology and the global economy. The amenities that attract this workforce simultaneously create the kind of community that garners interest from tourists who are in search of unique, undiscovered cultural experiences. *Creative Communities* is rooted in best practices of communities around the world that have preserved their historic heritage while leveraging the new economy by actively fostering creative industries and developing a spectrum of cultural experiences that in combination reap significant economic and quality of life benefits. It is now widely understood that creative cities planning is a critical element of sustainable development.

What is Success?

In addition to the rewards of building an arts and cultural infrastructure, the benefits of these “creative cities” initiatives are measured in a variety of other ways, including the high dollar return of public spending in creative sectors, direct economic returns of creative sector companies (ranging from high technology to cultural tourism), the ability to compete in national and global markets, and the community enhancing benefits and financial rewards of employing a skilled and educated workforce. Cities and regions successful in this area build on the authentic and unique features of their community, implement this vision over time, create opportunities for invention and entrepreneurialism, and develop a unique brand and identity. These “creative” communities are typically known for a unique and leading feature that is used as a foundation for other creative enterprises. This approach can be seen in a variety of settings, for example for a cutting edge local music scene in Austin, Texas; local and international art events in Santa Fe, New Mexico; thriving cultural districts in Dublin, Ireland that create authentic experiences by combining historic settings with cultural amenities, or Amsterdam as the worldwide book capital.

Why is the Waterloo Region Ripe for this Change?

The Waterloo Region ’s rich cultural heritage, extraordinary natural landscape, entrepreneurial spirit, inclusiveness, and “can do” attitude creates a unique context for a creative enterprise venture program. Visionary university planning and policies combined with technology start-ups and world-class organizations like the Perimeter Institute have attracted talent from all over the world. The entrepreneurial nature

of the community has created successful projects like the opening of the University of Waterloo's School of Architecture in Cambridge and The Centre for International Governance Innovation (CIGI). Arts and culture organizations have always played an important role in the community. *Creative Communities* builds on this history of innovation, diversity and spirit of entrepreneurialism and responds to a need to attract new talent and engage in the global economy. This community has repeatedly demonstrated its unique ability to come together and support an innovative agenda. Now is the time to apply those skills and resources to *Creative Communities*.

Note: For key messages for this research and for the Forum, please refer to appendix B.

II. PROJECT BACKGROUND

A. CREATIVE CITIES CONTEXT AND THINKING

For centuries, urban planners and thinkers have struggled to address the question of how to make cities livable communities that foster strong economies, reduce disparities of income and support infrastructure. More recently these conversations and studies have turned to examining creativity as a central organizing point for cities. There is an explosion of research and thinking in this area that identifies the convergence of factors that connect creativity with economic growth and thriving community. Perhaps what is most widely recognized in the combination of this research is that communities significantly benefit from making a connection between creative industries, traditional business, arts and culture. The research indicates that all cities are not uniquely positioned to benefit from this new economy, that there must be key markers in place that can be fully developed to realize the potential of this vision. This thinking is clearly striving to describe a culture and economy in flux and increasingly to provide a way of thinking about how individuals and communities might capitalize on this shift.

To provide the context for this project, we have included some highlights of this research below.

Whereas in the past, creative context might have been limited to views of building cultural institutions, it is now being integrated into many varied kinds of community development. For example in “How Do the Arts Build Communities?” Thomas Tresser notes that Community Development Corporations, in building low income housing over time, became concerned with human development and not just the provision of affordable housing. Central to this thinking about human development was engagement with the arts and creativity. Other writers like Anastasia Goodstein in Totally Wired: What Teens and Tweens are REALLY Doing Online describes cultural change in terms of the way different generations conceive of the constant re-mixing of culture (she calls this group “the mashup generation”). This “wired” approach to life facilitates a fundamentally different kind of thinking that the founder of Facebook, Mark Zuckerberg described as “an intense focus on openness, having information as both ideal and practical strategy to get things done.”

Richard Florida is perhaps best known for this work, The Rise of the Creative Class, where he notes that people working in creative industries now account for nearly 30 percent of the workforce – a statistic that is double what it was 20 years ago and 10 times that of the turn of the century. He observes, “Creativity has come to be valued... because new technologies, new industries, new wealth and all other good economic things flow from it.” He describes this “class” as “finicky” – they choose cities for tolerance, good jobs, and diverse populations. Florida develops indices to identify creative cities. Central to this is the concept of three T’s – tolerance, talent and technology. He ranks, sorts, analyzes, and plots various metropolitan areas on a range of measurements like, patents issued, numbers of bachelor degrees, diversity in terms of gay couples, bohemianism (as number of artists, writers, and performers), a percent of foreign born residents, high-tech growth and other measures.

Alex Marshall in How Cities Work: Suburbs, Sprawl and the Roads Not Taken comments that, “The biggest change in “community” is that it is less linked to a physical place than ever before. Several factors working together have made it so people are both less obliged and less able to be physically tied to a specific neighborhood and city through a web of family, friendly and economic relationships.” Key factors in

this: the car and highway, the “huge explosion of wealth” and the global economy. He argues that, “community has become an option rather than a fact of life...Community was once not something you chose; it was something you were a part of, that you only separated from with great effort and difficulty.

Weiping Wu in a World Bank Working Paper, “Dynamic Cities and Creative Clusters” discusses how urban policies and the clustering of creative industries have influenced urban outcomes. He uses some indicators that are also described by Florida, noting that creative industries are “those with output protectable under some form of intellectual property law.” These industries typically include: software, multimedia, videogames, industrial design, fashion, publicity, research and development. He examines Boston, S.F., San Diego, Seattle, Austin, Washington, D.C., Dublin, Hong Kong, Bangalore (India). In looking at Boston and San Diego he argues that universities have played a major role in the clustering of particular creative industries cutting edge research findings and proactive collaboration with industries and supplying needed human capital. By contrast in East Asia there tends to be a heavy investment in infrastructure and underinvestment in skills and talent.

John Howkins in his book, The Creative Economy: How People Make Money From Ideas, observes, “Creativity is not new and neither is economics, but what is new is the nature and extent of the relationship between them, and how they combine to create extraordinary value and wealth.” He describes that the creative economy is made up of four industries: the copyright industries (all industrials like computer, design, film, music, television and video that create copyright as the primary products); the patent industries (which is all industries that produce patents like pharmaceuticals, technology, electronics and engineering) and trademark and design, (industries that are less easy to quantify but are involved in the creation of trademark and design industries). He notes that the most significant return from the creative economy may not be financial, but “The use of the imagination, the management of intellectual capital, the best way to incentivize and reward creative people, the short timescales, the response to success and failure; these skills, which have only recently got on the agenda of mainstream business are the stock in trade of the creative person.” He describes twin tracks – that creative people are becoming “more businesslike; and business is becoming more dependent upon creativity.”

Maryann Feldman and Roger Martin, in The Jurisdictional Advantage explore how “location is critical to firm’s innovative success and that every location has unique assets that are not easily replicated.” They recognize how the changing phenomenon of innovation makes it difficult to plan for future industrial clusters. Thomas Homer-Dixon also explores the reality of a constantly shifting culture in The Ingenuity Gap, describing that our economic, political and social realities are changing so rapidly that there is a need for a new kind of thinking or ingenuity to address on the spot need for problem solving. This thinking builds on his earlier work in The Upside of Down: Catastrophe, Creativity and the Renewal of Civilization, where he describes that there are five “tectonic stresses” that are accumulating: energy (scarcity of oil), economic (widening gap), demographic stress (differentials in population growth between rich and poor societies and expansion of megacities in poor societies), environmental stress, climate stress. He believes if people are well prepared societies can achieve reform and renewal.

B. LISTENING TO THE COMMUNITY

This initial phase of the project was designed to meet the RFP's objective of identifying and gathering research from key community stakeholders, and to also create a context for the project's vision and success by understanding community assets, challenges and values. This phase included interviews based on a set of questions and several group meetings in a more open format to identify areas of community strength, challenges and goals. This process collected from key stakeholders their perspectives on:

- Community assets and challenges
- Vision for the larger Creative Enterprises program
- Success indicators
- Obstacles to achieving success
- Models of creative prosperity (theories and implementation models)

■ KEY HIGHLIGHTS – WHAT WE HEARD

COMMUNITY ASSETS

Through meetings and interviews, project stakeholders and community leaders described the Kitchener, Waterloo, Cambridge region (Waterloo Region) as a unique community, reflecting a tradition of hard working dedicated entrepreneurialism, an incubator of innovation, founded on a respect for diversity. Many noted that this community is rooted in early German immigrants' vision of community life, the Amish and Mennonite innovative economic successes and a value on the arts that reaches back to its early roots with a particular emphasis on music. It is viewed as an "intelligent community." University of Waterloo's unique approach to supporting and catalyzing technology start-ups is part of what interviewees described as contributing to the entrepreneurial character of the community. The community has shifted from a manufacturing base to a more diverse regional economy and has developed an increasingly creative base. Interviewees cited a wide variety of "success stories" such as model programs in domestic violence response and youth in conflict with the law, progressive immigration policies and practices, an exploding technology sector, and post-secondary institutions that offer unparalleled choice and some of the top programs in North America. Interviewees noted that the community has the capacity to come together to address urgent and emerging community needs as evidenced in the collaborative approach to the hospitals' \$40 million campaign.

It was noted by stakeholders that each community or neighbourhood in this tri-city community creates its own unique experience whether it is defined by architecture, culture or urban design and that this diversity is viewed as a regional asset that would be beneficial to build upon. Stakeholders noted the high level of local and civic pride, which serves as a key point of connection between people and a basis for a free exchange of ideas. There is a strong value on preserving the region's history and also valuing the future. The physical landscape of the Kitchener, Waterloo, and Cambridge region is a significant asset providing options for urban life and rural life to intersect. The community recognizes the need to maintain and enhance the natural environment – an extraordinary green landscape that provides a highly valued amenity.

Selected comments:

“The community is brought together by tolerance and an interest in no single locus of control.”

“It is a community that children and families love to live in.”

“There is a rare balance of green space and urban areas”

“Where else can you drive down a beautiful, country road through Amish and Mennonite farmland with your Blackberry in hand?”

“The values of the community are workmanlike.”

“There is a people to people (human) nature of the community...it is not a megalopolis”

“The underlying competition keeps the place muscular”

“The community is diverse and there is a respect and value on diversity.”

COMMUNITY CHALLENGES

Although, as one person expressed it, “a combination of circumstances makes everything ripe,” there are also significant challenges and risks. These areas identified in interviews and meetings include:

YOUNG PEOPLE AND NEWCOMERS

- *The community attracts a significant student population through post-secondary education institutions, yet most of these students leave the area each weekend (presumably for Toronto). For example, for the 18-30 population there are limited options for evening entertainment.*
- *There are some challenges in integrating newcomers to the community in a timely way that fosters long-term interest in settling in the community (as seen in the physicians’ recruitment project and others).*
- *There is an ongoing need to fill 2,000 technology sector jobs and increasing concern that the community does not have the assets to attract the young high tech sector who have the ability to pick where they will live on the globe and are looking for specific amenities.*
- *Does the community effectively welcome newcomers?*

- How do different community sectors relate – for example how are suburban families using, accessing and intersecting with metropolitan cultural and community assets?

ARTS

- Local critically acclaimed productions; concerts and art exhibitions are often passed over by local residents in favour of making the drive to Toronto for cultural experiences.

- There is a gap between the business and arts communities in understanding how to participate and complement one another.

- Arts and culture institutions have had a series of funding crises that are in part influenced by their structure and uneven sources of revenue.

- The community has, at times, rallied to support an arts institution that is highly valued and in jeopardy (as evidenced by the Save Our Symphony campaign).

- The community's vitality is challenged by a sluggish response to the arts – it is difficult to gain audience and funding support for the arts.

- Some people question whether all the arts organizations are sustainable and wonder if some should be combined.

- There is an identified need to move to a different funding structure that is a community investment strategy.

- Arts organizations are challenged by the difficulty of attracting and retaining top talent – in many cases the pay is disproportionately low.

- There is a need to understand better, through impact studies how the arts enrich the community in less obvious ways (for example through creating a pool of arts experts/teachers).

- The layer of costs, the real expenses of the arts is largely invisible.

- Governance at nonprofits is challenged by the sense that there is too small of a pool and board members do not fully realize what they can accomplish (for example as compared to the Hospital Foundation).

- How to connect what is offered in the arts to new and existing audiences?

- Tax incentives – do they work and what do they look like?

- How to build a plan and vision to sustain arts organization? Creating more funding, human capital and otherwise and develop investment in growing capacity of organizations

REGIONAL CONCEPT

- *Development in the tri-city area creates both an opportunity and a challenge – people treasure the character defining traits of each area, but also express concern about creating a more even infrastructure.*
- *The multi-layered government structure creates difficulty in navigation and access and creates questions about future amalgamation.*
- *An uneven perception of community identity – who you are and how long you have lived in the region defines whether you see it as a region or as a cluster of communities. One person theorized that newer people see the three-city area as without geographic boundaries, while people who have lived here longer recognize it as a small group of cities rather than a region.*
- *Different populations have their own specific aspirations for the region.*
- *There is a gap in community leaders vision and what the general community is thinking about. As one person explained, for some people the priority is to bring a Wal-Mart to the region.*
- *The region values and supports cultural diversity, what needs to be in place to reflect this diversity in community leadership?*
- *How does this community relate to adjacent areas like Stratford?*

BUSINESS

- *The business sector thrives, but the leadership is sometimes unclear.*
- *Some people feel that the speed of technology makes it difficult to engage in community change.*
- *There are a lot of expectations about this initiative even though people do not know what it is.*
- *How do different sectors think about community?*

VISION FOR THE PROSPERITY INITIATIVE

The vision for the prosperity initiative as expressed by stakeholder interviews is deeply rooted in the tradition of innovation, a commitment to address community gaps and the sense that resources and assets exist in the community that have not been fully realized. There is a sensation that the community is on the verge of a tipping point. The prosperity agenda is premised on creating wealth and wellness in the community. Key descriptors from interviews include:

VISION

- *To create a community of choice – where people want to come and live with a “wow factor” a balance of urban amenities and access to countryside.*
- *To animate the street – an ongoing and perpetual message of a cultural environment*
- *A more sustainable not for profit cultural sector*
- *A more vibrant “cultural industries” sector –both commercial and nonprofit*
- *Wealth creation and wellness*

VALUES

- *A “made in Waterloo solution”*
- *Sustainability*
- *To retain the uniqueness of each community or neighborhood within the region, but add a context, organization and environment where formal collaboration takes place.*

IDEAS ABOUT WHAT IS REQUIRED TO GET THERE

- *An investment strategy for the creative agenda with broad community support and understanding.*
- *A deep understanding from the business community that arts and culture is as equally integral to the growth and prosperity of this region as technology and corporate growth. The region is very disadvantaged without a thriving/ supported arts community.*
- *Arts funded at a level that matches peers in other regions of Ontario or Canada*
- *Concept of an agency that would potentially provide services*
- *An endowment to address issues of sustainability (perhaps through a percentage of a tax)*
- *To convert nonprofit funding from a granting to an investment strategy*

- *To create urgency for the private sector*
- *To define action areas for all sectors – public, private, arts and culture institutions and post secondary institutions*
- *To create a model that fuels creativity*
- *To effectively make a case to the private and public sectors so that they see the dividends*
- *To look at models to bring together very specifically business and the arts (examples that were raised included, the idea of a business dedicating a staff person to an arts organization, an agreement for businesses to place one of their employees on the board of an arts organization, clearer definition of viable organizational structures for arts organizations, a variety of funding mechanisms)*

C. OBSERVATIONS AND IDENTIFICATION OF ISSUES TO ADDRESS

The success of the creative communities project, in part, rests on the ability to build on the community's unique character. The most successful creative cities projects are centered on specific community assets (for example, Austin, Texas organized the creative cities initiative through the elevation of an existing thriving music scene). A strong sense of commitment exists among stakeholders to take the wider community to the next level to engage cross-sectoral support and achieve a vision that reflects the community spirit and creates "a sparkle" for creative and artistic enterprise. The thriving economic community provides a context for support of an initiative if it can be defined as the *right* initiative that resonates with the broader community.

Our assessment, based on this preliminary phase of the project, is that the vision is wider than a creative cities vision and that over time it will expand to include other major economic development efforts that relate to community infrastructure – for example building hotels, a convention center and retail shopping that encourages residents and businesses to invest in the local area. In the long term without these amenities, residents will be continually pulled to other areas like Toronto to spend their dollars, continuing to foster thinking that the Waterloo Region is not "their" cultural resource, it is not the place they look to for shopping and other commercial amenities. For the purposes of this project, however, we will focus on creating a process to support wide, cross-sector engagement for a creative cities initiative that fosters the intersection of arts and culture and business, with the recognition that the community will likely tackle these other infrastructure issues later. Success hinges on developing a very clear strategy that can be boiled down to a short list of specific goals that are aligned with and support other community development strategy (that connect with urgent needs and priorities of the community). Otherwise, there is a risk of confusion over what this project is and community leaders will not prioritize participation unless they understand the vision, strategy and how it addresses perceived community challenges.

KEY ISSUES:

1. CONTEXT OF UNEVEN DEVELOPMENT

The Waterloo Region (including its municipalities) has experienced extensive growth and development in businesses and post-secondary education over many years. It is now a hub for computer technology, and is recognized nationally and internationally for its strengths in this and many related fields. The ambitions for this effort in part are aimed at addressing the uneven development – on the one hand extraordinary achievements and assets and on the other hand underdeveloped sectors. The technology sector, for example, is much more muscular and advanced on every level – economic achievement, external recognition and infrastructure (across the sub-sectors – academically, tech sector business and institutions to attract, highlight and disseminate cutting-edge research). Arts, culture and entertainment options in the region have a history of support that limits their current and future potential. The challenge arts and culture organizations face in obtaining adequate human and financial resources, continues to widen this gap. Interviews with stakeholders indicated that the community has grown and achieved excellence, while still feeling like a series of small towns (with the inherent benefits and challenges), lacking certain amenities, with a low perception of cultural life.

This community imbalance is likely a reflection of significant recent growth, and the related evolution of the community. The need for local arts/culture/entertainment/creative enterprise resources is now clear, and development of a full range of creative enterprise is a priority for the region.

2. LANGUAGE AND TERMINOLOGY

Interviews and meetings with community stakeholders indicated ongoing confusion about the vision for this effort – it is variously described as being about arts, business or regional identity. In interviews and meetings, some of the people from arts and culture institutions did not think this initiative included them. The lack of precision in content, strategy and language creates a risk of failing to successfully engage the broader community and will not optimize outcomes. The language issue could be the result of a need to create “umbrella terminology” that captures all the community issues that relate to business, community development and the arts. Inherent in this language challenge is a lack of clear priority setting, which may at first have brought people to the table, but now the lack of clarity and specificity is a possible barrier to broader engagement. Is the priority to create a thriving, visible creative culture that attracts and continues to build the Waterloo Region? Is this vision of creative culture designed to support development of the business community? Is it to foster innovation? Is it as an incubator of the arts/ideas and celebration of excellence? Is it about creating arts and culture sustainability? Based on our interviews and meetings, we believe that the vision is likely about all of these areas in different measures.

3. REGIONAL IDENTITY

Is a regional strategy viable, important and necessary to support this initiative? It is clear that some people recognize the tri-city area in combination with the rural landscape as having a unique identity that can be branded; others see Kitchener Waterloo as one area and Cambridge as another. Leadership across sectors has widely varied opinions on the extent to which it is viable to develop a regional identity. Any major effort will need to consider the extent to which each community will support and engage in a regional strategy and should involve market testing of key audiences, residents and members of each sector. It is crucial to understand the benefits and risks of the various levels of regional branding.

4. FUNDING INSTABILITY IN ARTS AND CULTURE NONPROFIT ORGANIZATIONS

We would recommend additional research to understand better the uneven development and funding of the arts and culture nonprofit sector (particularly Grand Alliance organizations). Many organizations in the Waterloo Region are faced with ongoing funding challenges and are periodically put in the position of appealing to funders and the community for temporary “rescues” to maintain operations. They are challenged by insufficient audiences to support production, inadequate resources to support high level staffing, governance leadership and best organizational practices. These organizations are operating in an emergency mode and are unable to sufficiently support organizational planning, fund development, marketing and nonprofit sector leadership. It would be fruitful to understand better the difficulty faced in attracting consistent audiences and the lack of business support.

A complex question for a community to resolve is how it will assess the value of its nonprofit sector – is it through the ability to create, show and perform fine art? Is it through audience numbers served? Is it through its ability to attract major local and national foundation funding? The region and its municipalities have a variety of kinds of arts and culture institutions – some that rise to the stature of national significance and others that are valued local organizations.

III. MODEL CITIES RESEARCH SUMMARIES

A. What is the purpose of this report?

The report will provide examples, information, and insights about *creative communities* projects in a number of locations. Every example is unique, and they are often difficult to compare, yet **within each example are features that have specific relevance to the many questions that you are engaged in considering.** Those questions include:

- What are different cities and regions trying to achieve/solve?
- How has this concept been implemented elsewhere?
- How have they structured themselves to implement this?
- From the broad range of potential directions, what did they focus on and why?
- How have municipalities been successful in collaborative and regional initiatives?
- How do communities use and build on their unique features/history/assets?
- What “best practices” can we identify by looking at other cities/regions?
- How have different sectors intersected to catalyze change?
- What are key sources of revenue that have been used in various areas?
- Do communities measure success? If so, how?

These questions give a framework for a complex and varied issue, which has no single solution.

This information is intended to assist by providing a significant amount of information to allow the group a basis for discussion, in the process of finding a shared direction for this specific place.

B. How to use the report

This report was created to give the Waterloo Region a sense of the breadth and unique nature of how creative cities initiatives emerge in different communities. Successful initiatives build on the existing authentic character of the community. They typically begin by focusing on one or more key assets that have the potential to differentiate the community from all other places – and the arts and culture infrastructure tends to multiply in unique and entrepreneurial ways. With the raised awareness of the potential to attract technology sector businesses and cultural tourists, many cities begin comprehensive research and planning processes that formalize the avenues for change. Some communities describe their changes in terms of urban regeneration, others in terms of arts and culture, and others consider creativity and technology to be intimately linked. As a result, these profiles are intended to give you a sense of the unique flavor of each and are therefore not identical, since the process did not evolve in parallel ways in different cities. Although we posed the same questions for each

in the process of researching these cities and regions, the profiles vary based on what we found. We have identified uniqueness and those aspects that have specific potential relevance for this project.

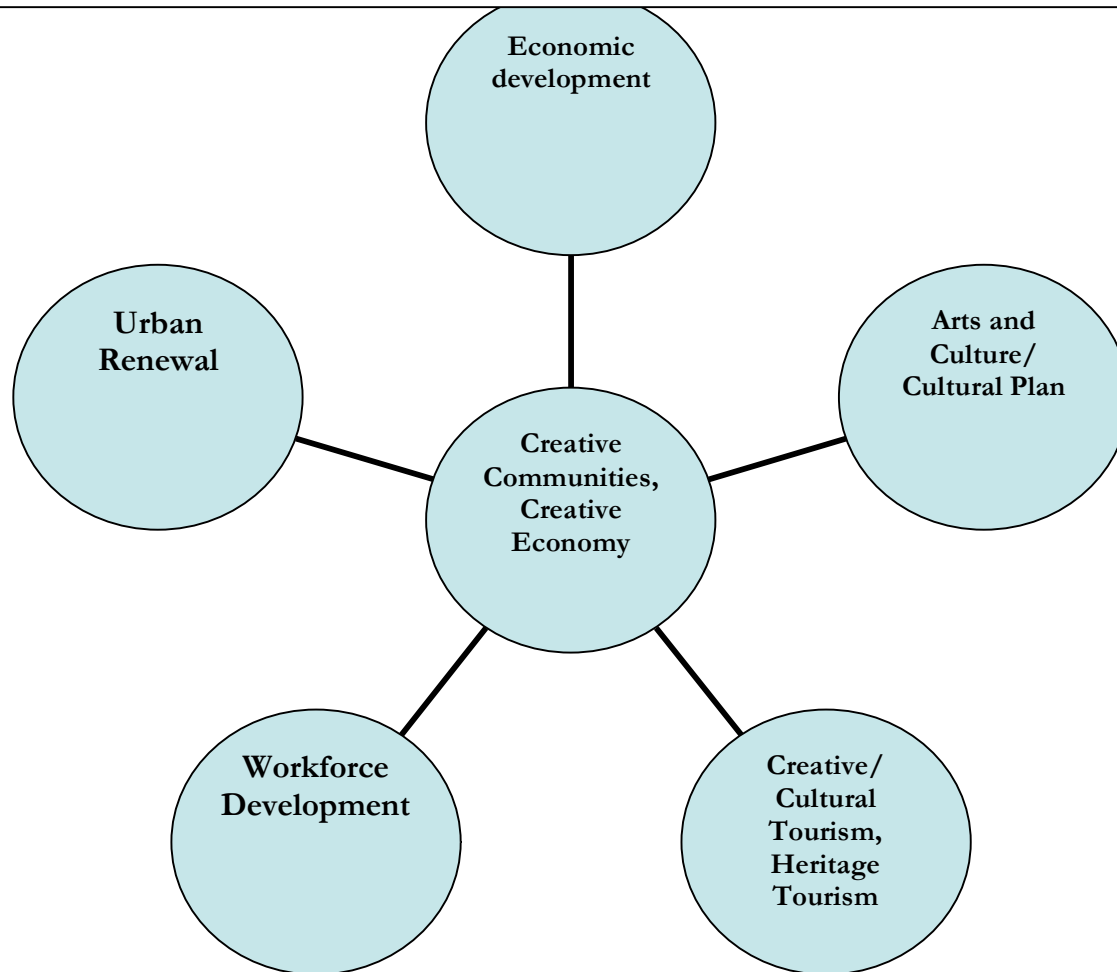
This is not a report on best practices, but rather a review of multiple existing models. While many best practices are represented and embedded in the choice of communities and in their initiatives, we recognize that success of specific practices relates to their implementation in a particular community.

The model communities' profiles are not intended to be comprehensive studies of each place. This report summarizes our research on their initiatives, again with a specific focus on aspects that appear to have relevance and use in planning for the Waterloo Region.

C. LANGUAGE AND STARTING POINTS OF CREATIVE COMMUNITIES INITIATIVES:

In reviewing the model cities as examples, it is apparent that a range of concerns and opportunities were the primary catalysts for initiatives in different places. This gives rise to different language, structure, and roles in developing and managing initiatives.

The diagram above describes some of the starting points and models of thinking illustrated in the cities which appear in this summary. It also highlights the many aspects of the discussion, and the potential issues and stakeholders involved. While initiatives may have a single origin, creative communities initiatives typically involve, affect and benefit all of these connected components.



D. COMMON THREADS

The following are elements of multiple case studies that appear to be common threads in successfully developing and implementing creative communities initiatives:

Environment

- Strong leadership and collaboration
- Willingness to share ideas and promote cross-fertilizing of concepts between sectors
- Willingness to commit resources
- Mobilization around a defined issue or problem and an opportunity to solve it
- Setting the bar high for execution

Process

- Engagement and collaboration of many sectors
- Tolerance of porous boundaries, and leadership without territorialism (willingness to give ownership to others)
- Research to understand key issues (i.e. workforce research, revitalization needs, to identify and define existing assets, to gauge community support for increased arts funding, community engagement/use of local assets.)
- Flexibility to monitor evolution of ideas and adapt
- Thinking ahead and anticipating what will be new forms of future demand
- Ability to identify the right transformative ideas

Execution

- Willingness to experiment
- Comfort with both managed and organic programs/initiatives...willingness to be inclusive
- Marketing –may be a mix of intentional positioning of initiative/region (for example, “Dublin, city of literature” or “Glasgow Miles Better” campaign) and random evolution (for example, evolution of Santa Fe as a creative hub or Austin as a music center)
- Community engagement: creating a movement, having a strong communications strategy, telling a story
- Planning for nonprofit sustainability/stabilization (adequate funding, planning, collaboration)
- Recognition/awards (internal and external)
- Fostering conditions for creative expression:
 - Through mobilizing funding for nonprofits
 - Through grants to for-profit and non-profit enterprise
 - Through encouraging informal artistic expression at every level (garage bands, spontaneous art expression, festivals)
- Long term success correlates with investment in a transformative/catalytic initiative

E. MODEL COMMUNITIES HIGHLIGHTS: Please note that the research in this report is intended to provide an overview and is not comprehensive. Available information varied by model community’s site. Each of the communities in this report incorporated many characteristics over a 20 -30-year period before achieving full recognition.

	Dublin	Edmonton	Portland	Glasgow	Calgary	Denver	Austin
KEY FEATURE(S) TO NOTE:	Temple Bar, historic arts and culture district and “City of Literature”	Next Gen task force involves 18-40 year old group. Arts Council has unique programs including Int’l Arts Mentorship prize.	Reports and measures of creative vitality index and audiences	Very effective marketing “Glasgow’s miles better” campaign	Granting supports arts stability, growth in festivals, projects and startup organization grants, strategic and coop marketing	The Scientific and Cultural Facilities District operating fund mechanism has changed the landscape for A&C over the past 20 years. Create Denver is building on this.	Built creative capacity through supporting and marketing thriving local music scene
COORDINATING BODIES:	Dublin City Council, Chamber of Commerce, universities, nonprofits	Edmonton Arts Council, next Gen Task Force, collaboration with governments, business, economic development/ tourism etc.	Regional Arts and Culture Council, Creative Capacity (planning and lobbying)	City of Glasgow, Scottish Enterprise, Scottish Arts council, economic development agency	Calgary Arts Development crown corporation, tourism, economic development, university etc.	Denver Office of Cultural Affairs Create Denver program, SCFD, closely collaborating with other organizations including tourism	City of Austin, UT School of Music, Austin Convention and Visitors Bureau, CreateAustin
TAX REVENUE SOURCE?	One percent tax on construction supports art projects	\$5M grants budget and \$.4 M admin budget from city budget	Currently planning major effort to gain more public funding for arts (see Creative Capacity organization)	Lottery funds support arts and assist business people in supporting arts	Program \$3.3M and \$.5M administrative budgets come from city budget	SCFD 1/10c sales tax revenue supports arts, culture, and scientific organizations	Hotel occupancy tax to support arts org. and artists, bond issue for capital
BUSINESS AND NONPROFITS WITHIN SAME ENTITY?	Not specified	√	√	Not specified	√	√	√
IS WORKFORCE DEVELOPMENT OR RETENTION PART OF VISION?	√	√	√	√	Not specified	√	√
A REGIONAL EFFORT?	√	Greater Edmonton	√	√	Greater Calgary	√	Not specified

F. MODEL COMMUNITIES SUMMARIES

Below are brief summaries of the places that we identified as priority communities to research. This section is designed to summarize the key characteristics and findings that are discussed at greater length in the next section. These communities were selected because they each had one or more characteristics that related to the Waterloo Region (for example, size, assets, combination of historic character and rural countryside). They were also selected because they had one or more model programs that are particularly relevant to the Waterloo Region. Given that the information and analysis available on each place widely varies, we researched each one to identify, based on existing data, what were the most important features that might relate to and be of interest to the Waterloo Region. In this research, we also aim to provide a variety of different “snapshots” and approaches to “creative cities” evolution. Most communities that have achieved a level of recognition in this area have been in working in various ways (informally and formally) on this process for a period of 20 – 30 years.

Dublin, Ireland

Overview: The city of Dublin has a population of approximately 500,000, a greater Dublin population of 1.6 million, and a strong information, communications and technology infrastructure including Google, Yahoo, and Microsoft. It is a strong example of an initiative that began in a single district with an architectural and planning vision that simultaneously built on the history of the city and catalyzed a thriving cultural district that uniquely combined the new with the old. This vision is now extending to other district, citywide initiatives and a more intentional planning process focused on creative enterprise.

Why it Matters:

- Dublin’s began urban renewal centered on arts, culture and historic preservation with the revitalization of the Temple Bar Historic District, which began informally in the 1980s and became a more comprehensive program with the initiation of the Temple Bar Area Renewal and Development Act in 1991. This model has now extended into numerous other historic districts in Dublin.
- Becoming “a city of literature” was a natural way for Dublin to build on its legendary history as a home to writers. Numerous literary institutions are now in Dublin including the Dublin Writer’s Festival, the Dublin Writers’ Museum, The Liffey Project (which focuses on contemporary writing from five countries), and The Irish Writers’ Center (founded in 1991 to develop and foster writing and an audience for literature in Ireland and also houses several other Irish literary organizations).
- A one per cent tax on construction budgets supports Breaking Ground, a project that supports challenging contemporary art works and encourages a public dialogue.
- A number of organizations in Dublin work singularly and collaboratively to plan major arts festivals that engage residents, tourists and make it an inviting destination for corporations.

Edmonton, Alberta

Overview: Edmonton does not have a single entity working on a Creative Communities initiative, but rather has an interesting configuration of groups working together on aspects of prosperity, workforce development, arts and culture, and related creative economy initiatives. Included, among others, are The Edmonton Arts Council, the lead arts and culture organization (whose cultural plan specifically tackles a number of issues central to supporting a creative city environment) and the Next Gen Task Force (now a permanent committee,

Next Gen task force was established to find out from the 18-40 yr old demographic how they can be encouraged to make Edmonton their home). These organizations assert that the creative economy is equally affected by other creative initiatives in health, social services and related fields, and that all of these groups do and must collaborate.

Why it Matters:

- Edmonton has a unique approach to workforce development/retention research and the engagement of 18-40 year olds.
- The Edmonton Arts Council has taken on responsibility for issues within the arts, as well as issues affecting the arts and the role of arts and culture in the community.
- Close collaboration with governments, business, economic development, tourism, and a host of related organizations is considered critical to success and integral to its operational effectiveness.
- The arms length relationship with the city is described as a double-edged sword: they benefit from autonomy in many ways, but risk the loss of city support/connection with change in administrators.

Portland, Oregon

Overview: Portland, now considered one of the top 10 “creative cities” in the U.S., has defining characteristics that have fostered a strong economy and which illustrate ideas for other cities. At the same time, Portland is challenged by a lack of investment in the arts (for example, \$2 is invested per capita in Portland as compared to a \$15 investment per capita in Denver). As a result, Portland is looking at ways of fostering awareness of the benefits of arts and culture and support for funding investment.

Why it Matters:

- The Regional Arts and Culture Council has effectively served as an umbrella providing services for arts and culture organizations and artists in a tri-county area. It distributes almost \$3 million annually through a grants program.
- Creative Capacity is a new organization designed to bring together diverse stakeholders including tattoo artists, business investors, community leaders and executive directors from nonprofits to build a lobbying effort to support funding for the arts. The funding model will be based on polling and research that will drive what kind of model will be most appealing to Portland residents.
- As part of the new Creative Capacity program, polling and research has been started, and indicates that, above all else, Portland residents support arts education. Portland is in the process of being mentored by a Dallas program Big Thought, which is considered to be a highly successful program dedicated to arts delivery systems for every child in kindergarten through 5th grade.
- The leadership of Sam Adams, Commissioner and Mayor elect, has been invaluable in elevating the arts and culture agenda.

Glasgow, Scotland

Overview: Glasgow offers a strong example of how a city moved forward over a 30-year period, from a challenging time in the 1960s and 1970s when the industrial infrastructure faltered and the city had the reputation of being dirty, gritty and unsafe. The city invested in its cultural heritage and infrastructure and in 1990 won the designation as European Union City of Culture. Innovative and successful marketing leveraged this designation worldwide. The city continued to invest in arts and culture during the 1990s and it continues today. Now Glasgow is considered a top tourist destination, a major center for the technology sector and 6.7 percent of Scotland’s workforce falls into the creative industries, a greater percentage than any region in the UK except London and the South East.

Why it Matters:

- Following the designation as a European Union City of Culture, Glasgow launched a very successful marketing campaign primarily aimed at tourists and investment, “Glasgow’s Miles Better,” which won recognition from the International Film and Television of New York Award four times between 1983 and 1987.
- Glasgow’s transformation is strong example of the importance of building on a community’s authentic character and history and the need to work collaboratively with government agencies at every level (in this case with Scotland and the UK).
- Glasgow is now working to continue to develop historic districts and to nurture businesses particularly in the digital media and creative industries.

Calgary, Alberta

Overview: Calgary Arts Development is a three-year-old crown corporation, which recently merged with the Calgary Regional Arts Foundation. Its goals and activities would suggest that this organization connects both an arts and culture funding model and creative enterprise development and promotion organization.

Why it Matters:

- The organization began as a result of the convergence of specific arts and culture concerns, and the recognition of significant broad but related opportunities (as described by R. Florida and R. Palmer).
- A new and high functioning organization, CAD provides an example of an arms-length coordinating organization with a broad mandate in its role as the city’s designated arts development authority. It is the central hub that learns about, promotes, connects, advocates for and leads strategic initiatives in the arts to animate Calgary as a vibrant cultural centre, recognizing that a vibrant arts scene is essential to quality of life, and by extension, is fundamental to the city’s overall success.
- CAD is tightly connected with other local organizations and crown corporations, and could not be successful without understanding their overlap and working collaboratively. In their words “lines are always a bit blurry, because it is important to be able to shift scope based on skills and knowledge”.

Denver, Colorado

Overview: The greater Denver area (7 counties) has an enormously successful arts funding stabilization model called SCFD. Because the model is so successful, non-profits arts, culture, and scientific organizations are financially sound, growing, and collaborative. This has created significant capacity within organizations (strong boards, staff, program etc) and has set the stage for growth on an individual and region-wide basis. This has been one factor in the regions recent growth and renaissance. In an effort to build on these trends, the city has initiated Create Denver, an initiative to support commercial creative industries.

Why it Matters:

- The greater Denver metro area (7 counties) collaborated on the SCFD in the late 80s, as a means of providing ongoing operating funds to the regions shared arts/culture/scientific organizations. By implementing a 1/10th cent sales tax, the region has stabilized, grown, and achieved strong collaboration within its arts and culture sector.
- The SCFD is a flow through funding organization, and leaves the counties and organizations complete autonomy in all other aspects of managing arts and culture in their jurisdictions.
- With the arts and culture non-profit sector well funded and successful, Create Denver has been able to focus on other issues related to supporting and growing creative industries, and to solving issues shared with non-profit arts and culture (including space).
- Denver has not developed a coordinated strategy on research or marketing for this sector, though both occur in more segmented ways (through convention and visitors bureau and individually).

Austin, Texas

Overview: Austin is home to 1,500 music acts and a music scene that supports 14,000 jobs, generating \$616 million for the economy and \$11 million in tax revenues. It is a base for entrepreneurs who take advantage of an atmosphere that nurtures experimentation. A variety of tech sector companies of various sizes are based in Austin, including Dell Computers. The population is 670,000 within the city and 1,598,000 in the greater metropolitan area. Austin demonstrates how a community can initially successfully center its cultural transformation on a single industry, in this case, music.

Why it Matters:

- Austin became a destination for musicians and especially for music that combines elements of Rock and Roll, Blues, Jazz, Latin Beat and Western Swing. The City embraced this cultural heritage and developed the slogan, “Live Music Capital of the World.”
- Austin’s unique character, in addition to building a revenue base rooted in the music industry, has also successfully attracted new business particularly in the technology sector (which almost doubled between 1990 and 2000, adding 50,000 high tech jobs).
- The City of Austin has conducted numerous studies to understand how the creative industries sector economically impacts the community and what might be needed to nurture future growth. In addition, the city is in the process of initiating CreateAustin, a new initiative to provide additional services through an organization called The Creative Alliance and through the consolidation of city services.

H. SHORT OVERVIEWS OF OTHER RELEVANT EXAMPLES

In the course of researching communities, additional examples and ideas arose that appeared to have specific relevance and potential value in thinking about the Waterloo Region. Below are four such examples.

Stratford, Ontario: The Stratford Festival

Quick overview: with a population of just over 30,000, Stratford is internationally known for its Shakespeare festival. The concept began in the 1950s with the demise of the rail industry, when a journalist (Tom Patterson) developed the idea of starting a summer repertory theatre. Opening the festival with legendary director Tyrone Guthrie and actor Alec Guinness, he set in motion the quality, reputation and success of what is now the city's second largest industry. Stratford draws more than 10 million visitors to southwest Ontario each season, and has annual revenues of \$112 million. Local tourism revenue tops \$132 million and retail sales are close to \$550 million annually.

Why it matters:

- Stratford demonstrates the long term potential that investment in the arts events can offer.
- The proximity of Stratford is in itself an enormous opportunity for the Waterloo Region, given the remarkable number of tourists, interested in culture, who represent an available audience for summer programming in the area.
- The initial vision for the Stratford Festival, which set its standards at the highest level by hiring the best international talent, has been key to its long-term success.

Washington D.C.

Quick Overview: Cultural DC is an example of a private sector, non-profit, autonomous entity that has been in operation for over 10 years, and is funded through investment by individuals, corporations, and foundations. CuDC's mission is to create opportunities for artists and arts organizations that stimulate economic development and improve quality of life. Modeled after a community development corporation, CuDC is empowered to:

- facilitate arts and cultural real estate development in conjunction with a network of neighbourhood based community development corporations, and
- advocate for arts and culture investment to benefit Washington-based artists and arts organizations and the neighbourhoods where they reside

Why it Matters:

- CuDC is an example of an organization funded by investors; individuals, corporations, foundations (with an annual expense budget of \$1.1million.)

- Led by a **volunteer board** of area leaders with business expertise and civic and cultural interests, with additional feedback/guidance from and **Advisory committee** made up of other arts and business representatives, and **staffed** by an Executive Director and 8 other key staff.
- Among its other activities, CuDC conducts advocacy and consulting, championing arts investment in development and support of arts spaces.

Santa Fe, New Mexico

Quick overview:

In 1926, the Old Santa Fe Association was established, in the words of its bylaws, "to preserve and maintain the ancient landmarks, historical structures and traditions of Old Santa Fe, to guide its growth and development in such a way as to sacrifice as little as possible of that unique charm born of age, tradition and environment, which are the priceless assets and heritage of Old Santa Fe."

Today, Santa Fe is recognized as one of the most intriguing urban environments in the USA, due largely to the city's preservation of historic buildings and a modern zoning code, passed in 1958, that mandates the city's distinctive Spanish-Pueblo style of architecture, based on the adobe (mud and straw) and wood construction of the past. Also preserved are the traditions of the city's rich cultural heritage which helps make Santa Fe one of the country's most diverse and fascinating places to visit.

Why it matters:

- Santa Fe's historical heritage made it unique, but the city has been committed to continually recognizing, preserving, and building on that unique foundation. In a state with high poverty rates, this community has built an international reputation and solid economy around its cultural assets and ideas.
- Through the growth and initiation of cultural programs, including the renowned Indian Market, the Santa Fe Opera (1957), and the International Folk Art Market (2003), Santa Fe has built a year round economy around its arts, culture, and creative heritage.
- In 2004 Santa Fe won UNESCO's first Creative Cities designation.

Niagara Region, Ontario, Niagara Grape and Wine Festival

Quick Overview: From a very small street parade started in 1952, the Niagara Grape and Wine Festival has evolved into an event that now attracts upwards of 500,000 attendees from the region (46%) and other parts of Canada and the US (54%). Almost \$39million in new spending occurred in a single year (2003) as a direct result of the wine festival, with an average spent of \$138/person. Almost 1/3 of Canadians and 10% of Americans are aware of the festival, and research showed that the event has "very much enhanced" the image of the region with at least half of non-local visitors.

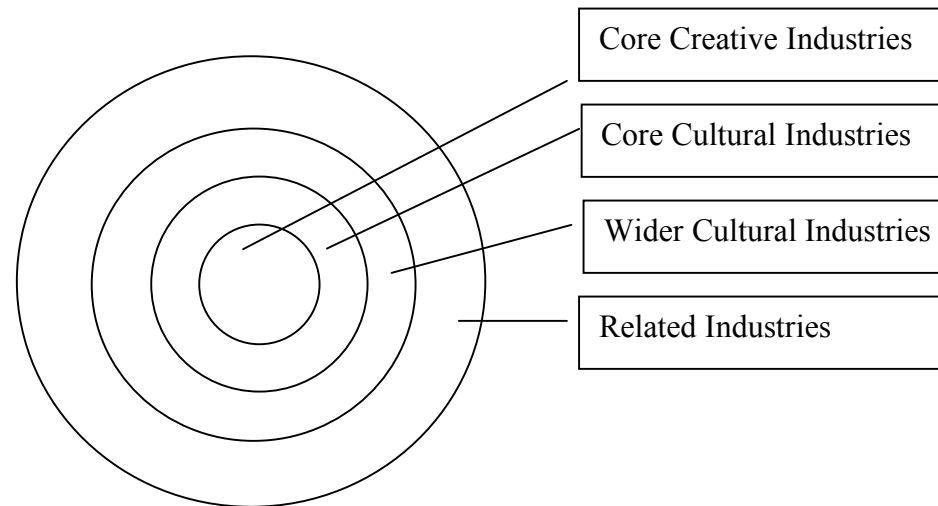
Why it Matters:

- This festival is a collaborative partnership between tourism, industry and culture in 12 cities and various towns that make up the Niagara region.
- Built on a specific asset of the region, the festival catalyses awareness and support for local industry, arts, and culture, as well as being a successful event in its own right

- In addition to tourism value, this event has promoted and supported local industries and their products, the region itself, arts and culture in the region, and has contributed to civic pride and quality of life.
- Research proves that the image of the region has been significantly enhanced by this even

APPENDIX A: CREATIVE ENTERPRISE DEFINITION CHART

CONCENTRIC CIRCLES MODEL OF CREATIVE INDUSTRIES



Concentric Circles model of creative industries*

1. Core Creative Arts: literature, music, performing arts, visual arts
2. Core Cultural Industries: film, museums, libraries
3. Wider Cultural Industries: heritage services, publishing, sound recording, television and radio, video and computer games
4. Related Industries: Architecture, advertising, design, fashion

Figure created with reference to Throsby (2001, p112), and Flew (2002, p.135), from Canadian Conference for the Arts, 2008, "From Economy to Ecology: A Policy Framework for Creative Labour", Murray and Gollmitzer

APPENDIX B: MESSAGES - CREATIVE COMMUNITIES

The following offers a list of talking points that help describe what we are trying to accomplish at the forum and why. There are different approaches to the same ideas, to allow for multiple perspectives, questions and situations. This is not intended as a hierarchy of messages, rather ones that can be used in different ways at different times.

Overview

- We are trying to create and sustain a thriving, prosperous community. This is a shared goal of business, government, and the not-for-profit sectors.
- We want to continue to improve quality of life in the region and its municipalities, and that means we need to grow and stay competitive and resilient.
- A vibrant and thriving creative, arts and culture sector is a key component in creating the kind of community that can attract and retain the skilled people that we need here, but who could choose to work anywhere in the world. Our community's need to be able to attract and retain the brightest creative and technical minds is at the heart of this initiative.

What is the Purpose or Goal of the Forum?

- The purpose of the Forum is to discuss, refine and invest in a vision to launch a plan which will support prosperity and quality of life in the community through a strategic investment agenda. It will focus on a “creative enterprise” approach.
- The Forum will be a chance to learn what other communities have done to address similar challenges, so we can consider and discuss options for our community.
- We want to bring together key community leaders to be involved. Since everyone has a role to play it is so important all sectors are actively engaged in a collaborative process to identify opportunities and solutions. It is critical that our solutions broaden support and investment including arts and cultural activity and community building.

What is “creative economy” or “creative enterprise” really about?

- The concept relates to quality of life, economic development, the new knowledge based economy, innovation, and attracting and retaining workers.
- Creative economy oriented planning contributes to the local economy by drawing tourists and attracting and retaining employers and a workforce who rank community quality of life high on their list of desirable characteristics.

- Creative activity depends on the quality of place and community characteristics that promote strong social cohesion. Richard Florida talks about how creative, talented people are attracted to places with strong, vibrant neighborhoods whose character and street life are defined in culturally distinctive and novel ways.
- The creative economy approach links the arts and the creative process to a much wider range of economic activities, including tech innovation and local/regional marketing. Successful initiatives build on the unique strengths, history, character, and existing assets of the community(ies).

Why is this important?

- When you look at trends that will create business and community success in the future, the key is access to talent and knowledge in a tightening labour market. It takes a strong cultural base of arts and culture organizations, and a creative environment (street life, bohemian life) to attract and retain people. We need to develop a vision to build on the current cultural assets and strengths of our municipalities, individually and as a geographic area.
- In a sense we are beginning to design the “next generation” of our community and the infrastructure it needs to grow and be successful.
- The Waterloo Region and its municipalities have a large number of unfilled job positions. Despite being a great place to live, especially for families, we do not have an environment that easily attracts younger workers. We are looking at what to do to make this an attractive place for businesses and which will attract and retain the talent that businesses need to be successful.
- In the past, industry used to look at land cost and taxes when choosing to invest in a geographic region; they now value quality of life, and ask about arts/culture, education and recreation amenities. Businesses know that quality of life is the thing that attracts people to live, work and play in a municipality or region.
- Workers’ primary loyalties have shifted from loyalty to a firm or industry to a new set of allegiances: to a connected peer group and to a place with career buzz as well as desirable social and physical qualities.
- Our businesses depend on being able to compete internationally to hire the best minds out there. We want to make the Waterloo Region area a destination for young talented people to live and work. Quality of life and quality of place have become major factors in where young people choose to be. The Forum aims to work out how we can grow by developing an environment that is appealing to talented workers.

Why does this concept include the region and all of its municipalities?

- It is at the inclusive regional scale that non-metropolitan creative economies can develop the critical mass that attracts visitors and retains young creative workers.

- Local colleges, universities, and health care organizations are key resources in building creative economy approaches in small and medium sized municipalities. Because we have a regional critical mass of strength in this area, we are well positioned to be successful with a creative economy initiative.

Who will benefit from a “Creative Economy” initiative?

- Creative economy initiatives have the potential to enhance quality of life and opportunity for a broad cross-section of people, not just the hip, young, affluent creative class. Quality of place should be understood as a both a means to an end (economic dynamism) and an end in itself (a better life for residents).

Note: In developing these points we have drawn from multiple sources, including interviews, and written materials and essays including:

Creative Cities: What are they for, How do they work, how do we build them?

Meric S. Gertler, University of Toronto

Creative Economy Strategies for Small and Medium Size Cities: Options for New York State, Susan Christopherson, Dept of City and Regional Planning, Cornell University, July 2004

